May 6 '53

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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LEGIT'S NEW ROLE IN 3-D ERA

Borscht Belt's 'Bouillabaisse Bookings'; Are Ops Balmy? No—It's Competition

The borscht belt looks like it will develop bouillabaisse tastes this season. Operators preparing for the summer are inquiring about name availabilities. Mountain inns that previously employed standard acts at best are now thinking about buying the top level of performers.

The greater interest in headliners is sparked by the need to meet competition. The top inns such as Grossinger's, at Ferndale, and the Concord, Kiamesha Lake, N. Y., have been the most prominent in buying top talent. Hotels in that area are now inquiring about name availabilities even if only to get the overflow from those two spots. In the case of the Concord, the excess trade is put up at nearby houses and they go back to the Concord for meals.

With name bait, nearby operators believe they could more than fill up existing space.

Innkeepers, according to talent agency reps, are anticipating a fairly good season. Prices are expected to be on the par with last year and the level of talent prices and employment figures will be maintained.

Of course, the percenters cannot promise delivery of the top talent to the hotelmen, but the bait is being used in an attempt to line up exclusives. The agency men state that not only will names be scarce but there will be times when playable acts will be hard to get in sufficient numbers for the myriad of weekend dates.

The agents say that it will still be necessary to route shows in as many as three hotels during the

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Shearing Nixes Offers To Cure Blindness

George Shearing prefers to remain blind. The British jazz pianist, blind from birth, consistently has refused to undergo cornea operations and has been turning down offers from people wanting to donate their eyes so that he could see. Latest offer rejected by Shearing was from a convict and a teenager who wanted to present him with an eye apiece.

Shearing claims that sight now after such a long period of blindness would mean a complete readjustment and probably have a detrimental effect on his keyboarding. Shearing has been heading a quintet in the U. S. for the past few years.

TV Cooks Hot Disk Names But Cold on Tunes

While publishers have been sitting by waiting for television to develop as a tune builder, the disk companies have been moving into the video orbit by latching on to tele personalities. In the past couple of months Columbia Records has waxed Red Buttons, Frank Parker & Marion Marlowe and Arthur Godfrey's "TV Calendar Show"; Capitol has latched on to Jackie Gleason and RCA Victor nabbed Wally Cox. In these instances the name has been more important than the material.

Tele's plug power for personalities on wax is currently being spotlighted by the fast-moving disk sales pace being set by these TV-originated names. The Buttons platter, a coupling of his video trademarks, "The Ho-Ho Song" and "Strange Things Are Happening,"

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Manana Mucho Brighto For Gonzales-Gonzales; Pix-Pix, Shapiro-Shapiro

Hollywood, May 5.

Television has been playing an increasingly important role as a talent scout for films but it never worked as skillfully and as promptly as it did for Pedro Gonzales-Gonzales. The 26-year-old entertainer is just finishing his first film chore, in Universal-International's "Wings of the Hawk"—less than 10 weeks since he titillated video audiences in an appearance on the Groucho Marx "You Bet Your Life" show. And he starts May 30 in "Hondo," first of a series of pictures he will make under a six-year contract signed with Wayne-Fellows Productions.

Gonzales-Gonzales (his real name is Ramiro Gonzales) has been knocking around show business since he was a child. He was a member of a family of entertainers that played theatres around the Texas-Mexico border area for many years. Recently, he has been working at WOAI, San Antonio, where

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'Get Away Customers, Don't Bother Us'—R&H

Boston, May 5.

Possibly the most discouraging legit ad, from a potential ducat buyer's viewpoint, to ever appear here was carried in all the local dailies last Thursday a. m. (30), prior to Hub preem of Rodgers & Hammerstein's "Me and Juliet," which opens pre-Broadway stand at the Shubert tomorrow (Wed.).

Ad, a single column two-incher, read, "IF, after the overwhelming number of mail orders, any seats are left they will be placed on sale at the box office of the Shubert theatre at 10 a. m. today." Re-

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IN 1927, SOUND; '53, WIDESCREEN

By MIKE KAPLAN

Hollywood, May 5.

For the second time in a quarter-century, the legitimate theatre is coming to the rescue of a film industry wracked by the problems of conversion brought on by new technological developments. In 1927 it was sound. In 1953, it's widescreen.

In each case, Hollywood's sudden and largely unexpected switch to a new idea created a crisis among performers. A generation ago, several top silent screen stars were forced to go into an early retirement when execs decided that their voices were incompatible with their screen personalities. Stage veterans, trained in the use of the voice to give added dimension to their acting talent, took their places.

This time, although it's generally expected that there won't be as many top level casualties as there were before, the technicians appear to have created a new windfall for legitimate theatre personnel who've been having their own employment problems as the stage goes progressively weaker.

"The need for people with a sense of theatrical values," points out Metro producer John Houseman, "is greater now than ever before in Hollywood. And it's not just a question of actors and actresses. Stage-trained directors also will be in demand as the industry shifts

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See 9,000,000 '53 TV Set Output

Washington, May 5.

Television industry is heading for a 9,000,000 set output this year, if the turnout of 2,260,000 units for the first quarter is maintained. The industry's best year was in 1950, when production totaled 7,463,000 sets.

In past years, with the exception of 1951, factory turnout has been highest in the last quarter. In 1950 and 1951, over one third of the year's output was achieved in the last three months. With new markets opening every week as new stations take the air, the indications are that a 9,000,000

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Hedging?

London, May 5.

Robert E. Sherwood, speaking at a Variety Club luncheon, recalled the edict by the famed editor of the Manchester Guardian, the late C. P. Scott, that critics should at all times be fair.

The difference, said Sherwood, is that in America theatre critics were "only fair."

Sarnoff Timetable, FCC Enthusiasm To Put Color TV in Homes by Jan. 1, '55

Los Angeles, May 5.

April 29, 1953—the day that RCA board chairman, David Sarnoff, delivered the keynote address to the National Assn. of Radio-Television Broadcasters convention here—may well go down as the date in TV history when compatible color television (RCA brand) was unofficially greenlighted as tomorrow's reality.

Sarnoff, digressing from his prepared speech, ad libbed the blueprint and timetable for the emergence of color on the TV spectrum, and it's significant that five of the FCC commission membership—more than a majority—were on hand for the occasion. These included Chairman Rosel Hyde, and Commissioners Paul Walker, George Sterling, Frieda Hennock and Robert Bartley. While they wouldn't commit themselves officially or in a body, they were nonetheless individually enthusiastic over his "blue skies" presentation and two of the Commissioners were heard to comment: "As far as we're concerned, we've heard the RCA testimony."

On the basis of the Sarnoff timetable, RCA color receivers should be in full production by Jan. 1, 1955. That, of course, is predicated on the RCA color system getting through the FCC pearly gates after the hearings.

Sarnoff pointed out that he'll be ready to move in another three months, intimating that in the

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Eye Smith & Dale For 'Potash' Reprise

Smith & Dale may play a resort tour this summer in a revised version of "Potash and Perlmutter," hokum comedy done originally 40 years ago on Broadway and revived during 1934-35. Incidentally, a sequel, "Potash and Perlmutter, Detectives," was produced in 1926-27.

Carly Mills has acquired rights to the script and revised it as a one-setter. Smith & Dale have agreed to do the title parts, provided Mills obtains sufficient backing and can line up playing dates in such resorts as Brighton Beach, N. Y., Atlantic City, etc.

18 Mos. Abroad Not Unpatriotic For Film People

Hollywood, May 5.

Hollywood stars working abroad for 18 months to benefit from tax exemption clause are neither unpatriotic nor tax evaders it was agreed Sunday (3) in a teleshow discussion between Joe Schoenfeld, editor DAILY VARIETY, and Robert A. Riddell, Director of Internal Revenue for the Southern California district. Schoenfeld, pointing out that probably no more than 15 top Hollywood stars and directors are now working abroad, contended there was a disproportionate amount of heat on Hollywood, particularly since a total of about 300,000 workers in oil firms and other American industries similarly employed abroad, are benefiting from the regulation.

Riddell agreed, adding he did not criticize Hollywoodites for obtaining benefits, particularly since the number was "infinitesimally small," but he thought it a ques-

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Santa Kisses Jimmy Boyd, Moppet's 75G With Rodeo

Moppet singer Jimmy Boyd has been signed for A. J. Tansor's rodeo which opens at the Arena, Canton, O., May 29 for three days. Singer, who clicked in the waxing of "I Saw Mommy Kissing Santa Claus," will be getting $5,000 weekly, and has been signed for a 15-week tour.

Clarence Jacobson, former legit manager now operating his own booking office, is mapping a route for the Tansor show, which operates out of Milwaukee. Deal for Boyd was set by Tom Martin, of General Artists Corp.

Chaplin Mulls O'Casey's 'Purple Dust' as His New Film, Made in England

Edinburgh, May 5.

Charles Chaplin may use Sean O'Casey's new Irish comedy, "Purple Dust," as the scenario basis for his next film to be produced in England. The comedian displayed interest after sitting in on preliminary rehearsals of the play in London, before it opened here to mixed notices.

American actor-producer Sam Wanamaker, who presented the comedy currently at the King's Theatre here after a Glasgow preem, is also mulling plans of staging the O'Casey work in N. Y.

Play was first staged by Glasgow Unity Theatre several years ago, and now has singing and dancing sequences introduced into its format. Its setting is a broken-down Irish home chosen as a habitation by two eccentric Englishmen, currently played by Miles Malleson and Walter Hudd.

N. Y. legit critics, including Brooks Atkinson, George Jean Nathan and Richard Watts, Jr., have written glowing reports about "Dust." But although it, and O'Casey's "Cock-a-doodle Dandy," have been under option for Broadway production, attempts to finance both have failed so far.

5 From Show Biz Detail Attempted Commie Infiltration in N.Y. Hearings

By GEORGE GILBERT

Attempts of the Communist Party to infiltrate the entertainment field were brought out to some extent by the House Un-American Activities Committee this week in hearings held in New York's Federal Courthouse. Probe is expected to last through the week.

Bandleader Artie Shaw admitted he was "duped" by the Communists at Monday's (4) session and four other witnesses from various show biz branches outlined their experiences at yesterday's (Tues.) quiz. Quartet included Mortimer Offner, film scripter and more recently a TV producer, choreographer Jerome Robbins, playwright Arnaud d'Usseau and writer-publicist Cedric Belfrage.

In contrast to Offner and d'Usseau, both of whom proved recalcitrant witnesses, Robbins admitted membership in the Communist Party and also named seven individuals as attending meetings along with himself. Under questioning of committee counsel Frank Tavenner, he gave his professional pedigree as well as a detailed account of his Party activities in a low, firm voice.

Robbins, who carries such choreography credits as "The King and I" and "High Button Shoes," said he joined the Communist Political Assn. in 1943. In the course of his four-year membership, the witness testified, he attended some 20 meetings before he quit the organization.

Asked by Tavenner as to the inducement which led him to Communism, Robbins replied that the Communist Party was "opposed to anti-Semitism, was fighting fascism and gave the feeling that the arts under Communism were free." Throwing some light on meetings he attended, the choreographer

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NO TELECASTS SO FAR OF N.Y. PROCEEDINGS

Week-long hearings of the House Un-American Activities Committee which began Monday (4) in the Federal Courthouse, N. Y., apparently won't be televised even though the Congressional group is willing to have the proceedings picked up. Committee stated that any station may beam the probe through pooled coverage, provided it's not sponsored and viewers are advised the program is a "public service."

As of yesterday (Tues.) no local station or network expressed any intention of carrying the hearings. Lack of sustaining time available plus inability to cover for the full week is believed responsible for no takers. Committee's recent sessions in Los Angeles were carried fully by Coast TV outlets.

Meantime, four newsreel cameras are posted in the 11th floor courtroom flanked by a battery of press photographers. Their lighting requirements occasionally produced a glare which proved disturbing to both witnesses as well as spectators. Some 30 reporters representing wire services, local sheets, etc., were also on hand.

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Unfriendly Witnesses Face Coast AFTRA Trial

Hollywood, May 5.

Four unfriendly witnesses who defied the House Un-American Activities Committee at its recent sessions here face trial before the exec board of the American Federation of Television and Radio Artists, May 25. Libby Burke, Jody Gilbert, Murray Wagner and Shimen Ruskin are AFTRAites who refused to tell the committee the answer to the $64 question after the membership of union had adopted resolution ordering anyone hauled before the committee to talk.

Former members Naomi Robison, Clement Wilenchick (also known as Crane Whitley) and Ned Young were on withdrawal or inactive status prior to committee hearings, and board ruled they couldn't be reinstated without consideration by board at time such a request is made.

Under AFTRA resolution, the "unfriendly four" face possible fine, suspension or expulsion.

Coronation Drawing Big List of Radio Spielers To London This Month

London, May 5.

A big influx of radio commentators is expected in London later this month to cover the Coronation. It is known that there will be about 25 from the U. S., five members from the staff of the Canadian Broadcasting Corp. and an additional 10 Canadians from private stations; four Japanese from NHK; several from Latin America and one South African. In addition, European commentators will be coming from all parts of the Continent.

Apart from the sound broadcasters, it is expected that many more news announcers will be coming from America, Canada and Europe to cover the royal affair for their home TV stations.

In the British Broadcasting Corp. main official commentaries, which will be heard in Britain as well as overseas, there will be Commonwealth broadcasters from CBC, the Australian Broadcasting Commission and the West Indies. Chester Wilmot will be among the BBC-TV narrators.

GRABLE IN TV DEBUT ON WINCHELL AIRER

Hollywood, May 5.

Betty Grable is set for her TV debut on Walter Winchell's program Sunday (10). She's under contract to 20th, which okayed her appearance.

Others on the program will be Robert Mitchum, under contract to RKO, and Jane Russell, under contract to Howard Hughes.

Filmites at Cotton Bowl's 'World's Greatest Baseball'

Dallas, May 5.

Producer Coy Poe will stage "the world's greatest baseball party and show" Friday (8) in the Cotton Bowl here. Robert Mitchum, Dale Robertson, Eddie Bracken, Jerry Colonna, Jackie Coogan and Russell Hayden are pacted for the one-hour show. Four Dixieland orchs and Jim Boyd's western band will play for the Dallas Baseball Club's gala, with local team opposing Beaumont in a Texas League game as closer.

With local merchants participating in a sponsor's free ducat tieup, extravaganza is beamed at filling the 75,500-seat bowl in Texas State Fairgrounds.

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Michael Powell's All-Show Biz Pic

Nice, April 28.

A long-range, new idea in an entertainment formula to fit the needs of the new techniques is being mapped by British director Michael Powell. Project, to be known as "Tales and Stories," would first be presented in theatres and then adapted for films, 3-D and widescreen, and television. Presentation would combine music, dance, text, pantomime and other arts and would utilize the services of top composers, playwrights, actors, painters, etc.

Many tales and stores would be prepared, according to plans, and an evening's performance would consist of four items, the longest 50 minutes and the shortest 20 minutes. Aim is to present them so that they will answer the requirements of pix and television as well. Work has already started on some of the stories for the project and it's expected that the first production will be presented in January, 1954. Project will be presented first as a theatrical spectacle which will be presented first in Europe and then in other world capitals.

Powell, director of "Red Shoes," "Tales of Hoffman" and "Black Narcissus," has enlisted for the project such names as Ludmila Techerina, Igor Stravinsky, Graham Sutherland, Dylan Thomas, Izame Noguchi, Ram Bopal, Eric Lindklater, Keith Henderson, James Forsyth, Michael Tippett, Jerome Robbins, Robert Helpmann, Henri Matisse and Paul Bowles.

Powell, who has just inherited from his father, Capt. T. W. Powell, La Volle D'Or, a small hotel at Cap Ferrat, is getting quite a kick out of the hotel business as a sideline. His theatrical friends are beginning to make it their headquarters on the Cote d'Azur. Director's film plans include a film biog of Chaim Weizmann, first president of Israel, and an adventure yarn to be done in India with Sir Alexander Korda.

Top Talent

Ed Sullivan's "Toast of the Town" has been instrumental in getting many new faces in front of the cameras and program has been regarded as one of the prime precedent-breakers in the business.

Syndicated N.Y. Daily News columnist, in showing a sequence from the 20th-Fox film "Titanic," told of a telegraph operator in New York who heard a faint signal. Wrapping a towel around his head to shut off outside noises and taking care so that his breathing didn't interfere with the crude apparatus, this telegrapher was the first in the U.S. to learn of the disaster. He remained at this post for 72 hours, revealing names of survivors as he received them from other ships that were picking up passengers.

That telegrapher was in the audience. Gen. David Sarnoff, RCA-NBC board chairman, got up and took a bow on this CBS show.

Skin Game: Tattooed Lady's Marital Rapp as Thousands Flea (Circus)

By FRANK RASKY

The wedding of a tattooed lady, once a bearded gal with Hagenbeck & Wallace Circus, and a Coney Island sideshow spieler, once a Gus Edwards kid vaudevillian, was celebrated amid a great deal of oldtime nostalgia and freakish hijinks in New York last Thursday (30). More than 100 veterans of burlesque, vaude, carnivals and niteries turned up at Hubert's Museum & Flea Circus, 228 W. 42nd St., just off Broadway, to toast the exultant couple, Jean Carroll, 39, and Larry Rapp, 54.

The festivities began promptly at 11:30 p.m., when the last paid customer left the basement premises of Hubert's emporium, now in its 28th year of drawing in the visiting clientele. The reception wound up at 4 a.m. Friday, when Miss Carroll modestly gathered up the diaphanous pink skirts of her wedding gown to show off to her guests the Biblical Crown of Thorns engraved on her right leg and the Rock of Ages on her left leg—two of the 700 figures etched in her shapely epidermis. In the interim, almost all the guests present—except Prof. Roy Heckler's educated fleas, who were too sleepy—entertained one another with a free exhibition of their talents and grotesqueries.

The celebration was carried off in a weird setting suggestive of "The House of Wax" (WB) brought to life. As a cloakroom, the guests were invited to leave their coats and hats on the penny peepshow machines, which include such titles as "Hotcha!," "Fifth Avenue Model," "The Rage of Paris—Hot and Wicked," "The Love Conjurer" and "Living Pictures of the Folies Bergere." The banquet table, heaped with bottles of good wine and Scotch, pickles, macaroni, salami and a huge wedding cake topped with iced figures of a groom and tattooed bride, was set up under the "Ripley Believe It or Not" exhibit, replete with such curios as an enormous blinking Buddha.

Bubble Bath Music

For those guests wishing to dance, these ranging from Albert Ruediger, the midget clown, to Rose (Fifi) Westlake, the sheep-headed girl, to Albert-Alberta, half man, half woman, music was

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Film Junketeers Back Korea Clothing Drive

Hollywood, May 5.

Film personalities who have entertained troops in Korea issued an appeal for public support of the "Clothing for Korea" campaign sponsored by American Relief for Korea. They were seconded by industry executives, including Dore Schary, James R. Grainger, William Goetz and Jack L. Warner.

Personalities joining in the plea were: Mala Powers, Bill Holden, Marie Windsor, Lita Baron, Dawn Addams, Richard Allen, Rory Calhoun, Larry Finley, Carleton Carpenter, Carolina Cotton, Walter Pidgeon, Debbie Reynolds, Bill Shirley, Jan Sterling, Keenan Wynn, Marjorie Reynolds, Raymond Burr, Johnny Grant, Piper Laurie, Jane Nigh, Julia Adams, Marilyn Maxwell, June Christine, Jimmy Wakely and Frank Remley.

$21,000,000 Amus. Take For Feb. Up 400G From Jan., $1,200,000 Above '52

Washington, May 5.

Slight upward trend in the amusement business in February is reflected in the 20% admission tax receipts. March collections, which generally reflect February at the boxoffice, have just been reported by the Bureau of Internal Revenue.

March receipts came to $21,031,714. It was about $400,000 better than the previous month and nearly $1,200,000 above collections of March, 1952. About 75% of the figure is estimated to come from motion pictures.

The 20% bite on nitery tabs brought in $3,716,441. This was approximately $210,000 over the same month of a year earlier. It was, however, a decline from the preceding month of 1953.

New York's 3d Internal Revenue District, which includes all of Manhattan above 23d St., and takes in the home offices which make tax returns for many national enterprises, yielded $3,431,000 in general admissions tax on February biz, a skid of about $300,000 from the month before. Nitery returns of $427,000 was far below the previous month's.

Congress Gets Bill To Protect Newsmen Sources

Washington, May 5.

Bill providing that newsmen, including those on radio-TV as well as the press, shall not be required to reveal sources of information, was introduced today (Tues.) by Rep. Louis B. Heller (D., N. Y.).

Under the measure, newsmen would not be required to disclose information sources in Federal courts, before Federal grand juries, or committees of Congress, except under limited circumstances.

The only exceptions are where a judge rules the national security is involved or where disclosure is necessary to avoid concealment of a crime.

Spitz, 100-Yr.-Old Exhib, Kudosed at R.I. Shindig

Providence, May 5.

Abraham A. Spitz, veteran producer of minstrel and road shows, now a w.k. Rhode Island exhib, was taking it easy this week after eastern theatre men joined the Variety Club International in kudosing him at his 100th birthday party. Murray Weiss, Boston theatrical architect, awarded the oldtimer a Variety Club citation.

Spitz, whose showmanship days take him back to John L. Sullivan and Sullivan's first road tour, is currently operating the Park Theatre, Cranston; Palace Theatre, Providence, and the Strand in Pawtucket. Around New England, he has also built the Castle in Providence, Spitz in Fall River, Majestic in West Warwick.

Party at the Sheraton-Biltmore was arranged by Edward M. Fay, Michael Stanzler and Al Clarke, who acted as emcee.

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B'WAY FILMS IN ALL DIMENSIONS

The Big Stage Wait

This is a watchful waiting period for the picture business. When to switch, what to switch to, which system to adopt, how soon, and all that goes with it.

Key factor to be considered is the present inventory—over $300,000,000 in new film product—plus the vast libraries. All flatties. All good assets, no matter what happens with 3-D, widescreen, or any of the new techniques.

Overseas they're not as excited about any new dimensions, other than the dimension of a good b.o. film in its present 2-D standard. Firstly, there's been no TV debbil to plague anybody. Secondly, business is good. Thirdly, what they've seen of 3-D is not panicking the customers; in fact it hasn't done well at all in certain instances. The transition from 2-D to 3-D isn't as dramatic as when sound first happened. As for any big-screen hoopla, that's just fol-de-rol and won't sell a ticket by itself. Giant images have been done before. The new projection techniques can mean added values only where the film has substance and quality.

But, meantime, on the domestic front, Hollywood has slowed down to waltz. The big stage wait is on. 3-D or not 3-D is the question for everybody. Even if the decision to convert were now, there still remains that problem of the new product just in-the-can, a rich inventory that must be playdated and converted to profit. These are momentous days of decision for everybody.

Paradoxically, the big bright spot is that domestic business is good also. No question about it. It took a cataclysm to revitalize the business. It has been suddenly spotlighted with a new value, the 3-D mantle which has yet to encloak the vast majority of the industry. *Abel.*

U.S. Pix Cos. Rate $14,000,000 Windfall Soon in Brazil's Thaw of Earnings

American film companies are in line for one of their biggest windfalls in recent years via the release of earned money in Brazil which heretofore has been blocked. Total of $14,000,000 in immediate coin plus millions in future earnings expectedly will be thawed.

Some confusion on remitting the moola from Rio developed in New York this week, foreign department execs relating they are not quite certain anent specific terms and the timetable. However, it appeared clear that the Latino country will be yielding the hefty sums shortly.

At a meeting of the Motion Picture Assn. of America last week, prexy Eric A. Johnston told film company presidents that Brazil is now shaping as second only to England as a source of foreign coin. (Canada generally is considered part of the domestic market.) He added there will be some restrictions on the flow of revenue from Brazil initially, but feels confident that all curbs will be removed in the near future.

New deal worked out provides for remittances on current earnings (retroactive to last Feb. 21) on the basis of 60% at the official exchange rate, or about 5.45c to a cruzeiro. Balance will be at the less favorable market rate.

The frozen money, covering the prior year's earnings of $14,000,000, is to be untied at the rate of 75% at the official exchange for the start.

'Kid' KO's 'Champ'

Board of directors of Motion Picture Assn. of America, at a N. Y. meeting last week, nixed permission for Republic to use the title, "Champ from Brooklyn," for an upcoming film. MPAA's Title Registration Bureau originally turned down the Rep request, this decision being upheld by the directorate.

Objection was made to the proposed Rep title by the Samuel Goldwyn office, which contended a conflict with its Danny Kaye starrer, "Kid from Brooklyn."

Freeman, Wallis in N.Y. Huddle With Par Execs For New Release Pact

Y. Frank Freeman, Paramount studio head, and indie producer Hal Wallis will be in N. Y. from the Coast this week to open formal negotiations for a new releasing pact. They'll huddle with Par president Barney Balaban, other company execs and Joseph Hazen, pard with Wallis in Wallis-Hazen Productions.

Last two films under the old distribution pact, "The Stooge," Dean Martin-Jerry Lewis costarrer, and "Come Back, Little Sheba," with Shirley Booth and Burt Lancaster in the leads, now are in release.

Wallis within the past week furnished production of "Money from Home," also a Martin-Lewis costarrer, but no arrangements have been made yet for handling this. Pic, incidentally, is the first 3-D'er for the comedy team.

7 Indie Pix Sold By Goetz, Stillman; Outfit Pays 660G

Deal has been wrapped up for William Goetz, in charge of production at Universal, to unload seven features, which were lensed independently seven to nine years ago, to Moulin Productions. Total price is $660,000.

Films were made by International Films, indie outfit formed in 1943 with Goetz as president, which subsequently was absorbed by Universal. Nunnally Johnson, a pard with Goetz in International, also had an interest in the peddled pix.

Moulin, of which David Stillman is president, is the outfit which participated in the financing. It owns a substantial part of American rights to "Moulin Rouge," Jose Ferrer starrer now being released by United Artists. Other officers

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Prep Special Sound For Todd-AO Process

Los Angeles, May 5.

Alexander M. Poniatoff, prexy of the Ampex Electric Corp., of Redwood City, Cal., announced that his firm will manufacture special stereophonic equipment for Magna Theatre Corp. and Todd-AO.

Equipment is being made under supervision of Dr. Carl Becker, one-time chief engineer of UFA Films in Germany.

'TRIAL & ERROR' N.Y. CONVERSION

By GENE ARNEEL

The pic palaces on Broadway, whose policies often set the nationwide pattern, are yielding to the new industry trends with their most radical exhibition switch since wiring for sound. The big showcases either are set for a new type screen projection or are experimenting with various of the new departures from the conventional.

That the Gotham first-runs would make adjustments is not surprising, of course. The unique aspect of the overhaul is almost complete lack of uniformity. They're trying everything from 3-D (depth with viewing glasses) to the different screen sizes which emphasize width, such as via 20th-Fox's CinemaScope and the king-size Cinerama.

Here's the rundown:

Hall's 'Flexible Policy'

Radio City Music Hall with its current run of Paramount's "Shane" introduced a screen measuring 1.66 feet in width to each single foot of height, compared with the usual 1.33 feet of width. Hall's policy for the future is flexible, that is, with the screen aspect ratio to be altered in a manner which is felt best suited for each subsequent film.

Paramount Theatre, which retooled for the current 3-D'er, "House of Wax," has widened its screen to 27 feet and upped the elevation to 18.5 feet. Previously

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M-G's 34 Pix in 18 Mos. All Widescreen, Stereo Sound; 40% Product Cut

As anticipated, Metro has jumped on the widescreen and stereophonic sound bandwagon. Following a three-day Coast confab of home-office and studio toppers, company revealed its future program. Disclosing that Metro will make 34 pictures in the next 18 months, a statement by production chief Dore Schary says "this future program will feature M-G-M's widescreen process plus the use of stereophonic sound." Neither

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Heavy Initial Vote Favors 20th; Green's Bid for Board Reps Slim

By FRED HIFT

Wilmington, May 5.

20th-Fox apparently has won decisively the first round in its proxy battle with Charles Green, dissident stockholder.

With the understanding that proxies exceeding over 1,700,000 shares had been voted in favor of 20th's motion to eliminate cumulative voting from the corporation's by-laws, the special 20th stockholders meeting at the Hotel DuPont here recessed late this afternoon (Tues.) until Friday when the final tally will be announced.

With 2,769,496 shares outstanding, the 20th management has to obtain 51% of this stock to carry its motion. Although today's count is a rough one and subject to Green's challenge, observers feel that 20th won a clear-cut victory. While Green technically still has a chance, today's result is regarded as the beginning of the end of Green's fight. Being defeated here squelches all Green ambitions to get one of his representatives on the 20th board. The cumulative voting issue was the crux of the fight and, having apparently lost this decision, Green's chances of

(Continued on page 18)

'Wax's' Interstate Mark

Dallas, May 5.

"House of Wax" (WB) is being held for a third week at the Majestic, Interstate Theatres' deluxer here.

Holdover marks first three-week run in history for chain's flagship house.

Bank Will Reissue Its Foreclosed Pix; 'No Money Via TV'

Despite reports of the imminent sale of conventional pix to television because of the 3-D and widescreen change-over, banking firms with foreclosed pix prefer theatrical reissue rather than sale to TV. Banks believe there's still hefty coin in conventional distribution, and there's "revenue left in them theatrically." This was indicated this week by Francis Herwood, representative of the Bank of America. Herwood's in N. Y. to set up reissue deals for a number of films foreclosed by the bank.

Herwood indicated that he's scrutinizing distrib channels carefully, because he feels there are few firms capable of handling reissues properly. Bank's policy, he noted, was to make every attempt to avoid foreclosure, giving the borrowers every opportunity to pay up their

(Continued on page 16)

Boasberg Recouped

Charles Boasberg, RKO's distribution chief, will be back at his desk at the homeoffice next Monday (11) after a month's absence due to illness.

Pinch hitting for him has been Walter Branson, second in command of domestic distribution. Back at the homeoffice this week was James R. Grainer, RKO prez, who has been on the Coast and visiting exchange centres four weeks.

Chrysler, Jr., Zeckendorf As Indie Pic Angels In Joe Louis' Corner

Walter P. Chrysler, Jr., of the auto family, and William Zeckendorf, prez of the N. Y. realty firm of Webb & Knapp, are principal backers of producer Stirling Silliphant's "The Joe Louis Story," it was disclosed last week. They're limited partners in the Silliphant Co., an outfit whose business is described in papers filed with the N. Y. County Clerk as "participating in the production" of the film venture.

Entire project is capitalized at $100,000. Of this amount, Chrysler

(Continued on page 12)

National Boxoffice Survey

Key City Biz Slips; 'Wax' Still Champ, 'Rouge' In 2d Place Again, 'Salome' 3d, 'Madam' 4th

Arrival of spring-like weather in several sections of the country is cutting into first-run biz in many key cities this session. However, reports from VARIETY correspondents in some 24 keys indicates that quality of the product is more damaging to biz currently than atmospheric conditions. And it is not harming the big pictures to any extent.

Just how big a factor the 3-D want-to-see urge is at present is best illustrated by the fact that the two principal three-dimensional films, "House of Wax" (WB) and "Man in Dark" (Col), have a combined total gross greater than the next five biggest money pictures.

"House of Wax" is way ahead of the procession this stanza, with a total gross of around $690,000 in some 20 key spots. The WB 3-D meller is doing great to terrific trade in most locations, and is breaking house records in both Denver houses where playing this week.

"Moulin Rouge" (UA) continues to hold on doggedly to its second position, with nearly $200,000 grossed this week alone in keys covered by VARIETY. It is closely followed by "Salome" (Col). Latter was hurt somewhat by some dates starting to dip on extended-runs. It was third also a week ago.

"Call Me Madam" (20th) again is fourth, the same as last stanza. "Cinerama" (Indie) is taking fifth slot, although only playing in three keys. But the showing is so terrific in these, L.A., Detroit and N. Y., that it easily is winning this high rating the first time to figure in the national survey.

"Small Town Girl" (M-G) is sixth while "President's Lady" (20th) is winding up seventh. Neither were uniformly strong. "Man in Dark" (Col) finished eighth, although only out in five keys covered by VARIETY. "By Light of Silvery Moon" (WB) and "Off Limits" (Par) were ninth and 10th respectively. "Andersen" (RKO) and "Desert Legion" (U) rounded out the top 12 list in that order. "Sombrero" (M-G) and "Blue Gardenia" (WB) were the runner-up films.

"Little Sheba" (Par) has about finished its principal first-run dates, now being largely on extended-run after two months of high ratings.

"Girl Who Had Everything" (M-G) shapes probably best of the new pix, being nice in Portland and Washington. "Fair Wind To Java" (Rep), lively in Providence, is fair in Philly. "Invaders From Mars" (20th), also new, looks okay in L.A. and good in Denver. "Pony Express" (Par), oke in Frisco, looms good in Seattle and slow in Denver. "Count the Hours" (RKO) is very disappointing in L.A. and Frisco.

(Complete Boxoffice Reports on Pages 8-9).

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

$15 a Year. $20 Foreign

April B.O. Year's Brightest Glow; 5 Top Pix Tinters; 3 Socko $3,000,000

The customary Easter upbeat, unusually brisk this year, started grosses soaring last month, and only near the close of April did business show signs of tapering. Net result is that the nation's boxoffice took on probably the brightest glow since the first of the year. Just how good business was last month is plainly indicated by the fact that the three biggest grossers in the national b.o. sweepstakes alone grossed more than $3,000,000. Interestingly, the first five winnahs were all in Technicolor.

Pacing the field in April was "Call Me Madam" (20th), which grossed nearly $1,200,000 in four weeks, according to reports from VARIETY correspondents in some 25 key cities. Running almost neck-and-neck was "Moulin Rouge" (UA), which just missed becoming the month's champ. If the Jose Ferrer starrer had not run into such tough competition in the Easter period, it might have taken over the leadership. "Rouge" was third in March and still was hanging up smash or great sessions as it continued to soar at the end of the month. "Salome" (Col), like "Madam" a newcomer in April, won third position. It was inclined to taper off some in certain locations on holdover as the month closed.

"Peter Pan" (RKO), which was No. 1 in March, took fourth position, showing enough strength around Easter to capture first place one week. "Hans Christian Andersen" (RKO), second in the previous month, was fifth in April. It made the third month in succession that "Pan" and "Hans" had been fifth or much higher in VARIETY monthly surveys.

"Little Sheba" (Par), fourth in March, was sixth, the Oscar for Shirley Booth, star of pic, elevating the firm to second spot one

(Continued on page 20)

April Golden Dozen

1. "Call Me Madam" (20th)
2. "Moulin Rouge" (UA)
3. "Salome" (Col).
4. "Peter Pan" (RKO).
5. "Hans C. Andersen" (RKO).
6. "Little Sheba" (Par).
7. "Trouble Along Way" (WB).
8. "Off Limits" (Par).
9. "Desert Legion" (U).
10. "Kettles on Vacation" (U).
11. "Man in Dark" (Col).
12. "I Love Melvin" (M-G).

'Devil' May Quit After 2 Wks. in Sydney But 'Dark' Big in N. Zealand

Sydney, April 28.

After five days of solid boxoffice at the 1,459-seat Hoyts Plaza, "Bwana Devil" (UA) suddenly began to slip, and will probably be pulled after two weeks. It's rated a big film setback here.

Some felt that "Devil" would run around eight weeks. Industry opinion is that its failure to hold up followed savage attack by local pic crix.

Figured here that 3-D has taken such a beating on its initial bid that a new selling campaign will be brought into play for second try. This may be when Hoyts brings 3-D uptown with "House of Wax" (WB).

Understood that Greater Union Theatres will go ahead with 3-D plans here via "Man in Dark" (Col), currently a terrific hit in New Zealand for the Moodabe Amalgamated loop. Aussie independent exhibitors have made no move presently to come into the 3-D field via suburbs and country zones.

Checkup here shows that viewing specs are irksome to a majority of local patrons who paid to see "Devil," and may continue a biz hindrance with other 3-D fare due to play Down Under. The additional fee charged for the specs tagged on to admisisons does not appeal to patrons here.

CinemaScope Hypoing Midwest Exhibs' Meets

Kansas City, May 5.

Forthcoming demonstration of CinemaScope scheduled here for late spring is spurring unusual run of activity in exhibitor conventions and meetings. Fox Midwest circuit is holding its 24th annual convention June 2-3 at the President Hotel, and a showing of CinemaScope will be staged on those days for the managers and personnel here in the downtown Fox Midwest houses, Orpheum and Esquire.

Commonwealth Amusement Corp. also is holding its convention same dates, at the President. Circuit is making a special of the event, each Commonwealth manager inviting a newspaperman from his town to accompany him here to see the demonstration. Commonwealth expects about 80 managers to attend, including those from their 24 drive-ins. Fox Midwest will have about 125 persons here.

A trade showing of CinemaScope will be made at the same time for other exhibs and interested persons. Joe Neger, 20th exchange manager, said engineers will be here shortly to work out details of theatres to be used for the event.

Commonwealth ordinarily holds its convention in the fall, but figures this event of sufficient importance to make the major shift to spring.

Legion's 'B' on 2 Pix

Warners' "The System" and I.F.E. Releasing Corp.'s "Verginita" are rated Class "B" (Morally objectionable in part for all) by the National Legion of Decency.

New pix classed as "morally unobjectionable for general patronage" are 20th-Fox's "Girl Next Door," Allied Artists' "Jalopy," "Rebel City" and "Trail Blazers," United Artists' "Marshal's Daughter" and "Phantom from Space" and Columbia's "Pack Train."

Rob't Lehman Continues Buys in 20th-Fox Shares

Robert Lehman, New York banker and member of the 20th-Fox board of directors, over the past month continued as an active buyer of 20th's common stock on the New York Stock Exchange.

He purchased an additional 10,000 shares, bringing his total ownership to 20,000.

Indie Exhibs Ask Senate Crackdown On Sales 'Abuses'

Minneapolis, May 5.

North Central Allied in convention here called upon U. S. Senators E. J. Thye and H. H. Humphrey of Minnesota to do everything possible, by way of recommendation of suitable legislation or otherwise, "to relieve exhibitors of the onerous, oppressive and unlawful practices featured in testimony before the U. S. Senate Small Business Committee's Sub-Committee." Thye is chairman of the committee, Humphrey, a member.

Resolution points out: "Both of these outstanding lawmakers have long taken a personal interest in independent exhibitors' problems," and directs the organization's heads to urge both senators to act immediately in this instance.

Herbert Barnett, Society of Motion Picture & TV Engineers president and Cinerama executive vicepresident, refused to express opinion as to whether 3-D is here to stay. Decision is the public's, he pointed out.

Barnett cautioned smalltown small theatre owners not to become panicky and rush headlong into 3-D or widescreen, inasmuch as considerable expense will be involved, investment may not be justified and equipment purchased now may have to be discarded soon. He believes most should stick to 2-D for the present.

Several exhibitors took the floor to tell Barnett of pressure being applied by public in their communities to get them to bring in 3-D. Replying, he said it devolves upon each exhibitor himself to decide if potential returns warrant expenditures.

Hope was expressed by Barnett that industry will show more sober approach to new developments and film companies will turn over to their engineering departments numerous problems involved in current development. Industry needs coordination and cooperation as never before, he declared. Improved public relations will aid exhibitors to overcome boxoffice troubles, Leo J. Bamberger, RKO sales promotion manager, told the convention.

Shea Circuit's Conv.

Zanesville, O., May 5.

First two-day confab of regional managers of the Shea circuit ended this week following talks on promotion plans for upcoming pictures and chain's plans for 3-D and widescreen. Circuit has 15 theatres with 3-D but hasn't announced officially its widescreen moves.

Prexy Gerald Shea announced plans for a special June campaign to be known as the "June Jubilee of Hits." Each theatre in the chain will participate and compete against quotas based on past attendance figures. In addition to Shea, homeoffice toppers attending the meeting here were Richard A. Harper exec aide to the prexy, and Ray E. Smith, circuit buying and booking chief.

Macdonald Carey signed by Jack Broder productions for a top role in "Outlaw Territory," to be filmed in 3-D and Pathe Color. **Jimmy Boyd** makes his film debut in "Run For the Money," for Gatewood Pictures.

Europe to N. Y.

Brooks Atkinson
Yvonne De Carlo
Leslie Caron
Paul Gordon
Ida Haendel
Jack Hylton
David Lewin
Edward G. Robinson
Seymour Siegel

MPAA's 'Block Ohio Censors' Role

Clearance by an Ohio State Senate committee of a bill to end censorship represents the farthest point yet reached in efforts to outlaw officially-placed blue pencilers since the first state censorship law was enacted in 1911. Only U. S. Supreme Court decision re the subject was on "The Miracle," and this confined itself to an injunction against banning a pic on sacrilegious grounds.

Ohio measure, sponsored by Sen. Charles A. Mosher, must still pass the Senate Rules Committee, the House and finally the Governor, but progress made at this point has encouraged the Motion Picture Assn. of America and theatremen.

The pro and con maneuvering in Columbus has served to spotlight the problems which the industry must cope with. MPAA has stated that financial considerations are secondary, that the fight primarily is for the principle of a free screen. But still the Ohio scissoring operation nicks the industry for $300,000 annually, on the basis of a payment of $3 per reel for every pic print in the state.

Not so immediately realized are other burdens. Under normal circumstances, for example, if there's a print shortage in Ohio a small theatre around Toledo could be sent a pic from nearby Detroit. But this would mean a censorship charge of possibly more than the theatre would yield in rental. Further, cuts from the print might be required to conform with the Ohio law.

On another count, film men believe that Ohio censorship produces a direct opposite of what's intended. In the case of Paramount's "Come Back, Little Sheba," the word "slut" was ordered cut from the dialog. Audiences, obviously aware that some scissoring was done, were thus given to imagine that something far more questionable was spoken.

Progress report on Ohio was made by prexy Eric A. Johnston at an MPAA board meeting in N. Y. last week. At the session, it's reported, he commended Manning Clagett, of MPAA's Gotham office, for his work in cooperation with Sen. Mosher.

Ohio Censorship of 'Native Son,' 'M' Seen Tested Before U.S. Supreme Ct.

A further test of film censorship is seen coming before the U. S. Supreme Court as result of upholding by Ohio's Supreme Court of the constitutionality of the state's censorship statute. Industry observers in N. Y. predict that a test case will be ready for presentation to the high tribunal during the 1953 fall term.

Test may either involve "M" or "Native Son," pictures involved in the Ohio ruling, or one of several indie films set for consideration by the state's high court. Rulings on the other pictures, titles of which have been kept under wraps, will be issued automatically within the next month without hearings. Attorneys for the distribs agreed that they would accept the court's interpretation on the "M" and "Native Son" cases.

Despite the setback in Ohio, Ephraim London, attorney for "Native Son" and the legal rep who won a U. S. Supreme Court victory for "The Miracle," feels that the Ohio decision has armed industryites with ammunition for a successful presentation to the U. S. high court. London's view is based on the court's argument, pertaining to the service fee charged by the Ohio censor board for the inspection of films. London, in his brief, had argued that the $2,229,000 in fees paid the board from 1943 to

(Continued on page 16)

Par's Teleblurb

Hollywood, May 5.

First teleblurb ever filmed on the Paramount lot was turned out by the trailer department to plug the George Stevens production, "Shane."

It is a one-minute middle commercial for Lux Video Theatre on CBS.

Mex Girds to Welcome 3-D in Cinemas, Studios As Other Pix Prod. Lags

Mexico City, April 28.

With impending 3-D pix production in Mexico set to start May 11 and Eagle-Lion, distributor down here for UA, readying the Real Cinema for "Bwana Devil," there is apprehension that the life of flat pix won't exceed three years. In addition, the film trade's own bank, the Banco Nacional Cinematografico, has put the brakes on financing all film production. Bank for some time has held down on providing coin, only given loans to those who present surefire scripts. Nevertheless, the bank is convinced that film production must not be suspended, it being guided by 3-D developments in the U. S.

Manuel Espinosa Iglesias, a major producer-exhibitor chief, back from garnering the latest 3-D in Hollywood, announced that he is determined that Mexico keep pace with the new pix trend. His cinema chain is being conditioned for 3-D, and his studios at San Angel Inn, near here, are being completely equipped for the three-dimensional films.

Exhibitors here, with their income already sharply cut by the 20%-35% reduction in admission prices, face the demand of the National Cinematographic Industry Workers that projectionists get an extra $1.15 daily for 3-D service.

N. Y. to Europe

Stephen Alexander
Renzo Avanzo
George Axelrod
Leslie Baker
John Byram
Abe Burrows
Paul Douglas
Brenda Forbes
Nancy Hamilton
Alfred S. Kahn
Michael Kidd
Anna Magnani
Ernest H. Martin
Gilbert Miller
Dimitri Mitropolous
Henri Sauget
Jan Sterling
Glenn Wallichs
Bruno Zirato.

L. A. to N. Y.

Harold Adamson
Robert Alda
Robert Aldrich
Mary Astor
Irving Berlin
Jocelyn Brando
Richard Carlson
Charles Correll
Vic Damone
Linda Darnell
Jerry Davis
Howard Dietz
Margaret Ettinger
Sol Baer Fielding
Bob Franklin
Y. Frank Freeman
Fritz Goodwin
Roberta Haynes
Jean Hersholt
Ross Hunter
Joseph Kaufman
Maury King
Robert Z. Leonard
Arthur Loew
Charles M. Reagan
Frank Sinatra
Nicholas M. Schenck
William L. Taub
Lowell Thomas
Ivan Tors
Joseph R. Vogel
Hal Wallis

N. Y. to L. A.

Arthur Bernhard
Al Daff
William Goetz
Bill Goodwin
Nunnally Johnson
Otto Preminger
Joseph Schildkraut
Milton R. Rackmil
George Weltner

GUNZBURG BARES NV'S TECHNICAL 'SECRETS'

Hollywood, May 5.

Milton Gunzburg, Natural Vision prexy, cleared up some misinformation about that process in a lecture before the Motion Picture Industry Council.

Natural vision, he declared, depends on "convergence" rather than the "variable Interocular" method used by other 3-D systems. Dependence on "variable interocular," he explained, stems from outdated text books and differs from the "convergence" principle.

"It is a common idea," he said, "to think of the eye as a lens when it isn't a lens at all-but a group of muscles which can tire easily unless the camera functions as the eye functions—providing a point of convergence so that the camera can superimpose on the dominant subject."

Skouras (62), Randforce N.Y. Houses Bare '52 Loss

Washington, May 5.

Skouras Theatres, a 62-house circuit operating in New York and New Jersey, and the Randforce Amus. Corp., which runs some 39 theatres in Brooklyn and Queens, N. Y., both operated at a loss in 1952, 20th-Fox informed the Securities & Exchange Commission last week. Major revealed that the Skouras loop paid it $655,000 in gross film rentals for the year while Randforce forked over $187,500.

20th-Fox also disclosed that prexy Spyros Skouras has a stock interest in Skouras Theatres, and during part of 1952 held shares in Metropolitan Playhouses, Inc. Latter is a holding company which had investments in Skouras and Randforce, among other circuits. Major, in its report to the SEC, notes that Spyros Skouras is required to dispose of his interests in these theatre loops, and his interest in Met Playhouses has been sold.

Just how much prexy Skouras had invested in Skouras Theatres, Randforce and Met Playhouses went undisclosed. For 20th's report states, "It is not practicable to indicate precisely the interest of Spyros Skouras in the transactions referred to above."

COMPO INTO HIGH P.R. GEAR

Exhibs' TV Hush-Husher: 'Blab-Off'

Columbus, May 5.

Bitter over television's inroads, especially relating to the showing of films, the Independent Theatre Owners of Ohio urges its members to "fight foul with foul." It suggests that theatres offer patrons, either as a premium or as a giveaway, a device known as Blab-Off. It enables a video viewer to turn off the sound while the commercial is on.

While Blab-Off sells for $2.98, ITOO has notified its members that it has arranged with Audio Controls of Cincinnati, the manufacturer, to make the device available in quantities at substantially reduced prices. ITOO instructs exhibs to advertise the giveaway on screens and in newspapers.

"We think," says the ITOO, "that as soon as television advertisers learn that this device is being given away by theatres, they will stop spending money to put movies on television."

Latest Antitrust Suit Scorecard: 195 Pix Cases Seeking $400,000,000

Washington, May 5.

Extent to which the eight major film companies are harassed by antitrust suits brought against them is indicated in a report submitted last week by 20th-Fox to the Securities & Exchange Commission. Report asserts that approximately 195 civil actions for damages, injunctive relief or both were pending as of Dec. 27, 1952, against 20th as well as other producers, distributors and exhibitors.

Treble damages sought in these suits, report states, are in excess of $400,000,000 plus all sorts of injunctive relief. All the actions charge various violations of state and Federal antitrust laws, with defendants ranging from one to 40. It's also revealed that 85 such cases were started in 1952 and some 50 cases were disposed of.

"Practically all trust cases coming to trial in 1952," 20th points out, "resulted in verdicts or judgments in favor of the defendants." However, the major adds, "some of these judgments are being appealed by the plaintiffs."

Weary of N.Y. Bicycling Fabian, Rosen May Stay Put In One Warner Hq.

Stanley Warner Corp. and Fabian Enterprises, separate theatre circuits headed by S. H. (Si) Fabian, may both move their homeoffice headquarters to the Warner Theatre Bldg., 47th St. and Broadway. Stanley Warner currently has space in the Warner Bros. building on W. 44th St., maintaining the same offices it had when it was associated with the WB picture company. Fabian Enterprises headquarters are in the Paramount Bldg., where the company has a 10-year-lease.

Prexy Si Fabian and Samuel Rosen, exec veepee, both of SW and Fabian, have been bicycling between both companies. Although both firms are completely separate entities, it's felt it would make for smoother operation if toppers maintained one headquarters where they could be reached immediately by execs of both circuits.

Both SW and Fabian have to reach agreements on their leases with their present landlords before making the move. In addition, extensive alteration of the office space at the Warner Theatre is necessary. On June 5 it becomes the N. Y. showcase for Cinerama.

Shush! Loew's Quietly Widescreening Theatres

With Metro, its allied picture company, officially shifting to widescreen pix, Loew's theatres reportedly have been quietly installing screens capable of showing the Metro-developed process. Almost all theatres in the circuit, it's reported, have been equipped with the new screens.

Prior to the Coast confab of Loew and Metro toppers, theatre outfit had been conducting a number of experiments with various screens, with the Metro screen getting a thorough workout. Theatre chief Joseph R. Vogel attended the Coast product huddles.

Sunset Acquires Two Foreclosed Enterprise Pix

Los Angeles, May 5.

Ownership of two foreclosed films made by the now defunct Enterprise Studios, was turned over to Sunset Securities by Superior Judge Frank G. Swain. Pictures are "The Other Love" and "Arch of Triumph."

Court ruled against Erich Maria Remarque who contended the action should have been heard in N. Y.

Coast 'Impressed' By Cinerama; Det. 'Mixed' on C'Scope

Hollywood, May 5.

Hollywood was deeply impressed by the preem of "This Is Cinerama," and the general opinion about town is that the reconstructed Warner Theatre will be playing to heavy grosses for a long time. What Cinerama can do with dramatic plots and intimate scenes is something the future will determine, but the first showing here left no doubt about its impact on the selected subjects shown.

The screen spreads across in a 76-foot arch and reaches 24 feet into the air outside the proscenium arch. In the reconstruction of the theatre a total of 1,288 seats had to be removed, cutting the seating capacity down from 2,765 to 1,468. With a price scale ranging from a matinee low up to a $2.80 top at night, the capacity gross per week is $44,268. The house was equipped with 20 horns to accommodate the streophonic sound used in the Cinerama system. It

(Continued on page 16)

END 2 'ROBE' VERSIONS SIX DAYS UNDER SKED

Hollywood, May 5.

First picture to go before CinemaScope cameras, "The Robe" at 20th-Fox, was brought in six days ahead of schedule by director Henry Koster. Original blueprint called for 64 days of shooting, but film was lensed in shorter time, despite fact that it was made in the studio's widescreen process as well as in standard 2-D.

Time was saved because of faster shooting by CinemaScope, which eliminates some closeups customary in 2-D.

Rackmil, Daff to Coast

Universal prexy Milton R. Rackmil and exec v.p. Alfred E. Daff are leaving for the Coast tomorrow (Thurs.) for conferences with U production chief William Goetz on future U studio policy.

Trio expects to be back in N. Y. in time to attend world premiere of U's "Thunder Bay" at Loew's State Theatre May 19.

SEEK TO OFFSET 'DISTRESS' PITCH

Film industry, via Council of Motion Picture Organizations, is faced with one of its most important public relations jobs as a result of the dismal self-portrait which the trade itself sketched for the House Ways & Means Committee. Execs admitted this week that facts and figures presented to the House group were strictly downbeat, and doubtless tended to lower the public's conception of the industry's stature. They added the data was demanded to support arguments for repeal of the 20% Federal admission tax.

Filmites are now looking to COMPO to offset that "distress" description. Publicized statistics on theatre closings, etc., will in no way be revised as a means of enhancing the trade's goodwill. There will be no "twisting of the facts," says COMPOites. The organization, instead, will seek to "sell" the quality of films, generally, and the role of the industry in the nation's economic, educational, cultural and entertainment scheme of things.

Also to be underlined in what's shaping as a king-size p.r. effort are the industry's campaigns in cooperation with the Government, such as U. S. Bonds selling, and other extra-curricular activities.

Specific program hasn't been mapped yet but will include a heavy schedule of talks by industryites before Kiwanis, Rotary and other such civic outfits. It's expected that all COMPO member companies, additionally, will be asked to join in new cooperative campaigns of an institutional nature.

Exhibs to Pitch In

Exhibitors in the field, also will be asked to pitch for a higher standing for the business. They'll be requested to join in plugging prominence of theatres in community affairs and the impact that

(Continued on page 61)

Confabs Open For New French Pact

Film agreements with Italy, Brazil and Japan leave the industry with pacts in four additional overseas markets to be renegotiated this year. They are Britain, France, Spain and Belgium. Initial conversations for a new French deal to replace the one expiring June 30 are under way in Paris, with Motion Picture Assn. of America prexy Eric Johnston skedded to go there later this month or in early June to wind up the talks. Execs in N. Y. look towards an extension in the French pact similar to the one arranged in Italy.

Belgian agreement is currently hanging fire and Spain's Jose A. Jimenez-Arnau is currently in the U. S. discusing a new pact. There have been no approaches as yet from the British.

Basing their estimates on foreign market developments so far,

(Continued on page 18)

Rita Shows Too Much 'Salome' to Suit L.A.

Los Angeles, May 5.

Too much epidermis to suit the City of Los Angeles is portrayed on a huge billboard on Wilshire Blvd., plugging Columbia's "Salome." So the city filed a four-count complaint charging the studio with offending public morals. Sign shows Stewart Granger bending over Rita Hayworth, clad in peekaboo raiment.

Don Redwine, assistant city attorney, said he had received 150 letters of protest from the Women's Club of Hollywood, Knights of Columbus, Hollywood Ministerial Association, students of Loyola University, L. A. City College, St. Mary's College and others. Offense is punishable by six months in jail and $500 fine on each count.

Cinerama Paradox: System Raved All Over But Fresh Coin Needed

Although flushed with b.o. success wherever it has been shown and armed with critics' raves terming it the best of the new film mediums, Cinerama presents a curious paradox. The high cost of making pictures and installing theatres has resulted in a financial stalemate. Hefty coin is required to carry out its program successfully. Hectic activity on the part of the major film companies in developing widescreen processes is causing serious concern among Cinerama toppers and an all-out attempt currently is being made to maintain the impact of the "daddy" of the widescreens.

Efforts to get the medium rolling on a solid basis received serious attention in New York during the past week. Gathered in Gotham for the confobs were the top stockholders and officers of the company, including board chairman Louis B. Mayer, vice chairman of the board Lowell Thomas, production chief Merian C. Cooper, prexy Dudley Roberts, Jr., and executive veepee Frank Smith.

Although the gathering of the brass brought forth no official policy statements, there was no dearth of rumors concerning the nature of the confabs. These included reports of a realignment of the top echelon, bowing out of either Mayer or Cooper, floating of a public stock issue, bringing in of new individual coin and the obtaining of financial aid from a theatre circuit. Since none of the toppers were available for comment, the rumors could not be confirmed or denied.

Information from various sources close to the Cinerama operation

(Continued on page 18)

Loew's Economy Broom To Sweep Homeoffice Staff?

Firing of nine homeoffice pub-ad staffers last week at Metro and Loew's is seen as the start of economy moves in the New York operation. Cutdown started on the Coast some time ago, but indications are now that Loew's is beginning a slow pruning of homeoffice personnel. It's not anticipated that there will be any wholesale dismissals, but the cuts are expected to extend to other departments.

Broom sweeping is in keeping with promise of further economizing made by veepee and treasurer Charles Moskowitz to stockholders in March. In addition, Loew's is prepping for divorcement into separate theatre and picture companies, a factor that'll necessitate savings in both operations. Company must split by Feb. 1954.

All department heads have been alerted to survey their staffs for possible weeding out of extraneous personnel when further cuts are necessary.

COMPO's Exhib Support Hinging On 20% Tax Fight

In a situation which could have a definite bearing on exhibitors' support of the Council of Motion Picture Organizations in the future, there's widespread anticipation in the field that COMPO's fight against the Federal admissions tax eventually will prove successful.

Reports form various sections are that the tax matter is uppermost in the minds of theatre owners, and they're more than hopeful that the full 20% levy will be removed. Anything short of this will be a disappointment.

When the tax campaign is ended, COMPO will be faced with a mammoth public relations job (see separate story). However, it's a cinch that its operating budget would have to be revised downward, if the tax fight goal is not reached, and exhibs, feeling a letdown, would ease off on membership contributions, industryites point out.

UA TO AWAIT MPA WORD ON BREEN'S 'MOON' NIX

United Artists is holding off on setting any course of action anent its handling of "Moon Is Blue" until final determination is made on whether the Otto Preminger-F. Hugh Herbert production is either okayed or nixed for Production Code approval. Distrib's only plan for now is to await the outcome of an appeal from the nix of the pic by Joseph I. Breen, Production Code administrator.

Reversal of Breen's thumbsdowning of the film will be asked of film company presidents when they convene as members of the board of the Motion Picture Assn. Directorate met last week in New York but a vote on "Moon" had not been placed on the agenda.

Curious aspect of the "Moon" situation is that the New York Censor Board okayed the film subsequent to its rejection by the PCA. Latter turned it down because of its comedy treatment of sex matters.

Some time ago Preminger indicated the film would go into release regardless of whether the PCA approves, indicating a new test of the Code's strength.

Standardization Research Speeded as SMPTE Ends 'Most Important' Meet

Hollywood, May 5.

Standardization of the new photographic processes was the keynote of the 73rd semi-annual convention of the Society of Motion Picture and Television Engineers. Work toward that end will be carried on by members of the organization, according prexy Herbert Barnett. Expressing satisfaction over the outcome of the sessions and demonstrations, he said:

"We believe we have provided a platform for the airing of various viewpoints, and for the disclosure of engineering developments so vital to the future of the industry.

"This convention has been perhaps one of the most important in the history of the SMPTE. It came at a time when all segments of the industry were seeking information about the new techniques which have taken the public by storm. Undoubtedly the dominant note of the convention was the need for standardization."

Conclave was attended by more than 1,300 delegates from all parts of the U. S. and from seven foreign countries. They heard a total of 64 papers and reports, chiefly on the new techniques of 3-D, peripheral vision and stereophonic sound.

Next SMPTE convention, the 74th semi-annual, will be held at the Statler Hotel in N. Y. during the first week in October.

Kiss Me Again, Sister, But This Time in 3-D

Hollywood's professional smoochers will have to learn the art of kissing all over again under the new 3-D stereophonic sound system. That is the dictum of George Cooper, sound man on Columbia's three-dimensional film, "Miss Sadie Thompson." With three sensitive 3-D mikes magnifying the customary screen kiss, it sounds like a horse pulling its foot out of the mud, he says.

So Rita Hayworth and Aldo Ray had to adopt a new kissing technique for their love scenes.

Thunder Bay
(SONGS—COLOR)

James Stewart heading up outdoor actioner of offshore oil drilling in Gulf of Mexico. Excellent b.o. possibilities.

Hollywood, May 5.

Universal release of Aaron Rosenberg production. Stars James Stewart, Joanne Dru, Gilbert Roland, Dan Duryea; features Jay C. Flippen, Marcia Henderson, Robert Monet, Antonio Moreno, Henry Morgan. Directed by Anthony Mann. Screenplay, Gil Doud, John Michael Hayes; story, Hayes; from idea by George W. George, George F. Slavin; camera (Technicolor), William Daniels; editor, Russell Schoengarth; music, Frank Skinner; song, "Gue Gue Solingaie" arranged by Milton Rosen. Previewed April 28, '53. Running time, 103 MINS.

Steve	James Stewart
Stella Rigaud	Joanne Dru
Teche Bossier	Gilbert Roland
Gambi	Dan Duryea
Kermit MacDonald	Jay C. Flippen
Francesca Rigaud	Marcia Henderson
Phillipe Bayard	Robert Monet
Dominique Rigaud	Antonio Moreno
Rawlings	Henry Morgan

A modern plot that deals with offshore oil drilling, instead of being a costumed, western-located story, gives this regulation outdoor actioner an interesting switch. With James Stewart heading up the cast of good names, boxoffice pace should hit a happy stride for exhibs and U.

Picture is abailable in the Universal-developed 1.85 to 1 aspect, widescreen projection, as well as with stereophonic sound, and theatres able to present it in this process will find the boxoffice up. Picture was previewed in the process at the studio, and gained greatly in scope and excitement, even under the crude conditions that prevailed on the process stage.

System is tremendously impressive. Images and the Technicolor hues are sharp and clear, and panoramic scope of a picture 23 and one-half feet by 43 and one-half feet is extremely effective. Exhibs will have to be careful of the stereophonic sound, however, because, as used at the preview, it can become a major distraction that greatly lessens a viewer's ability to stay with the story. The three-speaker setup shouldn't be used just as a noise-maker.

Stewart and Dan Duryea, as a couple of ex-GI's with a dream of extracting oil from the bottom of the Gulf of Mexico off the coast of Louisiana, carry the principal story load, Having talked Jay C. Flippen, head of an oil company, into backing the offshore exploration, the two adventurers plunge into their work against the wishes of the shrimp fishermen, who see their livelihood ruined.

There are romantic complications tossed in the way of the successful conclusion of the venture, as well as the trouble talked up by the fishermen, but by the time the first gusher is brought in, just as the shrimp boaters are ready to mob the floating oil rig, the two heroes have the love angles straightened out. And they have won over the fishermen by discovering the much sought-after giant golden shrimp feed at night, instead of the daytime, so everyone is happy.

Stewart moves easily through his role as the stalwart, steadfast member of the adventuring pair. Duryea supplies likeable color to his wisecracking heroics and comes over strongly. Joanne Dru's character as the daughter of fisherman Antonio Moreno needed much more clarity in the writing to be effective, but she is easy to look at, and it is believeable that Stewart would be attracted to her. Duryea's romantic partner is Marcia Henderson, Moreno's other daughter. It's strictly an ingenue type of role and played that way. Gilbert Roland is a colorful fisherman who will be liked. Flippen and Moreno are good. Robert Monet has a secondary male spot as a disgruntled suitor who loses his life trying to blow up the oil rig after being spurned by Miss Henderson. Also, he sings "Gue Gue Solingaie"

Anthony Mann's direction of the Aaron Rosenberg production manages considerable action to balance a script tendency towards talkiness. The water sequences have punch and Rosenberg has given the presentataion the authenticity of on-the-spot lensing, beautifully done in color by Williams Daniels. Gil Doud and John Michael Hayes sccripted from a story by Hayes, which was developed from an idea by George W. George and George F. Slavin. Frank Skinner did the music score. It is over-emphasized strongly in the big dramatic action sequences. *Brog.*

HARTMAN TO TRANSWORLD

Walter Hartman, formerly assistant play editor for Paramount, has joined Transworld Feature Syndicate as manager of its new radio-TV division.

Hartman ankled Par a few months ago along with John Byram, play editor.

I Believe in You

"I Believe in You," a Michael Balcon-Ealing Studios production which preemed at the Baronet, N. Y., Monday (4), was reviewed from London by VARIETY April 2, 1952. In appraising the film, *Myro* noted that a "documentary-like treatment spotlighting the work of probation officers provides a neat peg on which to hang a story of youth from the slums mixed up with criminal gangs." In a "modest sort of way," the critic added, "it is engrossing material, and should get fair box-office returns on either side of the Atlantic."

Script primarily concerns two probation officers — one male and the other female. Cecil Parker and Celia Johnson, wrote *Myro*, play the two main roles in "contrasting style." Harry Fowler and Joan Collins turn in "strong dramatic performances" as the two principal juvenile delinquents. Direction of Michael Relph was rated as "straightforward." Universal-International is distributing in the U. S.

Stalag 17

Amusing pic version of legit comedy-meller about U. S. internees in Nazi prisoner of war camp. Lengthy, but good names (William Holden) and okay chances.

Hollywood, May 5.

Paramount release produced and directed by Billy Wilder. Stars William Holden, Don Taylor, Otto Preminger; features Robert Strauss, Harvey Lembeck, Richard Erdman, Peter Graves, Neville Brand, Sig Ruman. Screenplay by Wilder, Edwin Blum; based on play by Donald Bevan and Edmund Trzcinski; camera, Ernest Laszlo; editor, George Tomasini; musical settings, Franz Waxman. Previewed April 28, '53. Running time, 119 MINS.

Sefton	William Holden
Lt. Dunbar	Don Taylor
Otto Von Scherbach	Otto Preminger
Stosh	Robert Strauss
Harry	Harvey Lembeck
Hoffy	Richard Erdman
Price	Peter Graves
Duke	Neville Brand
Schultz	Sig Ruman
Manfredi	Michael Moore
Johnson	Peter Baldwin
Joey	Robinson Stone
Blondie	Robert Shawley
Marko	William Pierson
Cookie	Gil Stratton, Jr.
Bagradian	Jay Lawrence
Geneva Man	Edwin Kalser
Triz	Edmund Trzcinski

The legit hit about G. I. internees in a Nazi prison camp during World War II has been screened as a lusty comedy-melodrama, loaded with bold, masculine humor and as much of the original's uninhibited earthiness as good taste and the Production Code will permit.

Its raucous flavor will set well with male viewers and even the distaffers should find it acceptable entertainment most of the time. William Holden's name heads the good cast and the boxoffice chances appear okay, although the lengthy two-hour running time makes for a booking awkwardness when it reaches the regular dualbill situations in the general runs.

Producer-director Billy Wilder, who did the screen adaptation of the Donald Bevan-Edmund Trzcinski play with Edwin Blum, uses a suspense approach to the melodrama in the plot, with plenty of leavening humorous byplay springing from the confinement of healthy young males. Nub of the plot is the uncovering of an informer among the G. I.'s in a particular barracks and up to the time his identity is revealed to the audience there is plenty of tenseness in the footage. However, Wilder lets the suspense slacken too much thereafter by permitting the informer character to become an obvious, shifty-eyed stereotype, a change out of keeping with the previous handling.

Audiences attracted to the film because of previous knowledge of the play will find only a few screen changes, either because of taste or to better fit the story to the camera's scope. Opening shows the death of two G. I.'s while attempting a well-plotted escape and the sudden realization there is an informer in their midst. Suspicion fastens on Holden, a cynical character trying to make the best of his prison lot. When Don Taylor is temporarily moved into the barracks and just as quickly revealed as the American who blew up an ammunition train, the prisoners decide Holden is their man and beat him unmercifully. With the knowledge of his own innocense, it isn't too hard for Holden to fit some apparently unrelated incidents together and come up with the real spy.

Holden is very good in his cynical character and Taylor delivers satisfactorily in shorter footage. Otto Preminger is, the third star, playing the camp commander, with obvious relish for its colorful cruelty. Laugh standouts are Robert Strauss, the dumb Stosh of the play who is continually referred to in the film as "Animal," a fitting title, and Harvey Lembeck as Harry, the only slightly brighter pal of Stosh. Both appeared in the legit original and other repeaters from the stage are Robinson Stone, Robert Shawley and William Pierson. Sig Ruman gets all the laughs possible out of his role of the barracks guard and Peter Graves is good as the spy. Richard Erdman, Neville Brand, Jay Lawrence and Gil Stratton, Jr., the latter as Holden's timid stooge, are among others giving excellent performances. A few, uncredited femmes are glimpsed as Russian prisoners, whose presence on the other side of the camp's barbed wire tantalizes the male internees.

Ernest Laszlo's photography is an aid to the action stirred up by Wilder's direction and the music provided by Franz Waxman's score fits perfectly with the picture of prison camp life drawn. Other technical assists are good. *Brog.*

The Juggler

Good chase drama against backgrounds filmed in Israel. Kirk Douglas and okay b.o. possibilities.

Hollywood, May 1.

Columbia release of Stanley Kramer Co., production, associate producer, Michael Blankfort. Stars Kirk Douglas; features Milly Vitale, Paul Stewart, Joey Walsh, Alf Kjellin, Beverly Washburn, Charles Lane, John Banner, Richard Benedict, Oscar Karlweis. Directed by Edward Dmytryk. Screenplay, Michael Blankfort, based on his novel, "The Juggler"; camera, Roy Hunt; editor, Aaron Stell; music score, George Antheil. Previewed April 23, '53. Running time, 84 MINS.

Hans Muller	Kirk Douglas
Ya'El	Milly Vitale
Detective Karni	Paul Stewart
Yehoshua Breier	Joey Walsh
Daniel	Alf Kjellin
Susy	Beverly Washburn
Rosenberg	Charles Lane
Emile Halevy	John Banner
Kogan	Richard Benedict
Willy Schmidt	Oscar Karlweis
Mordecai	John Bleifer
Carah	Greta Granstedt
Papa Sander	Jay Adler
Dr. Traube	Shep Menkin
Dr. Sklar	Gabriel Curtiz

Good possibilities loom for this chase drama, particularly in key cities where combination of Kirk Douglas' name and the exterior filming in Israel provide strong exploitation values. It is a story of DP's arriving to make their new homes and future in the new nation, smartly presented without undue race or religious emphasis, so the entertainment is non-sectarian.

Produced by the Stanley Kramer Co., for Columbia release, with Michael Blankfort serving as associate producer on the screenplay he wrote from his novel, "The Juggler," film deals with a man who has become a neurotic from his long imprisonment in Nazi concentration camps, and how he gradually comes to realize his illness and seek help from new-found friends. Also, in a broader sense, the film is concerned with the pioneering of a new republic by brave people. In this respect, it is rather inspirational.

For discerning audiences, the story-telling has one serious flaw. It fails to establish early the nature and cause of Douglas' illness and, as a result, his acts of violence that set off the chase motive have an adverse reaction, instead of the sympathy they should have gained for the title character. Later in the film, cause and effect are explained by dialog, but by that time audiences will have begun to catch on anyway.

Once a famous European juggler, Douglas arrives with other DP's for refuge in Israel. While in a temporary camp, where the newcomers are housed until permanent homes and jobs can be found, his strange actions arouse interest of the camp psychiatrist. Douglas denies any illness and runs away. When an Israeli—policeman asks for his identification papers, the juggler mentally associates him with Nazi storm troopers and fights the officer, thus getting the chase underway as he flees what he believes to have been a killing.

In his flight across the country, he takes up with Joey Walsh, a young orphan, and together they head north for Nazareth where Douglas hopes to lose himself. During the trek Douglas begins to teach Walsh the juggling profession, and kid sees himself as Israel's first juggler. As they approach a farm community, boy is injured by a land mine left from the recent war, and the kind people of the community take them in. There Douglas arouses the interest of Milly Vitale, a member of the kibbutz who is a romantically lonely as the fugitive. Under the association with her and the other members of the community, he begins to lose his fear of confinement, but this beginning rehabilitation is destroyed when the pursuing law, in the person of Paul Stewart, catches up. At first defying them, Douglas gradually breaks and gives himself up with a plea for help. Ending leaves no doubt of his cure and future romance with Miss Vitale.

Douglas, under Edward Dmytryk's well-coordinated direction, does an excellent job of selling the erratic character of the juggler. Miss Vitale presents an interesting, fresh personality for domestic films and is very appealing as the girl. She already has made her mark in Italian pictures. Third place among performance honors goes to young Walsh, who turns in a job that ranks with his fine work in "Hans Christian Andersen." Paul Stewart, the officer in charge of the pursuit; Oscar Karlweis, a friend of Douglas' from the old country; and John Bleifer are among the others impressing.

The camera work of Roy Hunt flows freely over the Israel countryside, giving an authentic, almost documentary flavor to the story. Mood and personality of the land and the people come through sharply, as does the music, outstandingly expressed in a folk dance sequence. Also of interest, and with a nice touch of heart, is the juggling show put on for the kibbutz by Douglas and young Walsh. George Antheil's music score, directed by Morris Stoloff, is good, but is allowed to get out of hand at times. Editing is tight at 84 minutes. *Brog.*

Slight Case of Larceny

Fair programmer for family trade. Stars Mickey Rooney, Eddie Bracken.

Metro release of Henry Berman production. Stars Mickey Rooney, Eddie Bracken, Elaine Stewart, Marilyn Erskine. Directed by Don Weis; screenplay, Jerry Davis; based on a story by James Poe; camera, Ray June; editor, Ben Lewis. Previewed in N. Y. April 29, '53. Running time, 71 MINS.

Augustus (Geechy) Cheevers	Mickey Rooney
Frederick Winthrop Clopp	Eddie Bracken
Beverly Ambridge	Elaine Stewart
Emily Clopp	Marilyn Erskine
Mr. White	Douglas Fowley
Police Capt.	Robert Burton
Willard Maibrunn	Charles Halton
Motor Cop	Henry Slate
Tommy Clopp	Rudy Lee
Mary Ellen Clopp	Mimi Gibson

Although its title might indicate a gangster melodrama, "A Slight Case of Larceny" shapes as a mild, innocuous programmer for the family trade. It might have some marquee value in the names of Mickey Rooney, Eddie Bracken and Elaine Stewart. Latter is the sexy-looking dish being groomed for stardom by Metro, following her attention-getting performance in "The Bad and the Beautiful."

Picture presents Rooney in a somewhat subdued role, although he remains the forceful protagonist. It's a less violently rambunctious Mickey; the familiar mannerisms are evident but are less obtrusive than usual. The delineution will satisfy the Rooney fans and won't overly annoy the antis.

Picture follows a familiar theme of two buddies—one an aggressive leader, the other the mild follower, with the latter, of course, taking the rap for screwy schemes suggested by former. Six years after the war, Rooney looks up Bracken, an old GI friend. In no time, he costs Bracken his job, moves into his home, causes a rift with his wife and makes him mortgage his home so pair can open a gas station. While Rooney studies the stock market and reads financial tomes, Bracken does the work.

As biz picks up, a chain opens a rival station across the road. A price war ensues, with the indie ops having no chance against the big business opposition. The larceny angles enters at this point. Rooney learns a gas pipe line runs underneath their station. He forces a reluctant Bracken to tap the line and hook it up so that it can be run through their pumps. Thusly, they force the rival station out of biz by going below the chain's price but, of course, commiting an act of larceny.

Miss Stewart is adequately sexy as a shapely attendant who works for the rival outfit, and displays her charms neatly in a bathing suit scene. Marilyn Erskine is convincingly harassed as Bracken's wife who puts up with her husband's defense of Rooney's shenanigans. Bracken scores as the trusting friend who reluctantly follows Rooney's lead.

Jerry Davis' screenplay milks James Poe's story for laughs that apparently click with the cornball trade. There's the familiar wild auto ride as a brakeless truck charges dangerously down a highway narrowly missing other vehicles. Don Weis' direction keeps the story moving and Ray June's camerawork is on the plus side. *Holl.*

Fanfan the Tulip

"Fanfan the Tulip," French import which opened at the Fine Arts, N. Y., Monday (4), was reviewed in VARIETY from Paris April 30, 1952, by *Mosk.* Gerald Philippe and Gina Lollobrigida top the cast. Christian-Jacque directed from a script by Rene Wheeler and Rene Fallet. Lopert Films is distributing in the U. S.

"This is a rousing, good-humbred costumer on ribald 17th-century France," *Mosk* opined. "Done with a fine sense of parody, full of movement, chase and swordplay, it emerges as a sure grosser here with Philippe's name. It may serve as a fine arty entry in the U. S." Performances of the cast, direction and general production values, all evoked praise from the reviewer.

Ambush at Tomahawk Gap
(COLOR)

Grim drama with good tag. John Derek & Hodiak and Technicolor mantling, to help at the b.o. Moderate grosser.

Hollywood, May 1.

Columbia release of Wallace MacDonald production. Stars John Hodiak, John Derek, David Brian, Maria Elena Marques; features Ray Teal, John Qualen. Directed by Fred F. Sears. Story and screenplay, David Lang; camera (Technicolor), Henry Freulich; editor, Aaron Stell; music, Ross Dimaggio. Previewed April 17, '53. Running time, 73 MINS.

McCord	John Hodiak
Kid	John Derek
Egan	David Brian
Indian Girl	Maria Elena Marques
Doc	Ray Teal
Jonas P. Travis	John Qualen
Stranton	Otto Hulett
Marlows	Percy Helton
Sheriff	Trevor Bardette
Bartender	John Doucette

Columbia's "Ambush At Tomahawk Gap," as grim a drama as has been unreeled in many months, is replete with killings, brutality and unscrupulous characters.

Customers who like such film fare will gravitate to it. Technicolor mantling and familiar names of John Derek, John Hodiak and David Brian will help, and the actionful, lively title can be capitalized upon.

Unrelenting story and screenplay by David Lang fades in with four men—Derek, Hodiak, Brian and Ray Teal—just out of prison after serving five years for a holdup. Only Hodiak was innocent of the crime, but he was forced to serve time nevertheless when trio claimed he was fourth man in on the job. Actually, the fourth member escaped to hide the loot. Quartet is now out to find the money, which has been buried in Tomahawk Gap—a ghost town.

Friction arises as the men try, without success, to locate the cash. Then the Apaches swoop down from nearby mountains on a scalping expedition.

Fred F. Sears, in directing, has pulled out all action and brutality stops as he focuses fights, shootings, an amputation, near-rape, bodies being hit by flaming arrows. Direction, however, has also captured some scenic sights which, in their way, add much scope. Sears, additionally, works well with the players.

Wallace MacDonald's production supervision has faithfully captured the raw ruggedness of the story—but selection of yarn, whether his or the studio's, can be questioned. Nevertheless, it's Class "A" of assemblage and presentation. Camera work of Henry Freulich is ace; other technical conrtibutions good.

Principals acquit themselves nicely, especially Derek. Hodiak and Brian are properly forceful, while Maria Elena Marquees is attractive as the Indian maid. Ray Teal, as one of the four ex-cons, is good, as is John Qualen, as an eccentric gravekeeper. *Neal.*

Bad Blonde

Lower-grade dualler toplining Barbara Payton. Some exploitation inherent in the star-title combo.

Hollywood, April 28.

Lippert release of Anthony Hinds production. Stars Barbara Payton; features Frederick Valk, John Slater, Sidney James, Tony Wright. Directed by Regina Le Borg. Screenplay, Guy Elmes and Richard Landau, from novel by Max Catto; camera, Walter Harvey; editor, James Needs; music, Ivor Slaney. Previewed April 27, '53. Running time, 80 MINS.

Lorna Vecchi	Barbara Payton
Giuseppe Vecchi	Frederick Valk
Charlie	John Slater
Sharkey	Sidney James
Johnny Flanagan	Tony Wright
Mrs. Vecchi	Marie Burke
Mrs. Corelli	Selma Vaz Dias
Corelli	Enzo Cotichia
Inspector	George Woodbridge
Barmaid	Bettina Dickson
Parnes	John Brooking

"Bad Blonde," toplining Barbara Payton in title role, shapes little more than a lower-case dualler for the non-too-particular exhib and

(Continued on page 16)

'RETREAD' TREND HITS FILMS

U.S. Flow of 40% Foreign Coin May Shrink Without Uniform 3-D Screen

Effect on the foreign market of the industry's switch to 3-D and widescreen is being watched with concern by distrib execs, who admit that conversion of theatres abroad is likely to be a far slower and more painful process than in the U. S.

For one, there are reports from Americans returning from Europe, saying that European audiences are not exactly "fire-and-flame" for 3-D, and that exhibs there are adopting a conservative "wait-and-see" attitude in absence of standardized processes and screens.

For another, there are physical difficulties of equipping theatres, which are further handicapped by governmental regulations defining the amounts that can be spent on theatre alterations.

Problem is strictly a two-way one, since the American distribs get about 40% of their total revenue from abroad, and at this point can't afford any tapering off in flow of foreign earnings. In this connection, it's pointed out that the foreign market is always about a year behind, release-wise, and, as far as product is concerned, it will not run into serious shortages for some time to come.

Situation was highlighted last week (30) in L. A., at the 73rd semi-annual convention of the Society of Motion Picture and Television Engineers when Dr. Leslie Knopp, British Kinematograph Society prexy, urged rapid standardization of 3-D and wide screens on a global basis. He warned Holly-

(Continued on page 12)

BOT Assurance That U.S. Quota Pix Won't Be Hurt By Changed Rules Asked

London, April 28.

A request for an assurance from the Board of Trade that British productions sponsored by subsidiaries of Hollywood majors will not have their quota tickets affected by the decision of the BOT to amend existing regulations, has been made to the government department by the British Film Producers Assn.

The demand for this assurance was a sequel to a BOT announcement that new regulations were being introduced as a result of the recent 'Monsoon' case. That film, made by the British offshoot of an American company, was rejected for quota by the government department, and its ruling was upheld by a high court judge.

Several weeks after the high court decision, the BOT issued its interpretation of the ruling and announced new regulations which involved a tightening up of the labor costs regulations and the inclusion of star, producer and director deferrments in the calculation of monies paid to aliens.

As a sequel to the BOT statement the BFPA convened an emergency session when it decided to make its request that films now in preparation, which under existing regulations would have received a quota ticket, should not be prejudiced by the upcoming change in regulations.

While making representations on one question of urgency arising from the statement, the BFPA is also requesting information as to the likely date when the new regulations will be put into operation.

'Berlin' Pic for U.S.

Indie producer Kurt Hirsch, currently in N. Y., is seeking a releasing deal for "Berlin Adventure," made in Germany in both English and German versions. Hirsch and co-producer Peter Berneis made the film in partnership with CCC Films of Germany.

Film deals with a counterfeit ring trading with U. S. currency following World War II. It stars American thesp Gordon Howard and Russian actress Irina Garden.

U's 50c Divvy

A semi-annual dividend of 50c per share on common stock was declared yesterday (Tues.) by Universal. Divvy is payable June 25, 1953 to stockholders of record at close of business on June 15.

Board of directors also announced a quarterly dividend of $1.0625 on the 4½ cumulative preferred stock. Latter is payable June 1, 1953 to stockholders of record on May 15.

MPAA Committee To Push Uniform 3-D & Widescreen

Attempt to push studio standardization in the 3-D and widescreen fields was made by Eric Johnston, Motion Picutre Assn. of America prexy, at last week's (1) MPAA board meeting in N. Y. He appointed a special committee to survey possibilities of uniform procedure.

Group is headed by Abe Schneider of Columbia, and includes Edward Morey, Joseph R. Vogel, Paul Raibourn, Edward L. Walton, Theodore R. Black, Al Lichtman, J. J. O'Connor, Wolfe Cohen and Herman Robbins.

MPAA also elected all of the present directors, adding James R. Grainger and Milton R. Rackmil, RKO and Universal prexies. Board reelected all incumbent officers; extended the Canadian Cooperation Project and approved plans for an all-industry TV show to be filmed and presented by the American Broadcasting Co.

5 HARTFORD DRIVE-INS IN JOINT RADIO PUSH

Hartford, May 5.

Five competitive drive-in theatres of the area have combined efforts and bought extensive radio time on WCCC here to promote attendance at the ozoners, through a series of some 40 spots weekly on the indie (with no names mentioned). Drive is aimed especially at family trade. Ozoners have signed for 13 weeks.

Station, outside of the spot announcements, during the day lists the features at the drive-ins. Cooperating in the endeavor are Pike, East Windsor, Farmington, E. M. Loew's and Bloomfield Drive-Ins.

WB Lifts Ban on Thesps For TV, But for Pic Plugs

Hollywood, May 5.

Last of major film lots holding out against the appearance of contract players on tele capitulated when Warners lifted the ban. From now on, studio will permit its thesps to do TV chores "with some limitations." Gordon MacRae got the go sign for five appearances on NBC's Coca-Cola program, starting today (Tues.). Other dates are May 8, 13, 15 and 20.

MacRae will give out tunes from WB's "Desert Song" at each performance, indicating that the limitations" mean plugs for studio product.

'Elephant' Walks Fast

Hollywood, May 5.

Even though delayed by the illness of Vivien Leigh and the substitution of Elizabeth Taylor, William Dieterle brought in the book of "Elephant Walk" one week ahead of schedule.

All that remains to be filmed is the elephant stampede.

GIVE STANDARD PIX NEW LOOK

Definite trend toward widescreen presentations is causing a reshuffling of distrib release skeds, with major filmeries withholding spectacle-type product until more theatres are equipped with the panoramic screens. Companies are taking films shot in the conventional manner and reframing them for wide area showing. In some cases, distribs have indicated that films will only be sold first time around only to houses that can offer a widescreen showing.

Policy has alarmed subsequent-run exhibs, who charge that this will add to the product shortage caused by the shift to 3-D and widescreen. Exhibs are still in a tizzy, attempting to decide what type screen to install. It appears obvious that theatres, in order to receive all forthcoming hot product, will have to be equipped with an all-purpose screen capable of being masked to show the films of all companies. 20th-Fox's CinemaScope requires the largest screen, being in the ratio of 2.60 to 1. Paramount's process requires a 1.66 to 1 screen while the spread-out films of Universal and Columbia utilize a 1.85 to 1. The 20th screen can be masked to receive the other projection methods.

Indication of the changeover of current product to widescreen is Par's policy for "Shane." Picture is currently showing at Radio City Music Hall, N. Y., on Par's large screen. Company has indicated it will offer the film first only to theatres which can present it on a largle. In addition, Par is delaying issuance of the filmization of

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European Pix Crowding Yanks,' Sez Major Anon.; Italo-Gallic 'Sex Wallop'

Competition for American pix from European productions is on the increase on the Continent, both in countries where there is a native industry and in others where there is not.

Trend is becoming more pronounced and is causing a certain amount of concern, according to a major company foreign exec just back from Europe who refused to have his name used. He said the public's new attitude was due, primarily, to the fact that Italian and French films manage to pack more of a sex wallop and put out more realistic stories that appeal to European audiences.

Latter have changed, he averred, maintaining that where, following the bitter war years, Europeans couldn't get enough of the escapist fare dished out by Hollywood, they now are ready once again for more serious entertainment. In some countries, like Germany, resurgent nationalism also plays a part, he said.

Mull Labor Day Bow Of 'Robe' in 100 Theatres

Shift in original plans is likely to see 20th-Fox's CinemaScoped "The Robe" opening in late August instead of October. Distrib hopes that at least 100 houses will be in a position to showcase the pic on panoramic screens at that time.

Reasoning in pushing forward "Robe" openings is that the film is completed, and there appears no good reason why it shouldn't start earning money over the Labor Day weekend in September, traditionally a strong b.o. holiday.

In N. Y., pic opens at the Roxy in August, as originally skedded. Policy for selling "The Robe," as well as other of the big CinemaScope pix, hasn't been set yet, according to 20th execs, but there is no attempt made to deny that many of them will be pitched to exhibs at pre-release scales.

Senate Group Preps Fast Windup Of Exhib-Distrib Hassle in 5 Wks.

Washington, May 5.

Senate Small Business Committee is giving indications here this week that it's anxious to clean up the motion picture distribution case and get it out of the way as soon as possible. Committee's attitude toward the distributors is now reported to be much less severe, after presentation of the big company side of the story.

All that now remains is for a final day of hearing, to take place in about two weeks, and with spokesmen for the Antitrust Division and Federal Trade Commission to be heard. Then, for 20 more days, all parties may submit supplemental information. Thereafter, the committee will prepare its report and recommendations and make them public as soon as printed.

Several more indies have asked to testify, but their request has been nixed on ground they should have come in earlier. Meanwhile, some of them will be permitted to submit briefs and evidence.

Last two distributor witnesses last week, both of whom apparently made a favorable impression on the Senate committee, were William Zimmerman, assistant to the RKO domestic sales manager, and Austin C. Keough, vicepresident and general counsel for Paramount.

Zimmerman's highlight was a

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'3-D Follies' Folly

As a result of what has been described as casting difficulties, Sol Lesser has dropped plans for the filming of "3-D Follies." He reportedly sought Milton Berle for the lead.

Depth picture was to have been filmed in the Stereo-Techniques process, to which Lesser has the U. S. rights. It was slated for RKO release.

Union Ad-Pubbers Call N.Y. Meet To Stem Layoff Tide

Firings for economy reasons last week of four homeoffice ad-pub staffers at Metro and five at Loew's theatres has caused union-affiliated screen publicists to take steps to prevent the spread of dismissals.

Although Metro staffers were unattached to a labor outfit and Loew's personnel were members of the rival Sign, Pictorial & Display Union, Local 230, the Screen Publicists Guild, District 65, Distributive, Processing & Office Workers of America immediately called an emergency meeting of shop stewards, to which non-SPG units were invited. Confab mapped plans for a mass meeting of all film pub-ad staffers to help prevent further firings.

Dismissals at Loew's and Metro followed recent layoffs at RKO Pictures and Theatres, both affiliated with the display union. There have been no firings in shops represented by the SPG or the Motion Picture Homeoffice Employees Union, Local H-63, IATSE. SPG units include Universal, Columbia, Warner Bros., United Artists and 20th-

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COL BORROWS GABLE FOR ITS 'PLEASURE'

Hollywood, May 5.

For the first time in her 14 years as a 20th-Fox player, Betty Grable goes on loanout. Columbia borrowed the star for the top role in "The Pleasure Is All Mine."

Jonie Taps will produce "Pleasure," a musical remake of "Too Many Husbands," originally produced in 1940 with Jean Arthur starring.

UA Doubles Sales Force, For 3 New Districts

In a move that doubles United Artists' present sales force, UA last week (29) announced creation of three new sales districts and appointment of three district managers. New districts are eastern, western and mid-western.

Eastern district will be managed by John Turner, UA branch head in Philadelphia. Ralph Clark, San Francisco branch manager, heads up the western district, and Mike Lee, St. Louis branch manager, takes charge of midwestern district.

Set UJWF Committees

Hollywood, May 5.

Studio committees organized to conduct the United Jewish Welfare Fund campaign in the film industry were announced by Lew R. Wasserman, chairman.

Committees are headed by Hy J. Glick, Lew Schreiber, Fred S. Meyer, William Goetz, Morris W. Weiner, Sidney P. Solow, Bert Allenberg, Nat C. Goldstone, Sam Jaffe, Charles Goldring, O. N. Srere and Sherrill C. Corwin.

Lurie Urges $13,000,000 Parking Bldgs. to Spark Frisco Pix House Biz

San Francisco, May 5.

Parking plan proposed by Louis R. Lurie, millionaire realtor who has many theatrical interests, may help relieve the traffic congestion in the downtown sector and may have a far-reaching effect in aiding biz in downtown theatres. Lurie has proposed the building of two big midcity garage buildings, with space for 6,000 cars with rates starting at 5c for the first hour.

Buildings, according to Lurie, would cost about $13,000,000. He added that the city would not have to put up "a nickel" for them and would ultimately own them. Lurie said his plan, result of a one-year study, can "save the downtown area." Proposal calls for the Parking Authority to acquire the sites, but turn them over to a non-profit corporation of businessmen which would build multi-story self-service parking areas, the revenue from which would eventually pay for construction.

There would be no garage attendants, no gasoline sales and no special service—just space to park, automatic elevator service for convenience and a way to pay the fee. Driver would park the car and drive away, exactly as he does at street parking meters. Fees would be a nickel for the first hour, 10c an hour for the next four hours and then $1 an hour, to prevent all-day parking. At both sites, there would be store space on the ground level to bring in more revenue. Lurie stressed that he and Otis Brun, manager of the Lurie Co., devised the plan as a public service and that there would be no profit for any individual.

Lurie, an investor in Broadway shows and owner of theatres here, headed a syndicate which sought to buy out Warner Bros. about a year ago. His name also came up as a potential buyer of RKO Pictures during the short-lived Ralph Stolkin regime.

Team Fontaine, Hope

Hollywood, May 5.

Paramount signed Joan Fontaine to costar with Bob Hope in "Mr. Casanova," to be produced by Paul Jones and directed by Norman Z. McLeod, starting in July.

Before that time Miss Fontaine will appear in Nat Holt's "Flight to Tangier" opposite Jack Palance, also on the Paramount lot.

'Cinerama' Near-Capacity 42G, L.A.; 'Mars' Okay 25G, 'Town' Medium 21G, 'Wax' $50,000, 'In Dark' 14G, Both 3d

Los Angeles, May 5.

Debut of Cinerama on the West Coast is leading the new bills here this round with socko $42,000 at the 1,468-seat Hollywood Theatre. This is very close to capacity. "Invaders from Mars" looms okay $25,000 in four theatres, mostly small houses, while "Small Town Girl" is medium $21,000 in two sites.

"Count the Hours" is rated sad $7,000 in two spots. First-runs are heavy with holdovers currently with 3-D biz continuing good.

"House of Wax" looks nifty $50,000 in third week at the two Paramount theatres. "Man in Dark" is okay with $14,000 also in third round, in two spots. Third session of "Salome" is likely $24,000 in three locations. "Lili" continues packing a small showcase.

Estimates for This Week

Hollywood (SW) (1,468; $1.20-$2.80)—"This Is Cinerama" (Indie). Launched hard-ticket run April 30 with 15 performances a week. First week is heading for socko $42,000, very close to capacity.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10) — "Small Town Girl" (M-G) and "Code Two" (M-G). Mild $21,000. Last week, "Confidentially Connie" (M-G) and "Girl Had Everything" (M-G) (2d wk), $12,000.

Orpheum, El Rey (Metropolitan-FWC) (2,213; 861; 70-90)—"Count Hours" (RKO) and "Iron Crown" (Indie). Sad $7,000. Last week, "Serpent Nile" (Col) and "Ambush Tomahawk Gap" (Col) (9 days), $10,600.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10)—"Invaders From Mars" (20th) and "Guerrilla Girl" (UA). Oke $25,000. Last week, "Man On Tightrope" (20th) and "Angel Street" (Indie), $15,300.

Downtown, Wiltern, Beverly Hills (SW) (1,757; 2,344; 1,612; 70-$1.10) — "Light Silvery Moon" (WB) and "System" (WB) (2d wk). Mild $10.000. Last week, $20.000.

Ritz (FWC) (1,370; 80-$1.50)—"President's Lady" (20th) (2d wk). Small $3,700. Last week, $5,500.

Los Angeles, Hollywood Paramounts (ABC-UPT-F&M) (3,300; 1,430; 95-$1.50)—"House Wax" (WB) (3d wk). Smash $50,000. Last week, $66,500.

United Artists, Hawaii (UATC-G&S) (2,100; 1,106; 90-$1.50)—"Man In Dark" (Col) (3d wk). Okay $14,000. Last week $14,000. Last week, $19,600.

Hillstreet, Pantages, Four Star (RKO-UATC) (2,752; 2,812; 900; 74-$1.50)—"Salome" (Col) (3d wk). Lively $24,000. Last week, $29,600.

Chinese (FWC) (2,048; 80-$1.50)—"Titanic" (20th) (3d wk). Pleasing $9.000. Last week, $13,800.

Fine Arts (FWC) (679; 80-$1.50)—"Importance Being Earnest" (U) (3d wk). Light $2,600. Last week, $3,200.

Canon (ABC) (533; $1.50)—"Times Gone By" (Indie) (3d wk). Neat $4,500. Last week, $5,700.

Wilshire (FWC) (2,296; 80-$1.50)—"Tonight We Sing" (20th) (3d wk). Off to $1,800 in 5 days. Last week, neat $3,000.

Vogue (FWC) (885; 80-$1.20)—"Lili" (M-G) (7th wk). Smart $4,500. Last week, $4,800.

Broadway Grosses

Estimated Total Gross
This Week $527,200
(Based on 22 theatres)
Last Year $418,300
(Based on 22 theatres)

'Wax' Giant 55G, Det.; 'Salome' 14G

Detroit, May 5.

"House of Wax" is boiling up to tremendous $55,000 or near at the Michigan. "This Is Cinerama" stays near capacity in seventh week at Music Hall. "Moulin Rouge" is okay in fifth week at the Fox. "Salome" slipped in third week but is still fine at the Madison. Remainder of town is fair to slow.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-$1.25)—"Moulin Rouge" (UA) (5th wk). Okay $16,000. Last week, $16,000.

Michigan (United Detroit) (4,000; 95-$1.25)—"House of Wax" (WB). Terrific $55,000. Last week, "Off Limits" (Par) and "Bandits of Corsica" (UA), $18,000.

Palms (UD) (2,961; 70-95)—"Girls of Pleasure Island" (Par) and "Last of Comanches" (Col). Slow $10,000. Last week, "Desert Legion" (U) and "Ma, Pa Kettle Vacation" (U), $16,000 in 10 days.

Madison (UD) (1,900; 95-$1.25)—"Salome" (Col) (3d wk). Down to fine $14,000. Last week, $20,000.

United Artists (UA) (1,938; 70-95)—"Sombrero" (M-G) and "Roar of Crowd" (AA). Slow $10,000. Last week, "Call Me Madam" (20th) (4th wk), $7,000.

Adams (Balaban) (1,700; 95-$1.25)—"Hans Christian Andersen" (RKO) (7th wk). Down to $5,500. Last week, big $6,500.

Broadway-Capitol (Korman) (3,500; 70-95)—"Lone Hand" (U) and "Abbott Costello To Mars" (U). Mild $12,000. Last week, "Law and Order" (U) and "A Perilous Journey" (Rep), $12,900.

Music Hall (Cinerama Productions) (1,236; $1.40-$2.80)—"This Is Cinerama" (Indie) (7th wk). Near capacity at $31,400. Last week, $31,600.

'Girl' Fancy 12G, Buff; 'Moon' Rousing $9,000

Buffalo, May 5.

"Small Town Girl" looks nice at the Buffalo here this stanza while "Light of Silvery Moon" is rated bright at Center. "House of Wax" still is smash in second round at Paramount. "Seminole" is neat at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Small Town Girl" (M-G) and "San Antone" (Rep). Nifty $12,000. Last week, "I Love Melvin" (M-G) and "Taxi" (20th), same.

Paramount (Par.) (3,000; 50-$1)—"House of Wax" (WB) (2d wk). Still socko at $20,000. Last week, huge $31,000.

Center (Par) (2,100; 40-70)—"Light of Silvery Moon" (WB). Bright $9,000. Last week, "Call Me Madam" (20th) (2d wk), big $8,000.

Lafayette (Basil) (3,000; 40-70)—"Seminole" (U) and "Penny Princess" (U). Neat $8,000. Last week, "City Beneath Sea" (U) and "Gunsmoke" (U), ditto.

Century (20th Cent.) (3,000; 40-70)—"Lady Wants Mink" (Rep) and "Fair Wind to Java" (Rep). Fair $7,500. Last week, "Tall Texan" (Lip) and "I'll Get You" (Lip), $10,000.

Cincy Offish But 'Wax' Hot 16G, 2d

Cincinnati, May 5.

Returns on new bills size up below par this stanza. Holdover of "House of Wax" is retaining town lead at big Albee where still great. Spring weather is blamed for letdown elsewhere. "Small Town Girl" stacks up moderately at Palace. Entries in so-so category are "President's Lady" at Keith's and "Magnetic Monster" at Grand.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"House of Wax" (WB) (2d wk). Great $16,000 and holding town leadership after wham $27,000 unveiling.

Capitol (RKO) (2,000; 55-85)—"System" (WB) and "Glass Wall" (Col). Thin $5,000. Last week, "Sombrero" (M-G) and "Confidential Connie" (M-G), $6,500.

Grand (RKO) (1,400; 55-85)—"Magnetic Monster" (AA) and "Guerilla Girl" (AA). Mild $5,000. Last week, "Lady Wants Mink" (Rep) and "Ride a Man Down" (Rep), $5,300.

Keith's (Shor) (1,500; 55-85)—"President's Lady" (20th). Slow $5,500. Last week, "Treasure Golden Condor" (20th), $5,000.

Palace (RKO) (2,600; 55-85)—"Small Town Girl" (M-G). Moderate $9,500. Last week, "Never Wave at WAC" (RKO), $9,000.

Mpls. Loaded With H.O.s; 'Girl' Mild 7G; 'Wax' Hot 17G, 2d, 'Luther' 10G

Minneapolis, May 5.

It's holdover time here. Unusual lineup finds only three newcomers. Otherwise, there are no less than six continuing loop bills, the largest number within memory here. "Martin Luther" is doing fine at Lyceum Girl," one of new arrivals at State. "Kansas Pacific" and "White Lightning" are mild at Lyric. "Moulin Rouge" in its third week at Century still is good. "House of Wax" continues big at Pan in first holdover round. "Salome" shapes fairish in second Orpheum stanza. Wintry weather has been a help.

Estimates for This Week

Century (Par) (1,600; 76-$1)—"Moulin Rouge" (UA) (3d wk). Still nothing but raves for this. Fine $7,000 for third round here. Last week, $8,500.

Gopher (Berger) (1,026; 65-85)—"Seminole" (U) (2d wk). Winding up at oke $2,500. Last week, $4,000.

Lyric (Par) (1,000; 65-85)—"Kansas Pacific" (AA) and "White Lightning" (AA). Mild $3,000. Last week, "Silver Whip" (20th) and "Scotland Yard Inspector" (Lip), $4,500.

Lyceum (N'derlander) (1,859; 80-$1.20)—"Martin Luther" (Indie). World preem with ticket selling by Lutheran churches here helping. Fancy $10,000 or near.

Radio City (Par) (4,000; 65-85)—"Call Me Madam" (20th) (2d wk). Plenty of praise but boxoffice response is not up to hopes. Good $7,000. Last week, nice $10,000.

RKO-Orpheum (RKO) (2,800; 76-$1)—"Salome" (Col) (2d wk). Hasn't caught on as anticipated. Fairish $6,000. Last week, big $16,000.

RKO-Pan (RKO) (1,600; 76-$1)—"House of Wax" (WB) (2d wk). Easily current boxoffice champion despite mixed reviews. Still going great guns at $17,000. Last week, terrific $20,000.

State (Par) (2,200; 65-85)—"Small Town Girl" (M-G). Moderate $7,000 in 8 days. Last week, "Blue Gardenia" (WB), $4,000 in 6 days.

World (Mann) (400; 55-$1.20)—"Little Sheba" (Par). (4th wk). Finally calling it quits after highly profitable run. Good $3,000. Last week, $3,300.

Key City Grosses

Estimated Total Gross
This Week $2,503,100
(Based on 24 cities, 213 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,044,800
(Based on 24 cities, and 221 theatres.)

'Wax' Whopping $50,000 Tops Hub

Boston, May 5.

"House of Wax" at the Met is undisputed leader this stanza with strongest take in weeks in sight. Other newcomers, "Battle Circus" at the State and Orpheum shapes fair with "By Light of Silvery Moon" at Paramount and Fenway better than average. "Man in Dark," is holding fairly well in second round at Pilgrim. "Salome" in fifth week at Astor is beginning to sag.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25)—"Salome" (Col (5th wk). Off to near $8,000 following below expectations $11,000 in fourth round.

Boston (RKO) (3,000; 50-90)—"Old Maid" (WB) and "Mildred Pierce" (WB) (reissues). About $8,500 in six days. Last week, "Ma, Pa Kettle on Vacation" (U) and "Smashup" (U) (2d wk), $8,000.

Exeter (Indie) (1,300; 60-80)—"Importance of Being Earnest" (U) (5th wk). Holding fairly even at $4,800 after oke $5,500 for fourth frame.

Fenway (NET) (1,373; 50-90)—"By Light Silvery Moon" (WB) and "Babes in Bagdad" (UA). Good $5,000. Last week, "Torpedo Alley" (AA) and "Hiawatha" (AA), same.

Memorial (RKO) (3,000; 50-90)—"Desert Legion" (U) and "Battles of Pontiac" (Indie) (2d wk-5 days). Good $10,000 after nice $19,000 for first week.

Metropolitan (NET) (4,367; 90-$1.25)—"House of Wax" (WB). Smash $50,000. Last week, "Fair Wind to Java" (Rep) and "Dangerous Assignment" (Indie), $11,500.

Orpheum (Loew) (3,000; 50-90)—"Battle Circus" (M-G) and "One Girl's Confession" (Col). Fair $16,000. Last week, "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues), $7,500 in 5 days of second week.

Paramount (NET) (1,700; 50-90)—"By Light Silvery Moon" (WB) and "Babes in Bagdad" (UA). Nice $15,000. Last week, "Torpedo Alley" (AA) and "Hiawatha" (AA), $14,000.

Pilgrim (ATC) (1,900; 65-$1)—"Man in Dark" (Col) and "49th Man" (Col) (2d wk). Fairly nice $11,000 following fancy $17,000 first week.

State (Loew) (3,500; 50-90)—"Battle Circus" (M-G) and "One Girl's Confession" (Col). Mild $9,000. Last week, "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues), poor $4,800 in 5 days of second week.

Heat Hits Frisco, 'Girl' Lofty $18,000, 'Express' OK 14G, 'Wax' 25G, 2d

San Francisco, May 5.

Record weekend heat is sloughing most biz on Market Street biz this week. "Small Town Girl" shapes nice at Warfield while "Pony Express," another newcomer, looms okay at Paramount. Ace holdover is "House of Wax," terrific in second round at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Count The Hours" (RKO) and "Big Frame" (RKO). Thin $8,500. Last week, "Hitch-Hiker" (RKO) and "No Time For Flowers" (RKO), $12,500.

Fox (FWC) (4,651; 65-95)—"President's Lady" (20th) and "Stolen Identity" (Indie). Drab $11,000. Last week, "Trouble Along Way" (WB) and "Jalopy" (AA) (2d wk), $7,000 in 5 days.

Warfield (Loew's) (2,656; 65-95)—"Small Town Girl" (M-G). Nice $13,000. Last week, "Battle Circus" (M-G) (2d wk), $10,000.

Paramount (Par) (2,646; 65-95)—"Pony Express" (Par) and "Code Two" (M-G) Opening day personals by Charlton Heston, Rhonda Fleming, Jan Sterling and Forrest Tucker. Okay $14,000 or less. Last week, "The System" (WB) and "Pleasure Island" (Par), 6 days, $10,000.

St. Francis (Par) (1,400; 95-$1.25)—"House Of Wax" (WB) (2d wk). Wow $25,000. Stays again. Last week, terrific $34,000.

Orpheum (No. Coast) (2,448; 65-95)—"Desert Legion" (U) and "Luxury Girls" (UA) (2d wk). Off to $5,000 in 4 days. Last week, good $13,500.

United Artists (No. Coast) (1,207; 80-$1.50)—"Moulin Rouge" (UA) (11th final wk). Oke $6,500. Last week, $7,500.

Stagedoor (A-R) (370; $1.20-$1.80)—"Hans Christian Andersen" (RKO) (11th wk). Good $9,000. Last week, $9,500.

Clay (Rosener) (400; 65-85)—"Importance Being Ernest" (U) (5th wk). Sturdy $2,500. Last week, $2,600.

Larkin (Rosener) (400; 65-85)—"Don Camillo" (IFE) (4th wk). Nice $2,800. Last week, same.

Vogue (S. F. Theatres (377; 85-$1)—"Times Gone By" (Indie) (3d wk). Oke $1,800. Last week, $2,000.

'Wax' Warms Up Balto, Smash $24,000; 'In Dark' Hep 16G, 'Rouge' 21G, 2d

Baltimore, May 5.

3-D solidly entrenched itself here this week with "House of Wax" packing them in at Stanley and "Man in Dark" at Keith's shaping strong. "San Antone" is oke at Mayfair. "Moulin Rouge" at the Town in its second week is still very potent.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Battle Circus" (M-G) (2d wk). Down to $7,000 after nice $8,800 opener.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Peter Pan" (RKO) (5th wk). Still big at $11,800 after $15,500 fourth round.

Keith's (Schanberger) (2,400; 30-$1)—"Man in Dark" (Col). Rousing $16,000. Last week, "Girls Pleasure Island" (Par), $7,000.

Little (Rappaport) (310; 25-90)—"Laughter in Paradise" (Indie). Fair $3,400. Last week, "Don Camillo" (IFE) (2d wk), $3,000.

Mayfair (Hicks) (980; 20-70)—"San Antone" (Rep). Oke $5,500.

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K.C. Okay; 'Trouble' Smash $12,000, 'Lady' So-So 11G, 'Rouge' Big 13G, 2d

Kansas City, May 5.

Theatre row assumes a more normal pattern after several weeks of knockout films and upped admissions. "President's Lady" in four Fox Midwest first-runs is only so-so. But Paramount's "Trouble Along the Way" looms smash. "Moulin Rouge" continues fancy in second week at Midland. "Blue Gardenia" is disappointing at the Missouri.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Happy Time" (Col) (5th wk). Pleasant $1,400. Last week, $1,500.

Midland (Loew's) (3,500; 35-75-$1)—"Moulin Rouge" (UA) (2d wk). Holding well after rave reviews by press and radio, fancy $13,000, goes a third. Last week, smash $18,000.

Missouri (RKO) (2,650; 50-75)—"Blue Gardenia" (WB) and "The System" (WB). Returns house to regular prices for first time in several weeks. Ordinary $5,000. Last week "Hans Christian Andersen" (RKO) (2d wk) at $1 top, nifty $8,000.

Paramount (Tri-States) (1,900; 50-75) — "Trouble Along Way" (WB). Smash $12,000, and likely will hold. Last week, "Pony Express" (Par), $7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "President's Lady" (20th) and "Silver Whip" (20th). Fairish $11,000 or near. Last week, "Desert Legion" (U) with "Fabulous Senorita" (Rep) at Tower and Granada, okay $14,000.

Vogue (Golden) (550; 65-85)—"Member of Wedding" (Col) (3d wk). Okay at $1,500. Last week, $1,800.

'SALOME' 40G, MONT'L; 'WAX' 30G, BOTH SOCK

Montreal, May 5.

With new entries at most deluxers, returns shot upwards this week. "Salome" at Loew's is easily topping all newcomers. "House of Wax" at the Princess is equally smash. "Because of You" looks big at Palace.

Estimates for This Week

Palace (C. T.) (2,626; 34-60)—"Because of You" (U). Big $20,000. Last week, "Cousin Rachel" (20th) (2d wk), $12,000.

Capitol (C. T.) (2,412; 34-60)—"Naked Spur" (M-G) (2d wk). So-so $12,000 following smash opening stanza at $21,000.

Princess (C. T.) (2,131; 60-$1)—"House of Wax" (WB). Wham $30,000. Last week, "Treasure Golden Condor" (20th), $13,000.

Loew's (C. T.) (2,855; 75-$1)—"Salome" (Col). Great $40,000. Last week, "Call Me Madam" (20th) (4th wk), $14,000.

Imperial (C. T.) (1,839; 34-60)—"Gunsmoke" (U) and "Yukon Gold" (U) (2d wk). Off to $6,000 after great $11,000 opener.

Orpheum (C. T.) (1,048; 34-60)—"Iron Curtain" (Indie) and "2-Dollar Bettor" (Indie). Oke $7,000. Last week, "African Screams" (U) and "Love Happy" (U) (reissues), same.

'Wax' Whopping $50,000 Tops Hub

Boston, May 5.

"House of Wax" at the Met is undisputed leader this stanza with strongest take in weeks in sight. Other newcomers, "Battle Circus" at the State and Orpheum shapes fair with "By Light of Silvery Moon" at Paramount and Fenway better than average. "Man in Dark," is holding fairly well in second round at Pilgrim. "Salome" in fifth week at Astor is beginning to sag.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25)—"Salome" (Col (5th wk). Off to near $8,000 following below expectations $11,000 in fourth round.

Boston (RKO) (3,000; 50-90)—"Old Maid" (WB) and "Mildred Pierce" (WB) (reissues). About $8,500 in six days. Last week, "Ma, Pa Kettle on Vacation" (U) and "Smashup" (U) (2d wk), $8,000.

Exeter (Indie) (1,300; 60-80)—"Importance of Being Earnest" (U) (5th wk). Holding fairly even at $4,800 after oke $5,500 for fourth frame.

Fenway (NET) (1,373; 50-90)—"By Light Silvery Moon" (WB) and "Babes in Bagdad" (UA). Good $5,000. Last week, "Torpedo Alley" (AA) and "Hiawatha" (AA), same.

Memorial (RKO) (3,000; 50-90)—"Desert Legion" (U) and "Battles of Pontiac" (Indie) (2d wk-5 days). Good $10,000 after nice $19,000 for first week.

Metropolitan (NET) (4,367; 90-$1.25)—"House of Wax" (WB). Smash $50,000. Last week, "Fair Wind to Java" (Rep) and "Dangerous Assignment" (Indie), $11,500.

Orpheum (Loew) (3,000; 50-90)—"Battle Circus" (M-G) and "One Girl's Confession" (Col). Fair $16,000. Last week, "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues), $7,500 in 5 days of second week.

Paramount (NET) (1,700; 50-90)—"By Light Silvery Moon" (WB) and "Babes in Bagdad" (UA). Nice $15,000. Last week, "Torpedo Alley" (AA) and "Hiawatha" (AA), $14,000.

Pilgrim (ATC) (1,900; 65-$1)—"Man in Dark" (Col) and "49th Man" (Col) (2d wk). Fairly nice $11,000 following fancy $17,000 first week.

State (Loew) (3,500; 50-90)—"Battle Circus" (M-G) and "One Girl's Confession" (Col). Mild $9,000. Last week, "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues), poor $4,800 in 5 days of second week.

L'ville Lags; 'Girls' Slow $8,000, 'Rouge' 11G, 2d

Louisville, May 5.

The 79th running of the Kentucky Derby Saturday (2), town's annual colorful sports event copped all the attention as usual, leaving little interest on the part of visiting firemen in the local cinema. Result is slow biz. Loew's State with second week of "Moulin Rouge" still is solid. "Girls Pleasure Island" is light at Rialto.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"President's Lady" (20th) and "No Holds Barred" (AA). Nice $4,500. Last week, "City Beneath Sea" (U) and "Redhead Wyoming" (U), $4,000.

Mary Anderson (People's) (1,200; 50-75)—"By Light of Silvery Moon" (WB) (2d wk). Modest $6,000 after initial stanza's $7,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Girls Pleasure Island" (Par) and "Marksman" (AA). Lightweight $8,000. Last week, "Call Me Madam" (20th), $11,000.

State (Loew's) (3,000; 75-99)—"Moulin Rouge" (UA) (2d wk). Solid $11,000. Last week, $12,000.

'Wax' Heating Up Chi Biz, Giant $80,000; 'Lady'-'Mink' OK 16G; 'Limits' Neat 15G, 'Seminole' Big 14G, Both in 2d

Chicago, May 5.

The Chicago, with "House of Wax" and stageshow, is hypoing the Loop, which is loaded with holdovers. House should hit a terrific $80,000 on this 3-D opus. Only other new entry, "President's Lady" and "Lady Wants Mink" looks satisfactory $15,000 at United Artists. "Wax" overflow is helping all of Loop.

Among the second-weekers, "Off Limits" at the Palace looms brightest. "Seminole" and "Abbott and Costello to Mars" at Roosevelt is perky. "Never Let Me Go" at Woods shapes fairly solid. "Importance of Being Earnest" at Surf is moderate also in second round. "Sombrero" at Monroe looks slight in third frame. "Call Me Madam" at Oriental still is sock in fourth week. 'Salome" at Grand continues big on fifth week while same session for "Moulin Rouge" at State-Lake is bright.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"House of Wax" (WB) and stageshow. The 3-D film is mainly responsible for wow $65,000. Last week, "Never Wave at Wac" (RKO) wth Patti Page onstage, $50,000.

Grand (RKO) (1,200; 98-$1.50)— "Salome" (Col) (5th wk). Sweet $16,000. Last week, $17,000.

Monroe (Indie)* (1,000; 55-98) — "Sombrero" (M-G) (3d wk). Moderate $5,000. Last week, $7,000.

Oriental (Indie) (3,400; 98-$1.25) —"Call Me Madam" (20th) (4th wk). Sock $20,000. Last week, $18,000.

Palace (Eitel) (2,500; 98)—"Off Limits" (Par) (2d wk). Brisk $15,000. Last week, $18,000.

Roosevelt (B&K) (1,500; 55-98)— "Seminole" (U) and "Abbott & Costello To Mars" (U) (2d wk). Holdings at big $14,000. Last week, $20,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Moulin Rouge" (UA) (5th wk). Helped some by overflow from 3-D pic at nearby Chicago. Sock $20,000. Last week, $28,000.

Surf (H&E Balaban) (685-98) — "Importance of Being Earnest" (U) (2d wk). Fairish $3,000. Last week, $3,500.

United Artists (B&K) (1,700; 55-98)—"President's Lady" (20th) and "Lady Wants Mink" (Rep). Oke $15,000. Last week, "Problem Girls" (Col) and "One Girl's Confession" (Col), $12,000.

Woods (Essaness) (1,073; 98) — "Never Let Me Go" (M-G) (2d wk). Fairly solid $17,000. Last week, $18,000.

World (Indie) (587; 98)—"Don Camillo" (IFE) (2d wk). Nifty $5,000. Last week, $6,000.

Ziegfeld (Lopert) (486; 98) — "Little Sheba" (Par) (9th wk). Smooth $3,300. Last week, $3,700.

'Java' Bangup at $9,000, Prov.; 'Dark' Lusty 8G, 'Rouge' Rich 9½G, 2d

Providence, May 5.

Most stands are doing well this week with Majestic's "Fair Wind To Java" and Loew's State second week with "Moulin Rouge" heading the list. Metropolitan's "Man In The Dark" is drawing nicely. Strand is okay with "Glass Wall" and "Bandit of Sherwood Forest" reissues.

Estimates for This Week

Albee (RKO) (2,200; 44-65)— "Fort Apache" (RKO) and "Blood on Moon" (RKO) (reissues). In for three-day run to change to Wednesday opening. So-so $1,000. Last week, "Never Wave at Wac" (RKO) and "No Time for Flowers" (RKO), swell $8,500.

Majestic (Fay) (2,200; 44-65)— "Fair Wind to Java" (Rep) and "Lady Wants Mink" (Rep). Lively $9,000. Last week, "Lights of Silvery Moon" (WB) and "Fangs of Arctic" (AA), $5,000.

Metropolitan (Snider) (3,100; 60-85)—"Man In Dark" (Col). Fairly good $8,000. Last week, "High Noon" (UA) and "African Queen" (UA) (reissues) (2d wk-3 days), good $4,000.

State (Loew's) (3,200; 44-65)— "Moulin Rouge" (UA) (2d wk). Nifty $9,500. First week, $17,000.

Strand (Silverman) (2,200; 44-65) —"Glass Wall" (Col) and "Bandit of Sherwood Forest" (Col) (reissues). Satisfactory $6,000. Last week, 'Girls Pleasure Island" (Par) and "Homesteaders" (AA), $7,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

H.O.s Bop Philly; 'Wax' Hot 40G, 2d

Philadelphia, May 5.

Holdover list is sloughing overall gross picture here this round. Clear weekend weather brought out good trade. "House of Wax" is still potent in second week but newcomers mean little currently. "Fair Wind To Java" is not getting far at the Aldine. "Hitch-Hiker" is not giving the Stanton much of a lift. "Moulin Rouge" is on the upbeat with current (9th) round topping the previous one with a fancy figure at the bandbox Trans-Lux.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Fair Wind to Java" (Rep). Fair $8,000 or near. Last week, "Girls Pleasure Island" (Par), $6,500.

Arcadia (S&S) (625; 85-$1.20) — "Bad and Beautiful" (M-G) (13th wk). Only $4,000. Last week, mild $4,300.

Boyd (WB) (2,360; 50-99)—"Little Sheba" (Par) (4th wk). Down to $9,000 or near. Last week, nice $14,000.

Fox (20th) (2,250; 85-$1.30) — "Call Me Madam" (20th) (6th wk). Off to $8,000. Last week, good $9,000.

Goldman (Goldman) (1,200; 50-99) — "Desert Legion" (U). Nice $10,000. Last week, "Off Limits" (Par) (4th wk-5 days), $6,000.

Mastbaum (WB) (4,360; 85-$1.25) —"House of Wax" (WB) (2d wk). Solid $40,000. Last week, terrific $50,000.

Midtown (Goldman) (1,000; 85-$1.50)—"Hans Christian Andersen" (RKO) (13th wk). Okay $7,000. Last week, $9,000.

Randolph (Goldman) (2,500; 50-99)—"Man in Dark" (Col) (3d wk). Dim $9,000. Last week, $13,000.

Stanley (WB) (2,900; 85-$1.25)— "Salome" (Col) (5th wk). Fair $11,500. Last week, $15,000.

Stanton (WB) (1,473; 50-99) — "Hitch-Hiker" (RKO). So-so $8,000. Last week, "City Beneath Sea" (U), $7,000.

Trans-Lux (T-L) (500; 90-$1.25)— "Moulin Rouge" (UA) (9th wk). Pushed up to fast $11,500. Last week, $10,500.

'Wax' Sets New Records In 2 Denver Spots, 47G

Denver, May 5.

"House of Wax" is the big news here this session. It is establishing new highs at both the Denver and Esquire where day-dating. "Invaders From Mars" also is nice in two spots. Rain and snow is blamed for spotty biz generally.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Jack McCall, Desperado" (Col) and "Fuller Brush Girl" (Col) (reissue). Poor $4,500. Last week, "Invasion U. S. A." (Col) and "Prince of Pirates" (Col), $6,000.

Broadway (Wolfberg) (1,200; 50-85)—"Tonight We Sing" (20th) (2d wk). Fair $6,000. Last week, $6,500.

Denham (Cockrill) (1,750; 50-85) —"Pony Express" (Par) (2d wk). Slow $8,000. Last week, $10,500.

Denver (Fox) (2,525; 95-$1.20)— "House of Wax" (WB). Record $40,000. Last week, "Salome" (Col) (2d wk), $12,000.

Esquire, Fox) (742; 95-$1.20) — "House of Wax" (WB). New high here at giant $7,000. Last week, "Salome" (Col) (2d wk), $2,500.

North Drive-In (Wolfberg) (750 cars; 85)—"Invaders From Mars" (20th) and "Kiss of Death" (20th) (reissue), day-date with Paramount. Good $5,500. Last week, "Law and

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'WAX' HUGE $20,000, PORT.; 'LIMITS' $7,500

Portland, Ore., May 5.

"House of Wax" is standout at J. J. Parker's Broadway with a terrific session. Ropes are up nearly all day, initial day grossing more than "Gone With Wind" and "Bend of River" despite fact that this is the seventh hiked-admish pic in as many weeks and fourth 3-D pic to show in this town. Third week of "Moulin Rouge" still is hot at Mayfair. "Off Limits" looks good at United Artists, may also shape well. Other new pics so so.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"House of Wax" (WB). Terrific $20,000. Last week, "Abott-Costello To Mars" (U) and "Law and Order" (U), $7,000.

Guild (Parker) (400; 75-$1)— "Tonight We Sing" (20th), upped scale. Good $2,500. Last week, "Don Camillo" (IFE) (2d wk), $1,900.

Liberty (Hamrick) (1,875; 65-90) —"Girl Who Had Everything" (M-G) and "Cry of Hunted" (M-G). Fine $8,000. Last week, "Battle Circus" (M-G) and "Magic Box" (Indie), $8,400.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moulin Rouge" (UA) (3d wk). Tall $7,200. Last week, $7,800.

Oriental (Evergreen) (2,000; 65-90)—"President's Lady" (20th) and "No Time For Flowers" (RKO). Mild $2,500. Last week, "Darling Clementine" (20th) and "Call of Wild" (20th) (reissues), $2,400.

Orpheum (Evergreen) (1,750; 65-90)—"President's Lady" (20th)and "No Time For Flowers" (RKO). So-so $6,000. Last week, "Call Me Madam" (20th) and "Member of Wedding" (Col) (2d wk), $6,800.

Paramount (Evergreen) (3,400; 65-90)—"Kansas Pacific" (AA) and "Torpedo Alley" (AA). Dull $5,000. Last week, "Man In Dark" (Col) and "Magnetic Monster" (Indie) (2d wk), $8,000 at upped scale.

United Artists (Parker) (890; 65-90)—"Off Limits" (Par). Good $7,500. Last week, "Hans Christian Andersen" (RKO) (4th wk), $7,000 at upped scale.

'Sombrero' $16,000, St. L.; 'Wax' 25G, 2d

St. Louis, May 5.

Biz at mainstem houses climbed mildly over the past weekend. "House of Wax" continuing to attract thousands downtown. The 3-D pic still is smash in second round at the huge Fox after a terrific opening week. "Sombrero" looms as best new entry with nice stanza at Loew's. "Call Me Madam" still is okay on moveover to the Ambassador after two solid weeks at the Missouri. "Andersen" continues okay in final (5th) session in two small houses.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Call Me Madam" (20th) (m.o.) and "Desert Legion" (U). Okay $12,500. Last week, "Trouble Along Way" (WB) (2d wk), $11,000.

Fox (F&M) (5,000; 60-75)— "House of Wax" (WB) (2d wk). Wow $25,000 after $38,000 initial frame.

Loew's (Loew) (3,172; 50-75)— "Sombrero" (M-G) and "Girl Had Everything" (M-G). Swell $16,000. Last week, "Moulin Rouge" (UA) (3d wk), $12,000.

Missouri (F&M) (3,500; 60-75)— Closed. Last week, "Call Me Madam" (20th) (2d wk), nice $10,500.

Pageant (St. L. Amus.) (1,000; 90-$1.20)—"Hans Christian Andersen" (RKO) (5th wk). Good $2,500 following $3,000 fourth session.

Shady Oak (St. L. Amus.) (800; 90-$1.20)—"Hans Christian Andersen" (RKO) (5th wk). Nice $3,000 after $3,500 fourth week.

H.O.s Dull Seattle; 'Wax' Terrif 14G, 2d

Seattle, May 5.

It's a case of too many holdovers here this session. "Small Town Girl" looks top newcomer with biz sluggish. "House of "Wax" still is great in second Orpheum week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"One Girl's Confession" (Col) and "Problem Girls" (Rep) (2d wk-4 days). Dull $1,000 after mild $1,700 last week.

Coliseum (Evergreen) (1,829; 65-90)—"Pony Express" (Par) and "No Time for Flowers" (RKO). Good $8,500. Last week, "Ft. Ven-

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B'way Holdovers Continue Stout, 'Shane' Big 133G, 2d; 'Wax' Hot 90G, 4th; 'Invasion' 15½G, 'Hiker' 14G in Bows

Continuance of unseasonably cool weather and some rain is giving Broadway first-run business substantial backing this session. Absence of many strong, new entries is not particularly damaging because holdovers and extended-runs are holding stoutly.

Aside from launching of pix in two arty theatres Monday (4), only "Invasion U. S. A." at the Globe and "Hitch-Hiker" at the Holiday represent fresh product currently. "Invasion" is just fair $15,500 while "Hitch-Hiker" wound up its first week at fine $14,000.

Standout among the holdovers is "Shane" with stageshow at the Music Hall. It looks to register a big $133,000 in second stanza and, of course, holds a third. "House of Wax" with stageshow is heading for a socko $90,000 or close in fourth round at the Paramount. Eddie Fisher and surrounding stage bill wound up last night (Tues.), with Xavier Cugat band and others coming in as a complete new stageshow today (Wed.), as "Wax" continues on.

"Moulin Rouge" established a new longrun record at the Capitol last week by going 12 full weeks, the week (12th) ended last night (Tues.) holding in amazing style at big $31,000. Pic enters its 13th stanza today (Wed.).

"Never Wave at Wac," which did so well opening week, is continuing very good with $16,000 in second round at the Astor. "Call Me Madam" with iceshow on the stage wound up a smash six-week run last night (Tues.) at the Roxy with an okay $60,000 in final session. "Trouble Along Way" opens there today.

"Salome" finished its sixth week at the Rivoli with a nice $21,000 albeit down considerably from fifth frame. A reissue of "The Freshman" did a lively $6,000 opening week at the arty Paris Theatre.

"Fanfan the Tulipe" started out socko Monday (4) at the Fine Arts while "I Believe in You' likewise did well opening day, also Monday, at the Baronet.

"The Juggler" was launched in excellent fashion yesterday (Tues.) at the Victoria after "Little Sheba" had held six days of the 19th week, getting an okay $7,600 in the abbreviated session. It gave the Vic a very big total for this longrun, one of best ever at this house.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80) —"Never Wave at Wac" (RKO) (2d wk). Initial holdover round ending today (Wed.) is holding good with $16,000 after fine $25,000 opener.

Broadway (Cinerama) (1,250; 90-$2.80) — "Cinerama" (Indie) (32d wk). The 31st stanza ended yesterday (Tues.) held at a terrific $39,000, picketing by legit boxofficemen's union hurting only a negligible amount. The 30th week was $40,000.

Baronet (Reade) (430; 90-$1.50) —"I Believe in You" (U). Opened Monday (4). In ahead, "Importance of Being Earnest" (U) (19th wk), was $3,400 after fine $3,600 for 18th round to wind up a highly successful longrun here.

Capitol (Loew's) (4,820; 70-$1.80) —"Moulin Rouge" (UA) (13th wk). The 12th session ended last night (Tues.) was big $31,000, topping the longrun record of "Gone With Wind" (M-G) here, of 11 weeks and two days. The 11th week was smash $35,000.

Criterion (Moss) (1,700; 85-$2.20) —"Hans Christian Andersen" (RKO) (24th wk). The 23d stanza ended Monday (4) held at oke $7,000 after $8,000 for 22d week. Now due to wind up run after 24th week.

Fine Arts (Davis) (468; 90-$1.80) —"Fanfan the Tulipe" (Indie). European record-breaker opened here Monday (4) in smash fashion. In ahead, "The Promoter" (U) (27th wk), was okay $3,000 in 6 days after $3 200 for 26th round, making an outstanding art theatre run.

Globe (Brandt) (1,500; 60-$1.50) —"Invasion U.S.A." (Col) (2d wk). First round ended last night (Tues.) was fair $15,500. In ahead, "Man in Dark" (Col) (3d wk), $16,000.

Guild (Guild) (525; 85-$1.50)— "Mahatma Gandhi" (UA) (2d wk). Initial week-ended last night (Tues.) was solid $11,000 or near.

Holiday (Per-Rose) (950; 60-$1.20) — "Hitch-Hiker" (RKO) (2d wk). Initial stanza ended last night (Tues.) was solid $14,000 or near. In ahead, "Tall Texan" (Lip) (3d wk-5 days), okay $4,700 to round out nice run here.

Mayfair (Brandt) (1,736; 70-$1.80) — "Angel Face" (RKO) (2d wk). Second round winding up tomorrow (Thurs.) is off to slow $8,000. First week was fairish $13,000. "Desert Rats" (20th) opens Friday (8).

Normandie (Normandie Theatres) (592; 95-$1.80)—"Murder Will Out" (Indie) (5th-final wk). Sliding off to $5,500 this frame, and won't be held. Fourth week was trim $7,500.

Palace (RKO) (1,700; 70-$1.50)— "Blue Gardenia" (WB) with 8 acts of vaudeville. Fine $28,000 or near for week (11 days) ending tomorrow (Thurs.). "Desert Legion" (U) with new vaude opens Friday (8).

Paramount (Par) (3,664; 80-$1.80) —"House of Wax" (WB) with stageshow (4th wk). Current session is holding to socko $90,000 or near. Eddie Fisher and original stageshow that launched "Wax" bowed out last night (Tues.) because of Fisher's prior commitment to appear in London. Xavier Cugat orch and Four Step Bros. head new stage bill opening today (Wed.). Third week of "Wax" and Fisher topping stageshow was giant $93,000.

Paris (Indie) (568; $1.25-$1.80)— "The Freshman" (Indie) (reissue) (2d wk). Initial round ended Monday (4) was lively $6,000, unusually fine for an oldie, indicating that Harold Lloyd has developed an entirely new audience. In ahead, "Hans Christian Andersen" (RKO), was $4,000, making one of biggest longruns ever at this house.

Rivoli (UAT) (2,092; 95-$1.80) — "Salome" (Col) (7th wk). The sixth session ended last night (Tues.) dipped to nice $21,000 or near after sturdy $29,000 for fifth week. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"Shane" (Par) with stageshow (2d wk). Holding at big $133,000, not far from opening week's smash $150,000. Continues, with huge Par Panoramic screen something of an added magnet. Pic is doing an unusually strong night trade.

Roxy (20th) (5,886; 50-$2.20) — "Trouble Along Way" (WB) with iceshow onstage. Opens today (Wed.). Last week, "Call Me Madam" (20th) plus iceshow (6th wk), wound up okay at $60,000 after solid $70,000 for fifth round.

State (Loew's) (3,450; 85-$1.80)— "Small Town Girl" (M-G). Opens today (Wed.). Last week, "Sombrero" (M-G) (2d wk), slipped to fair $12,000 including preview coin. First week was fairish $15,500.

Sutton (R&B) (561; 90-$1.50) — "The Assassin" (UA) (3d wk). Third round ending tomorrow (Thurs.) looks like about $5,000 after big $7,000 for second.

Trans-Lux 60th St. (T-L) (453; 90-$1.50) — "Justice Is Done" (Burstyn) (10th wk). Ninth stanza ended Sunday (3) was $3,200 after good $3,800 in eighth week.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50) — "Lili" (M-G) (9th wk). Eighth stanza ended Monday (4) held at $8,000 after socko $9,000 for seventh week. Stays on.

Victoria (City Inv.) (1,060; 95-$1.80) — "The Juggler" (Col). Opened yesterday (Tues.). In ahead, "Little Sheba" (Par) (19th wk-6 days), oke $7,600 after nice $10,500 for 18th week of 7 days, giving the Vic one of its best longruns in many months.

Spring Sloughs Indpls; 'Salome' Solid $15,000, 'Girls' 8G, 'Texan' Big 7G

Indianapolis, May 5.

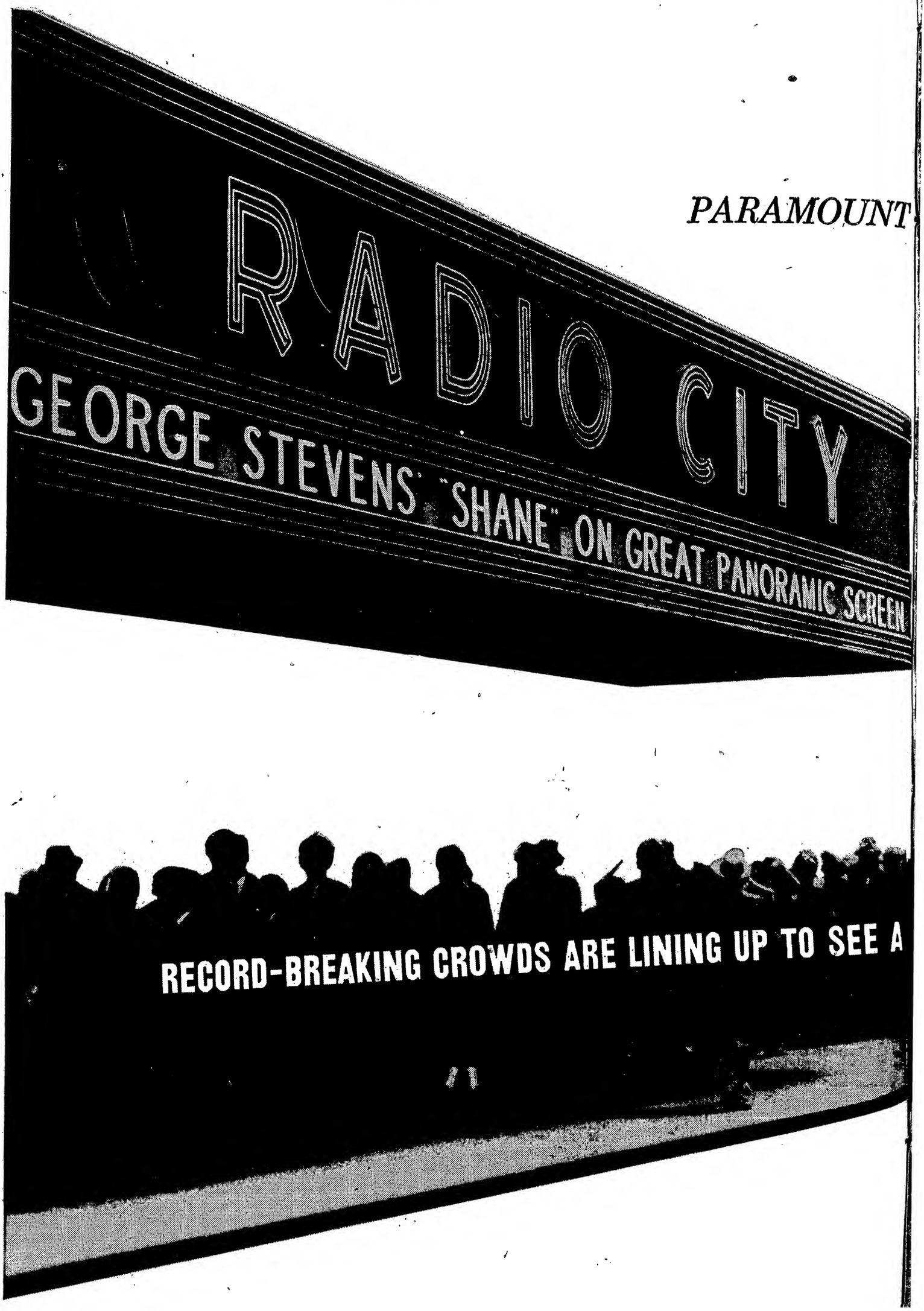
First good weather break of spring is costing deluxers plenty of biz here this session. "Salome" at Loew's is leading town at good figure, but less than expected at upped scale. "By Light of Silvery Moon" at Indiana and "Girls of Pleasure Island" at Circle are medium. "Tall Texan" shapes dandy at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Girls of Pleasure Island" (Par) and "Lady Wants Mink" (Rep). Fair $8,000 or near. Last week, "Desert Legion" (U) and "Murder Within"-(Indie), $9,000.

Indiana (C-D) (3,200; 50-76)— "By Light Silvery Moon" (WB) and "Island Rescue" (Indie). Mild $9,000. Last week, "Call Me Madam"

(Continued on page 18)


PARAMOUNT
RADIO CITY
GEORGE STEVENS' "SHANE" ON GREAT PANORAMIC SCREEN
RECORD-BREAKING CROWDS ARE LINING UP TO SEE A

CONGRATULATES

Radio City Music Hall

Paramount congratulates the management and staff of Radio City Music Hall for the speed and efficiency with which, in a brief twenty-three days, they adopted the great panoramic screen as a new means of film presentation. The overwhelming response of public and press confirms that George Stevens' SHANE, with its dramatic sweep and pictorial grandeur, was an ideal choice for inaugurating this first step in a new era of exhibition. As the Music Hall moves forward with its future plans, Paramount is accelerating its own efforts toward enabling all exhibitors to profit by this and other attendance-stimulating techniques.

ALAN LADD • JEAN ARTHUR • VAN HEFLIN
in GEORGE STEVENS'
PRODUCTION OF
"SHANE"
COLOR BY TECHNICOLOR
CO-STARRING BRANDON DE WILDE WITH JACK PALANCE
BEN JOHNSON • EDGAR BUCHANAN • PRODUCED AND DIRECTED BY GEORGE STEVENS
SCREENPLAY BY A. B. GUTHRIE, JR. • ADDITIONAL DIALOGUE BY JACK SHER
BASED ON THE NOVEL BY JACK SCHAEFER

Senate Group Prods

Continued from page 7

charge that some exhibitors try to use top quality film product as a "loss leader" to make good will for themselves and to sell concessions merchandise, especially in drive-ins. He pointed out that rap on the "loss leader" is borne by the studio rather than the exhibitor.

Keough charged that Allied States Assn. rejected industry arbitration after a plan was entirely drawn up, although Allied toppers sat in on the drafting and knew all the time that the distribs would not agree to arbitrate film rentals—cause of Allied's taking a walk.

Zimmerman went into the "loss leader" situation in answering testimony given to the committee earlier by Reuben Shor, Cincinnati drive-in operator, about "Peter Pan." Shor insisted upon playing the film at his regular prices, which include free admission for children.

"It is obvious," said Zimmerman, "that if he attracted an increased number of children, his concession business, both with respect to the children and with respect to the parents who accompanied them, would be correspondingly increased. The beauty of the arrangement is that since his film deal was a straight percentage of boxoffice receipts, he was required to make no payment to Disney for the children's patronage, which inured completed to Shor's benefit in terms of concession sales.

"Disney then found itself, in a position where its picture, which has a special attraction for children and must receive substantial revenue from that source, was being used as a lure, without compensation to Disney of any kind, to attract children into Mr. Shor's drive-in so that he could make a killing in candy, popcorn and other concession sales."

'Loss Leaders' Loss

Zimmerman said that when retail stores offer "loss leaders" to attract patronage, they bear the loss. However, exhibitor insists upon producer of the picture taking the loss.

Zimmerman said that when "Hans Christian Andersen," another children's picture, was offered to Shor, it was on terms that the exhibitor pay 32c. for each adult and 16c. for each child admitted, with Shor permitted to charge whatever he chose. Zimmerman said this type of selling has been upheld by the U. S. Supreme Court in patent cases. Shor rejected the offer.

The RKO spokesman denied vehemently statements by indie exhibitors that the distributors were seeking to force them out of business. Zimmerman said RKO receives half its revenue from small indies. He said over 2,300 of them now belong to buying combines and are able to obtain very favorable terms as a result. He added that RKO has bidding in about 800 situations.

Keough, whose testimony dealt almost entirely with arbitration, spoke at times like a teacher educating the sub-committee in the intricacies of the film business. At one point, he said he favored opening bids in competitive bidding and would like Par to adopt this as a business policy. He said a lot of mystery has grown up about bidding when there is nothing to hide.

He added that the arbitration draft, rejected by Allied, included a section providing for opening competitive bids for the inspection of all bidders.

Allied 'Shocks' Keough

He went on that it was "astounding" and a "shock" when Allied rejected industry arbitration because the plan did not include arbitration of rentals. Keough said Abram F. Myers, board chairman and general counsel of Allied, had worked on the plan from the beginning and was perfectly aware of the position of the distributors.

Keough tore into the contention of Myers that divorcement was only "technical." He said it was "absolute and complete" and that statements to the contrary were "utterly false." He volunteered the thought that divorcement was probably a very good thing for the studios.

"Now the producers must stand on the merits of their pictures," he said, "and they have to sell them hard to big exhibitors and small exhibitors."

Keough introduced figures to answer exhibitor charges that the big companies were getting rich at their expense. He offered a series of consolidated earning statements from 1946 through the present of the nine largest producing and distributing firms, exclusive of domestic theatre earnings. These showed gross earnings and net after taxes. In 1952, although the gross was up to a sock $615,000,000, the net after taxes was down to $19,000,000, contrasted with a net of $64,000,000 after taxes in 1946. He said only three of the nine failed to operate in the red for at least part of the seven-year period.

B'way Films

Continued from page 3

it measured 24 feet wide and 18 feet. high.

Roxy goes to the 2.66-by-one (width-by-height) ratio for CinemaScope in August, when 20th's "The Robe" bows.

Victoria will switch to 3-D with Paramount's upcoming "Sangaree."

Capitol (Loew's) is now testing a variety of measurements with final decision on which to try on the public yet to be made. Same obtains with the Astor which, like the Victoria, is operated by City Investment Co.

1.85 to 1 for 'Fingers'

Criterion (Moss) will go over to a proportion of 1.85 (width) to one (height) in screen size for the opening late this month of Columbia's "5,000 Fingers of Dr. T."

State (Loew's) converts to the 1.85-to-one ratio shortly with Universal's "Thunder Bay."

Globe and Mayfair (both Brandt) appear in line for conversion to CinemaScope. Harry Brandt, operator of the two spots, has indicated preference for the 20th process but hasn't made any firm commitments as yet. Globe has had 3-D already.

Rivoli (United Artists Theatres) shapes as a natural Broadway location for Todd-AO in view of UAT's participation in that 65m system.

Warner (Stanley Warner) reopens June 5 with Cinerama on a moveover from the Broadway.

The Broadway exhibs are privately commenting that they're strictly experimenting. There's a clear feeling of "pressure" to try something different and the theatre ops are responding with what many concede to be "trial and error" conversions. That the public will be the final arbiter on which is best has now become a respectable cliché.

Russell V. Downing, president of the Music Hall, makes the point that there's room for numerous sizes and shapes in pic screens. "Some films will lend themselves to certain screen dimensions and there are variations of this along the line. It's not required that we have standardization. The important factor is that there has been creation of a new interest in films."

The Pic's the Thing

Downing further stated: "Reaction to the new Hall screen has been very favorable. But the screen itself will not determine our future films. The pictures must be of quality and substance and screens can be adjusted in accordance with their production range. And it is not alone screen size that counts. The Hall has not ruled out 3-D; we'll take 3-D if the picture has sufficient basic merit."

Chrysler, Jr.

Continued from page 3

and Zeckendorf contributed $33,333 each. Other limited partners and their cash contributions are listed as Jack F. Chrysler (Walter Chrysler's brother) and C. Russell Feldmann, of Stamford, Conn., $16,666 each. General partner is Silliphant.

Limited partnership certificate notes that partners' contributions are returnable in cash with 6% interest "only after first public showing of the motion picture and provision for payment of all debts and liabilities plus cash reserve of $1,000." Term of the partnership expires as of March 31, 1960.

N.J. Op in $3,000,000 Antitrust Suit Vs. Majors

Mayfair Entertainment Co., operator of the Mayfair Theatre in West New York, N. J., from 1939 through 1948, filed a $3,000,000 triple-damage antitrust suit Monday (4) in N. Y. Federal Court against the eight majors, Republic Pictures, Skouras Theatres and three subsidiary corporations.

Action charges that the majors and exhibitor defendants combined and conspired to violate the antitrust laws by refusing to license suitable product either to Mayfair Entertainment or to its assignees. First-run early subsequent run films, it's claimed, could not be obtained.

Moveover, Mayfair Entertainment asserts, the majors balked at permitting it to compete for such runs in open and fair competition. Instead, it contends, the distribs discriminated in favor of their affiliated theatre chains or other large circuits.

Indie exhib maintains it's not barred by any statute of limitations in bringing the suit due to provisions of the Clayton Act which state that private actions are suspended during pendency of any Government antitrust proceedings.

In 1948, the complaint discloses, the Mayfair Entertainment Corp. dissolved. Irwin and Albert Margulies as well as Laura Perkel then assumed operation of the house but during the following year assigned all rights in the theatre back to Mayfair.

Flack Union, Cinerama Talk Up Outer-N.Y. Pacts

With the New York hassle between Cinerama and the Assn. of Theatrical Press Agents and Managers settled last week, company and union have agreed to discuss pacts for Cinerama installations in other cities. Meeting between Cinerama exhibition topper Joseph Kaufman and ATPAM prexy Wolfe Kaufman is slated for later this week.

ATPAM withdrew pickets from the Broadway and Warner Theatres, N.Y., when Cinerama agreed to employ union members when it made the shift on June 5 from the Broadway to the Warner. As part of the agreement, Cinerama said it would employ ATPAM members, if and when either of the present managers of the Warner were replaced. Another possibility is that Sam Pearlman, a non-ATPAM member, may be permitted to join the closed union.

Settlement of the New York dispute averted a union threat to picket the opening of Cinerama in Los Angeles last Wednesday (29).

Foreign Coin Flow

Continued from page 7

wood of the possibility of shrinking foreign income, unless uniform standards for future product are worked out.

Problem applies more to widescreen processes than to 3-D, since third-dimensional pix can easily be shown in conventional form. It's been made clear already, for instance, that it will be quite a while before 20th-Fox will be ready to make available its CinemaScope "packaged," consisting of screen, lens and stereophonic sound, to exhibs abroad. Company isn't even in a hurry to demonstrate CinemaScope abroad, since it can't follow-up by filling orders that may be placed.

Foreign market is a puzzler for 20th particularly, since it is switching completely to CinemaScope. Company execs have made it clear that they'll have no lenses available for foreign distribution until a good part of the American orders are filled. Spyros P. Skouras, 20th prexy, is expected to visit Europe later in the spring, in an attempt to come up with a plan.

Differing screen ratios are also giving European exhibs a headache. Many European houses are of the long and narrow variety and not easily adaptable to wide screens. Majority of these theatres can't afford to experiment with various screens for various systems, and are determined to sit it out, until standardized ratio is agreed on by the producers.

Buddy Ebsen joined the "Red Garters" cast at Paramount.

Inside Stuff—Pictures

Sam Goldwyn's outspoken tribute to Charles Chaplin, made at a press conference on his arrival in London, apart from garnering widespread coverage, resulted in two national daily leaders. The Daily Mirror, under the heading, "Courage," described it as a brave action. "Maybe it seems strange to say in a democracy that it is brave to tell the truth. But in America, the land of Cohn and Schine, it certainly is," adds the comment. "Colossal, Sam! Stupendous! We honor you for it."

The Liberal News Chronicle, referring to the comment as an "unexpected voice," said there was no tangible reason why Goldwyn should have made his moving defense. "He has worries enough at this moment what with 3-D, television and other matters." The leader concluded with the following paragraph, "Mr. Goldwyn's most famous aphorism is 'include me out.' From now on we shall most emphatically include him in."

George Jessel is quite the nostalgic commentator these days. He just finished the narration of an RCA Victor album built around "Show Biz: Vaude to Video," the Abel Green-Joe Laurie, Jr. bestseller, and is preparing to do a similar soundtrack on "Yesterday and Today," film footage from 1891 to date. This is an Abner J. Greshler venture, culling from 100,000 feet of film of "rarely seen" footage from American, English, French, Spanish and Russian sources.

With coronation interest mounting, Metro will tour an exhibit showing settings and customs of English royalty. Exhibit will tour in a Mobile trailer which Metro obtained gratis via a tieup with the company for the yet-to-be-made "The Long Long Trailer."

Travelling exhibit, of course, is aimed to plug MG's "Young Bess," film story of the first Queen Elizabeth. Authentic reproductions of the trappings and accoutrements of royalty at the time of the first "Queen Bess" will include a throne chair, canopy, foot pillow, costumes.

Scripters at 20th-Fox rewrote a comedy sequence for "Be Prepared" at request of the National Council of the Boy Scouts of America. Original script showed Clifton Webb attempting to teach the Boy Scout Oath and Scout Law to a bunch of Tenderfoot Scouts. Council declared the Oath and the Law are subjects too serious to be used as comic material. Revised script involves regulations for putting out a fire.

For the second time in his career Cole Porter will be portrayed on the screen in "Kiss Me Kate" at Metro. As writer of the score for the stage show, Porter granted the studio permission to characterize him on the screen. The role will be played by Ron Randell. Once before he was portrayed in film, by Cary Grant, in "Night and Day" at Warners. Understood Warners asked for a repeat in "Three Sailors and a Girl" but was turned down.

M-G's 34 Pix, 40 Percent Cut

Continued from page 3

screen size nor details of the Metro process were disclosed.

(Metro's announced 18-month sked means a cut of 40% in product turnout, since the major, in the last 18 months ending April 30, completed 58 films.)

Schary's statement also notes that Metro will make two pix—"Knights of the Round Table" and "Rose Marie"—in the 20th-Fox-developed CinemaScope process, making M-G the first major company to announce officially that it will use the 20th system.

"Both of these films," Schary points out, "will be available in widescreen in addition to CinemaScope. Before starting actual production of every film, we will gauge public interest and exhibitor demand, and if the subject material and exhibitor interest warrants, we will make aditional films in CinemaScope."

Schary asserts that Metro's widescreen "will be available in dimensions that will suit the screens of our 37,000 or more customers throughout the world."

Metro's own widescreen, it's indicated, will be the backbone of the company's program, "because it is adaptable to every motion picture house in the world . . ." Metro films, it further reveals, will be available for all screen sizes, "from the standard screen up to the screen designed for a 2 to 1 ratio."

Product announcement says that the film version of "Kiss Me Kate," the Broadway legituner, is planned for 3-D as well as for the Metro widescreen method. It says decision was made following screening of "Arena," company's first but as yet unreleased dimensioner. There have been reports, however, that the company was planning to scrap "Arena" as a 3-D film in favor of releasing it as a conventional flat.

All Stereo Sound

"Julius Caesar," "Young Bess," "All the Brothers Were Valient," "Mogambo," and "Take the High Road," all ready for release, will be available for widescreen as well as standard-size, it was disclosed. In addition, they all have stereophonic sound tracks as will all future films on the Metro program.

Noting that the company will continue to follow new technical developments, Schary says, "we have not lost sight of the fact that the heart of the motion picture business still remains the story—the attractive packaging of human interest and personality."

In addition to the 34 pictures in preparation for production, 25 Metro pictures completed during the company's current fiscal year are awaiting release. In addition to those given widescreen and stereophonic sound treatment, they include "The Band Wagon," "Father and the Actress," "Easy to Love," "Dangerous When Wet," "Dream Wife," and "Saadia." Currently before the studio cameras are "Fort Bravo," "Half a Hero," and "Torch Song."

Metro Execs To N. Y.

Following a Coast confab to determine Metro's new-dimension program, homeoffice toppers are due back in New York today (Wed.).

Returning eastern contingent includes prexy Nicholas M. Schenck, Loew's theatre chief Joseph R. Vogel, sales topper Charles M. Reagan, international chief Arthur Loew and pub-ad veepee Howard Dietz.

7 Indie Pix Sold

Continued from page 3

of the outfit include Harold Mirisch and Ralph Branton.

Goetz reportedly worked out the sale during his N. Y. stay last week. He returned to the Coast at the weekend.

Product involved in deal consists of Casanova Brown," Gary Cooper-Teresa Wright starrer originally released in 1944; "Along Came Jones," Cooper and Loretta Young, 1945; "Belle of the Yukon," color, Randolph Scott, Gypsy Rose Lee and Dinah Shore, 1944; "It's a Pleasure," color, Sonja Henie and Michael O'Shea, 1945; "The Stranger," Edward G. Robinson, Orson Welles and Loretta Young, 1946, and "Tomorrow Is Forever," Welles and Claudette Colbert, 1944.

Moulin will reissue the seven pix shortly, with a releasing deal now on the fire, it's said. Indications are that states rights distribution arrangements will be set up. The pix, following reissue, could be made available to telecasters, it's apparent.

With the success of the "Moulin Rouge" project—the indie pic will gross over $5,000,000 in domestic distribution coin on the basis of key city runs so far—the Moulin company is prepping plans for a number of new pix via co-production and other financing setups.

Outfit, in association with Bob Goldstein, now has a film rolling in England, and has skedded three or possibly four others for later lensing. Current one is "They Walk at Dawn," Scott Brady starrer.

Single Pix Festival Idea Revived As Cannes Winds Up; Standout Shorts

By GENE MOSKOWITZ

Cannes, May 5.

Winding of the Cannes Film Festival leaves the impression that the most important pic advances were shown by the short films at the fete rather than in the features. Interesting concepts of montage and technique plus the unveiling of new talents and creators showed in such shorts as the English "Stranger Left No Card," the French "Crin Blanc" and "Breughels," Walt Disney's "Waterbirds," the Dutch "Van Gogh" and the Italo "Mountain of Cinders" and the Canadian "Sports and Transports."

A group of the top shorts and offbeat pix look like they may have a chance in the U. S. as fillers or as special programs made up of a combo of a few medium-length pix. Top shorts were "Stranger," "Crin Blanc" and "Waterbirds." "Stranger" is a charming filmic short story that depicts a perfect crime. Directed by ex-choreographer Wendy Toye, this won her a contract with Sir Alexander Korda.

"Crin Blanc," written and directed by Albert Lamorisse, is a poetic 36-minute film about a nomad boy and a savage white horse living in arid southern France. "Peter Breughels The Elder" is an arresting art film made by Arcady, responsible for the full-length film, "Leonardo De Vinci." Arcady again succeeds, by the use of excellent effects in analyzing and dissecting the works of the painter to create a fluid filmic whole, for a hefty art house entry. "Van Gogh," running 23 minutes, benefits from a good color rendering of Van Gogh's painting and translates his thoughts to film by the reading of excerpts of his letters. This could do for schools or art programs. "Mountain of Cinders," 15 minutes, and "Crystals," nine minutes, are notable for their fine imagery and color. Makes this fitting for art house support. "Sports and Transports" is a 17-minute imaginative animated film full of invention and good timing that makes this a good supplementary filler for any situation.

Full-length Italian documentary, "Magia Verdy" (Green Magic), depicting an expedition through Brazil is an excellent trek pic. It is full of a fine color sense and feeling for the country and its people and sights.

Spanish "Bienvenido Mr. Marshall" (Welcome Mr. Marshall) is a full-length Spanish film that is a good-natured looksee at a small Spanish town and its hazy ideas about America and the aspects of the Marshall Plan. A sleepy little town is aroused by the impending visit of some Marshall Plan reps. Good taste and slick rhythm recove any stigma of anti-Americanism and this would be a good bet for language spots or for special slotting.

Japan has the interesting "Children of Hiroshima," a full-length pic on the aftermath of the explosion of the Atomic Bomb on Hiroshima. Though subject is touchy it is handled with tact. American appeal looks limited. A 10-minute Japanese animated film "The Whale" is an interesting melange of silhouette cutout figures and animation.

Single Festival Idea Up Again

Lack of exceptional brilliance in the feature-length department again has led the International Syndicat of Producers to mulling over the old idea of having only one competitive festival a year, alternating between Cannes and Venice. However, neither will cede and the two fetes will go on. There will also be a flock of other festivals this year, with Locarno, Berlin, Rio de Janeiro, Punta Del Esta and Edinburgh in the offing. Festival was well run and had a big personality turnout with the resulting worldwide publicity. However, a greater attention to the technical aspects of cinema as well as a more robust pre-selection will aid the next fete. However, in the long run, the one dimension that will make or break the fest is the quality of the pix. Less prizes, as of this year, also help to make the kudos bear more weight in publicity value on the world market. Cannes and Venice kudos do mean something in the continent boxoffice-wise, and in the art house field carry weight in the U. S.

Cantinflas Scores In 1st Legiter in 6 Yrs.

Mexico City, May 5.

Resumption of his stage career by "Cantinflas" (Mario Moreno), top coin-making film comic, after a six-year absence in which he rose to film stardom, was off to sock start with preem of musical comedy, "I, Columbus." It opened April 30 at the Teatro Insurgentes, swank theatre which he and Jose Maria Davila, a banker-showman, built and now operate.

Biz is landoffice at two nightly shows with sole price of $3. "Cantinflas" previous stage venture was "Bonjour, Mexico," played by a group imported from France. It wasn't a financial success.

Gaite-Opera In Comique Feud

Paris, May 5.

There is a real feud on here between Germaine Roger, directress of the Gaite Lyrique Theatre, and Maurice Lehmann, of the Opera-Comique, as to which house will be the official rep of the light operetta here. Lehmann desires to make the Comique the seat of the operetta while Miss Roger feels that the O-C should restrict itself to the more lyric operas and leave the operetta to her theatre.

She points out that the O-C does not really have the means for production of big operettas, and recently had to send for two outsiders to put on "Ciboulette." She also says that operettas put part of the orchestra out of work, for the present orch is too powerful for the lighter works. Her main point is that the Gaite should be able to put on any old operettas without fear of competition from the state-subsidized organization. "Trois Valses" is now in its 150th performance at the Gaite.

Andre Cornu, Minister of Beaux Arts, has acted as coordinator between the two houses and set up a division of old operetta houses to prevent any conflict. O-C will get "La Belle Helene," "La Fille De Madame Angot," "Let Petit Duc," "La Petite Mariee," "Veronique," "Monsieur Beaucaire" and "Paganini." Gaite has rights to "La Cigale Et La Fourni," "Le Grand Mongol," "La Mascotte," "La Poupee," "Mlle Nitouche," "Les Mousquetaires au Couvent," "La Vie Parisienne," "Rip" and "Le Pays De Sourire."

Miss Roger wants to bring back the taste for light operetta to Paris.

'Red Sea' Cameramen Ask $2,000 Bonus; Can't See $25 Per Mo. as Com'l Pay

Vienna, April 28.

Two suits for allegedly unpaid wages due from Dr. Hans Hass to undersea cameramen for services on his "Under the Red Sea," released by RKO in the U. S., were heard by an Austrian commercial court, but no decision was reached. Gerald Weidler and Leo Rohrer claimed they had been promised additional compensation from Hass in the event this pic was a "commercial success," but have received no such payments.

Hass, who now makes his headquarters in the tiny principality of Liechtenstein between Austria and Switzerland for tax purposes, maintained through his attorneys that "Red Sea" was a scientific film. He also claimed all its income had gone to a foundation formed by him in Liechtenstein for the financing of further undersea expeditions.

Weidler and Rohrer, who worked as underwater swimmers and cameramen, allege they received only 600 schillings ($25) monthly while engaged in making the Hass film. They now claim bonuses of about 50,000 schillings ($2,000) each. Court ordered further hearings so it can decide whether the pic is "commercial" or "scientific."

'Variety' by Airmail

This issue of VARIETY will be on sale in London hotels and bookstalls tomorrow (Thursday) afternoon under an improved BOAC airmail subscription service. Same schedule applies to Paris.

Regular airmail subscription ($25 annually) can be booked through VARIETY's London bureau, or short term subscriptions can be arranged, on a pro rata basis, to ensure prompt service for a London or Continental visit.

Shirley Booth, Disney, 'Lili' U.S. Winners At Cannes 6th Film Fete

Cannes, May 5.

The Sixth Cannes Film Festival officially came to an end here at midnight, April 29, with the prize-giving ceremonies at the Film Palace here. Audience upped and downed 11 times as the anthems of the kudoed countries were played for the delivery of each prize. Awards this year were phrased in a manner that sometimes gave the impression a film had won more than one prize.

Both the feature film and short subjects juries combined to give special mention to Walt Disney for the ensemble of his work in "Peter Pan" and "Water Birds," and to thank him for his fine support of the international film festivals. This put his films out of actual competition to render him this unique homage. Jury also gave special mention to the full-length Spanish film on the dance, "Flamenco."

Jury on the long pix awarded the Grand Prize (a special statuette) to the French pic, "Le Salaire De La Peur" ("The Wages of Fear"), directed by H. G. Clouzot. It also copped the best male thesp award, going to Charles Vanel. Other prizes awarded at the discretion of the jury were couched in rather broad terms that seemed to give each prize winner more than one kudo.

Brazilian film, "O Cangaceiros," was cited as receiving the international prize for the film of adventure with special mention for the music. Spain got an international prize for "Bienvenido Mr. Marshall" as the production of good humor, special mention going to the screenplay itself. U. S. got a prize for "Lili" (M-G) as the most diverting film, with special mention for the charm of the acting. This was probably intended for Leslie Caron. "Come Back Little Sheba" (Par) got an international nod in the dramatic film via the special mention for Shirley Booth as the best female thesp of the fete. Finland copped the prize for the best pic depicting a legend with "Volkeinen Peura" ("The White Reindeer"), and Italy got the international prize for an exploratory film with the full-length documentary, "Magia Verde" ("Green Magic"), with special mention for the color (Ferraniacolor). Mexico got the prize for pic "La Red" ("The Net"), which was cited as the film which best told its story through its imagery.

Short pix prizes were, the Grand prize to France's "Crin Blanc"; best realistic short to Holland's "Tiens Bon" ("Hold On"); best fiction short to England's "The Stranger Left No Card"; best art short to Sweden for "Doderhultarn," and best animation short to Canada for "Sports and Transports."

Last film shown on April 29 was "Call Me Madam" (20th) which ended festival on a light note and was a good entry to allay anti-American allusions of same pix of the fete in showing that the U. S. could spoof itself. The FIPRESCI, International film crix org, prize went to the French film, "Les Vacances De Monsieur Hulot," directed by and starring Jacques Tati. The Catholic prize went to the French "Horizons Sans Fin" ("Endless Horizons") with a special mention to English director George More O'Ferrall for "The Heart of the Matter."

Portas Heads Mex Prods. Union

Mexico City, April 28.

Cinematographic Production Workers Union (STPC), which includes film players, is now headed by Rafael Portas, long leader of the union's writers and adaptors locals.

Heat Hits West End Biz But 'Rats' Smash $13,000; 'Niagara' Smooth 9G, 'Pan' Big 9½G, 2d, 'Rouge' $7,800, 6th

'Spirits' in West End, Replacing 'Wonderful'

London, May 5.

After a run of 345 performances, including 99 at the Palladium, Val Parnell's revue, "Wonderful Time," folds on Saturday week (9), and will be followed by Stephen Mitchell's presentation of "High Spirits."

Cyril Ritchard, Diana Churchill and Ian Carmichael head the new cast, and the production will be directed by William Chappell, with decor by Osbert Lancaster. Also featured will be Joan Sims, Dilys Lay and Marie Bryant.

"High Spirits," which is authored by Peter Myers, Alec Grahame and David Climie, is skedded to open May 13.

BFPA Seeks Eady Voluntary Setup

London, April 28.

Taking their cue from the recent government announcement in support of the continuance of the Eady Fund, the British Film Producers Assn. has asked the other three trade bodies affected to an early meeting to prepare plans for a voluntary extension of the scheme. Invitations are being sent to exhibitors, distributors and short film-makers.

Speaking in the House of Commons in March, the Board of Trade prexy warned the industry that unless a voluntary agreement was reached, the government would not hesitate to place the scheme on a statutory level, but no time limit was given for a settlement.

Although the industry is not enthusiastic over the prospect of more legislation, there is no desire, particularly on the part of exhibs, to be committed too far in advance until they know precisely how they stand in regard to admission tax relief. Their proposals, which provided for continuing of the Eady levy on the existing basis, were rejected in last month's budget and the scheme is now being pressed through the committee stages of the Finance Bill.

Under the present setup, the fund yields around $8,500,000 annually and this coin is divided among British productions on the basis of their boxoffice earnings. At the present level of production the subsidy is equal to more than 40% of the gross.

H'wood Warned It Must Adopt Uniform Screen Or Lose World Market

Hollywood, May 5.

Dr. Leslie Knopp, head of the British Kinematograph Society, warned American producers that they are in danger of losing their lucrative foreign market unless they adopt a uniform screen standard so all their pictures may be shown in any part of the world. Here from London to attend the SMPTE convention, Dr. Knopp pointed out that Hollywood producers should keep the world market in mind while planning their future product.

"If producers make films in different screen ratio size instead of concentrating on one standard," he said, "foreign revenues will be progressively slim."

To date, BKS has sent out questionnaires to all British cinemas and many on the Continent to learn their ideas about the best screen size. When this is correlated, it will be sent to the SMPTE to assist in working out a standard.

Knopp also disclosed that British scientists have been experimenting with a 3-D process using only a single strip of film and requiring no glasses. At present, he said, it contains so many bugs that much work must be done to make it practical.

London, April 28.

The healthy boxoffice trend in pre-release situations continued last week although results were slightly affected by premature near summer weather. Grosses were not as spectacular as they were a fortnight back, but returns were generally above average with several newcomers starting off in fine style.

Walt Disney's "Peter Pan" smash at Leicester Square Theatre in first week, is continuing hefty $9,500 in second. The Odeon, Leicester Square, with "Desert Rats," looks smash $13,000 in first week. Another 20th-Fox entry, "Niagara," at the Plaza, shapes nice $9,000 in first stanza. "I Confess" still is good with small $6,500 at the Warner, "Sea Devils" made a mild start at the Empire with $8,700 likely on the first week.

At the head of the holdover, "Moulin Rouge" continues as socko at $8,700 in its sixth frame. "Bwana Devil," which finishes its run at the Odeon, Marble Arch this week, still is solid in fifth frame with $7,800.

Estimates for Last Week

Carlton (Par) (1,128; 55-$1.70)—"Moulin Rouge" (IFD) (6th wk). Still a boffo at $7,800 this frame. Stays indef and will hold over the Coronation season.

Empire (M-G) (2,099; 55-$1.70)—"Sea Devils" (RKO) and "Every Minute Counts" (RKO). Opening week shapes average $8,700. "Story of Three Loves" (M-G) preems May 7.

Gaumont (CMA) (1,500; 50-$1.70)—"City Beneath Sea" (GFD) (3d wk). This final week looks oke $4,500 after steady $5,700 in second. "Abbott and Costello to Mars" (GFD) opens April 30.

Leicester Square Theatre (CMA) (1,753; 60-$1.70)—"Peter Pan" (RKO) (2d wk). Opening round was sock $11,200 and holding at hefty $9,500 in second frame.

London Pavilion (UA) (1,217; 50-$1.70)—"Lusty Men" (RKO). Fair $4,500 in initial stanza looms.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Desert Rats" (20th). Proving great draw, with boff $13,000 for opening week. Holds.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Bwana Devil" (UA) (5th wk). Continues well above average, with pleasing $7,800 (GFD) opening April 30.

Plaza (Par) (1,092; 70-$1.70)—"Niagara" (20th). Started in good fashion with nice $9,000 for first this frame. Stays one more week with "Turn Key Softly" stanza. "Gilbert and Sullivan" (BL) tees off May 8.

Ritz (M-G) (432; 30-$1.25)—"Quo Vadis" (M-G) (54th wk). Shows a marked decline but still oke at $2,700.

Warner (WB) (1,735; 50-$1.70)—"I Confess" (WB) (2d wk). First week finished with fine $8,900 but dipping in this frame likely to wind at good $6,500 after fine $8,900 opener. Stays a third with "House of Wax" (WB) opening May 7.

'TIT-COQ' NAMED TOP CANADIAN 1952 PIC

Montreal, May 5.

"Tit-Coq," the film version of Gratien (Fridolin) Gelinas' play, was named the top Canadian film of the year at the fifth annual Canadian film of the year at the Canadian Film Awards show here April 30. Placed first in the feature-length division, it also was named film of 1952 by the judges. It became the first French-Canadian film to win such an honor in the five-year history of the Canadian Film Awards.

Dorothy Lamour, playing a local nitery, made the presentation to Gratien Gelinas.

The National Film Board, a government-sponsored unit, won three firsts and a special award, with the Associated Screen News and Crawley Films taking their share, being one first each and several honorable mentions. Norman McLaren's "Neighbours," a recent Academy Award winner, garnered the special award.

THE WINNER AND

MOULIN ROUGE

BEAT

"GONE WITH THE WIND"

for the long-run record, Capitol Theatre, New York. And in every other engagement it's the same success story—every record shattered. It's moolah, moolah, moolah for...

NEW CHAMPION!

ROMULUS presents

José FERRER in John Huston's

MOULIN ROUGE

...THE MOST STARTLING AND DARING LOVE STORY EVER TOLD!

with

ZSA ZSA GABOR · SUZANNE FLON

and introducing COLETTE MARCHAND

A ROMULUS PRODUCTION • Directed by JOHN HUSTON

Screenplay by Anthony Veiller and John Huston

From the novel "MOULIN ROUGE" by PIERRE LA MURE

COLOR BY Technicolor

thru UA

5 Attempted Infiltration

Continued from page 2

said that he was asked to lecture on how "dialectic materialism" influenced him in creating his ballet, "Fancy Free."

"I laughed at this person," Robbins recalled, "for I saw no connection between 'Fancy Free' and party principles." He added that he felt that Communism makes "your art carry a political message and I found this intolerable to the artist. They asked me to make this lecture even though I wrote it before joining the party."

Robbins, who admitted membership in a number of alleged Communist front organizations, testified he withdrew from the party for a variety of reasons. "I didn't like the secrecy," he said. "I didn't understand why Earl Browder (former U. S. Communist head) was removed . . . shifts of policy were very disturbing to me.

"At the last meeting I attended a fight broke out. It had to do with parliamentary procedure. There was shouting, yelling. Suddenly I realized I was in chaos. I didn't know what I was doing there." The meetings, Robbins stated, were not held at regular intervals, but sporadically.

Asked to name those he could recall as attending the conclaves, Robbins cited Lloyd Gough, Lionel Berman, Madeline Lee, Elliot Sullivan, Edna Ocko as well as Jerome and Edward Chodorov. Robbins identified Berman as an "organizer," described Sullivan as an actor, and noted that Miss Ocko and the Chodorovs were all at the last meeting.

"What makes you willing to come here?", asked Rep. Clyde Doyle (R.-Calif.), "despite the fact that others will put you down as a stool pigeon?"

"I think I made a grave mistake before," said Robbins. "I feel I'm doing the right thing as an American."

d'Usseau's Testimony

Robbins, whose testimony closed the afternoon session, was preceded on the stand by d'Usseau and Belfrage. Born in Los Angeles in 1916, d'Usseau said he received his schooling there and embarked upon a writing career. He has such play credits to his name, he added, as the co-written "Deep Are the Roots" which opened on Broadway in 1945 and ran 14 months. He also co-authored "Tomorrow the World" and several screenplays, among others.

Of his screen credits, d'Usseau testified, he worked on "One Crowded Night," "Suspicion" and the "Michael Shayne" series.

"They were assignments," he explained. "I took them because I wanted to eat." Subsequently, the playwright said, he served in the Army for two and a half years. His service work dealt mainly with film writing. He has resided in New York since 1945.

Delving into d'Usseau's alleged Communist Party background, Tavenner quoted Martin Berkeley as having testified that d'Usseau was a "successful playwright who was a member of a Communist Party group."

"Were you a member?", asked Tavenner.

"Did you ever see a film called 'The Informer?", d'Usseau retorted.

Committee chairman Harold Velde (R.-Ill.) interrupted at this point with a warning to d'Usseau to "refrain from tirades and stick to the question."

"I decline to answer on the grounds of the Fifth Amendment," d'Usseau replied.

Resuming the questioning, Tavenner said that Stanley Roberts testified d'Usseau asked him (Roberts) to join the party in 1938. "Did you attempt to recruit Roberts into the party?", he asked the playwright.

"I," said d'Usseau, "still think 'The Informer' is a good picture . . . I decline to answer on the Fifth Amendment."

D'Usseau also invoked the Fifth Amendment in response to such queries as: "Were you affiliated with the Communist Party in Hollywood in any way?" and "Are you now a member?" Tavenner then indicated he was through with the witness and committee members took over.

"Were any of your works anti-Communist?" asked a committee member.

"Congressman," said d'Usseau, "I'd like to debate on radio where we'd be equal."

Legislator then, as well as several other committee members, rolled out a number of other queries in regard to the nature of the playwright's works. To these questions, d'Usseau commented "I don't think any of these questions can be answered justly."

Further sparring between committee members and d'Usseau as to what constituted "subversion" and "anti-Semitism," among other things, resolved itself into the playwright's remark that "I've been opposed to this committee ever since its inception."

"I don't want to hide behind the word, 'non-conformist,'" d'Usseau asserted, ". . . but I think any writer worth his salt is critical of our society." At this point Chairman Velde excused the witness with the observation that any further testimony from him would be of no help.

Belfrage, an editor of the National Guardian, a newsweekly published in New York, was the first witness of the afternoon. Back in the '20s, he said, he was a publicist for Samuel Goldwyn in England and for about five years was film critic and columnist for the London Daily Express. He monotonously invoked the Fifth Amendment to a score of questions ranging from "What is the National Guardian?" to "Are you a member of the Communist Party?"

Only other show biz witness of the day was TV producer Mortimer Offner. Formerly a Hollywood script writer, he was uncooperative from the Committee's standpoint. After reciting his professional background, he declined to answer whether he was a Communist on the usual grounds.

Behind the scenes activities saw the ailing Mrs. Abe Burrows, wife of the comedian, giving testimony to chairman Velde in private. She had been subpoenaed to testify in public, but her illness obviated that. Bandleader Shaw, it's understood, also privately named a number of individuals who, he testified earlier, he had seen at Communist-conducted meets on the Coast.

Artie Shaw 'Duped'

Bandleader Artie Shaw, who admitted attending three Communist Party meetings and a "Marxist lecture" in 1946, told the committee Monday (4) that "it was never my intention to be a Communist and to the best of my knowledge I never was one."

A willing and earnest witness, Shaw testified he was relieved to get a subpoena so that "I could dispel rumors that started four years ago about me." Aside from attending Party meetings, he conceded that a string of allegedly subversive groups had all used his name as a sponsor.

Among groups which committee counsel Frank Tavenner said Shaw had permitted use of his name were the Committee for a Democratic Far Eastern Policy, the American Peace Mobilization and a "Peace Conference" held at the Hotel Waldorf-Astoria, N. Y., in 1947. Asked for an explanation, the bandleader declared: "I was a sucker for signing these things."

Shaw said that he didn't know former Secretary of State Dean Acheson had denounced the Waldorf "Peace Conference" as "Communist-inspired." "If this was a 'Communist-inspired' thing," he added, "then I was duped. I haven't signed anything since."

Sole witness of the committee's morning session, Shaw was on the stand almost two hours. After reprising his professional career, U. S. Navy service and personal background, he was quizzed by Tavenner as to his alleged activities with the Communist Party.

"Do you know Leo Townsend?" asked Tavenner.

"I don't know his name. I know a lot of people by sight but not by name."

Attended Meetings

Tavenner then quoted Townsend as saying that Shaw had attended "five or six Communist Party meetings and Marxist classes" in 1945 or 1946. This served to lead the batoner into a long and devious account of meetings he attended, people he associated with and his personal opinion of what he had heard at these conclaves.

It was prior to 1946, Shaw related, when a Herb White or Wright called and asked him to join the Communist Party. At his behest, the bandleader signed an "idiotic or fantastic" name to a card. "It was his way of clearing me," he added, "so that I could attend the meetings . . . there was a cloak and dagger atmosphere about the whole thing."

Shaw, who Tavenner said was a member of the executive committee of the Hollywood Independent Citizens Committee of Arts, Sciences & Professions in 1946, testified that the first meeting was held "somewhere in Laurel Canyon. As I understand it, it was not a Communist meeting."

There was some HICC members there, said Shaw. Most of the discussion concerned Fair Employment Practices in California. "I thought it was harmless. It was short and informal and lasted about and hour and a quarter in all."

Second meeting, Shaw told the committee, was mostly about activities of the Screen Writers' Guild. He said he was not interested in the proceedings for they primarily dealt with "whether somebody would be allowed to get away with a screen credit . . . There couldn't have been more than 20 people there. There were only two that I could positively identify . . . I might just as well not have been there."

Issue of the third meet, Shaw testified, revolved around a resolution made by one of the HICC executive committee that the organization oppose itself to Communism. Those at the conclave, the bandleader recalled, were "split down the middle." When he told some woman attendee, "I'm here as an observer," she gave him a "shocked look."

Shaw summed up: "I'd hate to admit I was a dupe, but it just about states my position." Rep. Clyde Doyle (D., Cal.), speaking for the committee, commented that the hearing was "beneficial to all concerned for it's done a great deal to clear things up . . ." He added that the committee was "just as anxious" to remove clouds from people as it is interested in securing evidence of subversive activities.

Committee members who prodded Shaw as to the identities of those attending the meetings were told by the witness that he'd name them privately but not at a public hearing. He said that he didn't want to slander them since they may have been at the meetings in circumstances similar to his.

Coast Impressed

Continued from page 5

also requires a service staff of 24, an extraordinary figure for a film house.

The preem was attended by most of the outstanding names of Hollywood and the bleachers outside the house were packed. It looked like one of those oldfashioned preems when Filmtown was in its heyday.

Newspaper Reaction

Detroit, May 5.

CinemaScope was demonstrated at the 5,000-seat Fox last week for a trade and press preview audience. Scenes from "How to Marry a Millionaire," "Gentlemen Prefer Blondes," "The Robe," a midget auto race, New York's skyline and other shots were presented.

In the only review available from the local press, John Finlayson, of the Detroit News, wrote: "The reaction to the demonstration was mixed. But even the 'three-dimensional' newcomer would admit that the purely technical achievements of CinemaScope are impressive."

Finlayson said the demonstration of stereophonic sound, showing Alfred Newman conducting the orch, "was marred somewhat by a blurred picture and a tendency to amplify sounds of the instruments beyond their natural reaches."

He added: "CinemaScope has obviously not yet found the answer to the problem of 'dramatic focus' so essential to the telling of a film story in its intimate details. It has, however, taken steps in that direction."

David M. Idzal, managing director of the Fox, said the demonstration "was perfect in every detail." He said the light, the sound and the picture were the best yet achieved. Idzal gave full credit to R. H. Mucullough, chief engineer of National Theatres, for the $75,000 engineering revamping at the Fox.

Idzal said exhibs from Kansas, Winnipeg, Chicago, St. Louis, Mexico, Cincinnati and Louisville saw the demonstration.

Film Reviews

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Bad Blonde

patron. Some exploitation is inherent in the star-title combo, but footage is a hodgepodge of trite melodrama, unbelievable dialog and poor thesping.

Produced in England by Exclusive Films and being released in the U. S. by Robert L. Lippert, film utilizes all British personnel, save for Miss Payton and Reginald Le Borg (director). All hands, however, fail to breathe much semblance of reality into he film and it makes for a tedious 80 minutes.

Miss Payton, bad, blonde and beautiful wife of big-shot Italian prizefight manager Frederick Valk, gets a look at Tony Wright, young, rugged and handsome fighter who's been taken over by Valk, and trouble begins. Love blossoms, and Miss Payton, claiming she is to bear Wright's child, gets the latter to drown Valk, making it look like an accident. Valk's aged mother suspects foul play and forces Miss Payton to admit she lied about her condition. Wright decides to confess, but dies of poisoning at the hands of Miss Payton, who's then held for the police by two of Wright's friends.

Le Borg seemingly directed the Anthony Hinds production to accent only the script's sex angles, doing little to enhance credibility of the yarn. Even the numerous fight sequences fail to pack punch, having been poorly staged and carried out. Technical contributions, likewise, are below par. *Neal.*

The Sun Shines Bright

(SONGS)

Lightweight comedy - drama with mild entertainment values for smaller situations; doubtful b.o. outlook.

Hollywood, May 1.

Republic release of Argosy (John Ford-Merian C. Cooper) production. Features Charles Winninger, Arleen Whelan, John Russell, Stepin Fetchit. Directed by John Ford. Screenplay, Laurence Stallings; based on Irving S. Cobb's short stories, "The Sun Shines Bright," "The Mob From Massac" and "The Lord Provides"; camera, Archie Stout; editor, Jack Murray; music, Victor Young. Previewed April 30, '53. Running time, 90 MINS.

Judge Priest	Charles Winninger
Lucy Lee	Arleen Whelan
Corwin	John Russell
Jeff	Stepin Fetchit
Dr. Lake	Russell Simpson
Felsburg	Ludwig Stossel
Feeney	Francis Ford
Bagby	Paul Hurst
Redcliffe	Mitchell Lewis
Buck Ransey	Grant Withers
Maydew	Milburn Stone
Lucy's Mother	Dorothy Jordan
You Ess	Elzie Emanuel
Habersham	Henry O'Neill
Sterling	Slim Pickens
General Fairfield	James Kirkwood
Uncle Pleas	Ernest Whitman
Ramseur	Trevor Bardette
Mallie Cramp	Eve March
Ramseur, Jr.	Hal Baylor
Mrs. Ratchitt	Jane Darwell
Maydew's Henchman	Ken Williams
Uncle Zach	Clarence Muse
G.A.R. Lady	Mae Marsh

The entertainment values being offered in this Argosy production are extremely mild for a John Ford-Merian C. Cooper presentation, and the boxoffice outlook is doubtful. It will get its best reception in the smaller situations, but even there it is a lightweight comedy-drama, poorly plotted and overlength at 90 minutes.

Three Irvin S. Cobb short stories have been spliced together in the Laurence Stallings script and there is nothing unusual enough in the makeup of the tales to merit more than passing interest by casual audiences. Characters are such stereotype figures as julep-drinking southerners, comic-opera darkies and bigoted poor white trash. Script and Ford's direction attempt to cloak these hackneyed types with a generous dose of schmaltz and a theme of "good triumphing over evil" but it fails to come off with any impact.

Charles Winninger makes as much as possible of his Judge Priest character and is the principal figure around whom the story revolves. It's election time in Fairfield, Ky, a sleepy southern town back in 1905, and an upstart Yankee state's attorney, Milburn Stone, is threatening to unseat the judge. Despite the damage it may do to his political future, the judge goes his easy-going humane way of looking at life and the troubles of the less favorably situated townspeople. He talks down a mob threatening to lynch a colored boy, falsely accused of rape, freely and openly aids a woman who keeps a house of ill-fame on the outskirts of town, and leads the town's few substantial, right-thinking citizens in the funeral march for another fallen woman.

These good deeds, and others, are in his favor at the polls, and judge's own vote breaks the tie to retain him in office. Along the way, the kindly judge has straightened out the town's snobs on Arleen Whelan, daughter of the fallen woman and grand-daughter of a southerner aristocrat, James Kirkwood, who comes down off his high-horse to welcome the girl. She gets John Russell, another aristocrat who has fallen on evil days but gets straightened out under the judge's influence.

Players go through their chores in routine fashion, although Stepin Fetchit's extremely languid comedy as the judge's handyman furnishes a chuckle here and there. Victor Young music score is sprinkled through with tunes identified with the period, such as "Tenting on the Old Camp Ground," "My Old Kentucky Home," variously sung by a male quartet and a Negro chorus. Physical look of the production is routine, as are the technical contributions. *Brog.*

Ohio Censorship

Continued from page 4

1953 represented an illegal tax on dissemination of information.

He pointed out that, of this sum, only $334,000 was used for operating costs of the board, with remainder going to the state's general revenue fund. Court ruled that it was legal, since balance went toward running legislative and judicial departments of the state government.

Uphold Censor Law

Columbus, May 5.

Ohio's anti-censorship forces absorbed a body blow last week when the state Supreme Court upheld the constitutionality of the film censorship law in rendering a judgment supporting the Division of Film Censorship's rejection of the picture "M."

This came last Wednesday (29), a day following the Senate Education Committee's approval of the Mosher bill to repeal film censorship in Ohio. It underlines the fact that, despite the hard work of the industry and others in fighting film censorship, there is still a bedrock feeling in favor of scissoring motion pictures.

Court action was instituted by Superior Films, Inc., N. Y., after the film, depicting mob violence and emotions of a child-killing pervert, was disapproved for showing by the Board on grounds that it was "harmful." Appeal was based on the contention that the censorship act of 1913 was itself unconstitutional. Corporation contended that standards of the Ohio law, requiring films to be "moral, educational, amusing and harmless," were so vague as to violate the right of freedom of speech.

Court held that such language limitations were not violative of constitutional rights, and that the act itself does not constitute an unconstitutional delegation of legislative power to film censors.

In addition, court ruled in two pending mandamus actions brought against the film censor board by Classic Pictures, Inc., arising out of "Native Son," that the board must re-examine the revised picture. But it dismissed a second action on grounds that no appeal could be made, since the board had issued no final order on the film.

Board had rejected "Native Son" three times, and refused to take another look on revision, branding it as "harmful." Picture portrays racial frictions.

Bank Will Reissue

Continued from page 3

loans before final foreclosure action.

Among films for which Herwood is seeking a deal are a trio made by the defunct Enterprise Productions, firm headed by Charles Einfeld, currently 20th-Fox pub-ad chief, and David Loew. Pix are "Ramrod," "Four Faces West" and "So This Is New York." Herwood indicated that bank has still not determined what policy to follow on "Arch of Triumph," Enterprise's biggest deficit pic.

Herwood is also seeking reissue deals for "Northwest M.P.," "The Scar," "Ruthless," "Lulu Belle" and "Let's Live a Little."

Titanic in L.A.!

Titanic in Miami!

And next week there'll be Titanic business at boxoffices everywhere as TITANIC breaks in 327 day-and-date engagements!

Produced by
CHARLES
BRACKETT

There's No Business Like 20th Century-Fox Business!

Picture Grosses

DENVER

(Continued from page 9)

Order" (U) and "Big Frame" (RKO), $4,500.

Orpheum (RKO) (2,200; 50-85)—"Cry of Hunted" (M-G) and "Bright Road" (M-G). Poor $7,500. Last week, "Girl Who Had Everything" (M-G) and "Code Two" (M-G), $11,000.

Paramount (Wolfberg) (2,200; 50-85)—"Invaders From Mars" (20th) and "Kiss of Death" (20th) (reissue). Nice $12,500. Last week, "Law and Order" (U) and "Big Frame" (RKO), $10,000.

Tabor (Fox) (1,967; 50-85)—"Jack McCall" (Col) and "Fuller Brush Girl" (Col) (reissue). Poor $4,000. Last week, "Invasion U. S. A." (Col) and "Prince of Pirates" (Col), $6,000.

Vogue (Pike) (600; 60-90) — "Marika" (Indie). Fair $2,000. Last week, on reissue.

Webber (Fox) (600; 50-85) — "Jack McCall" (Col) and "Fuller Brush Girl" (Col) (reissue). Fair $2,000. Last week, "Invasion U. S. A." (Col) and "Prince Pirates" (Col), $3,000.

'Salome' Wham $12,000, Omaha; 'Limits' Lively 12G, 'Legion' Good 4½G

Omaha, May 5.

An array of new bills, headed by "Salome," and rainy weather are combining to boom biz at first-runs here. Rita Hayworth starrer is terrific at Brandeis. Town Theatre, local burley house, may have lured some fans by booking second-run "Salome Where She Danced" at same time "Salome" is at Brandeis. "Off Limits" shapes solid at Orpheum while "Trouble Along Way" is fine in second Omaha round.

Estimates for This Week

Brandeis (RKO) (1,100; 20-$1)—"Salome" (Col). Plenty of ballyhoo and upped prices pushing this to terrific $12,000 or close. Last week, "Hans Christian Andersen" (RKO) (2d wk), $7,000.

Omaha (Tristates) (2,100; 20-70) —"Trouble Along Way" (WB) and "Ride Man Down" (Rep) (2d wk). Nice $5,000. Last week, $10,000.

Orpheum (Tristates) (3,000; 20-70) — "Off Limits" (Par) and "Marksman" (Par). Solid $12,000. Last week, "Pony Express" (Par) and "Mr. Walkie Talkie" (Lip), $10,000.

State (Goldberg) (865; 25-76)—"Desert Legion" (U) and "Never Take No for Answer" (U). Good $4,500. Last week, "Ivanhoe" (M-G) and "Train of Events" (Indie), $5,000.

'Everything'-Vaude Fine 20G, D.C.; 'Wax' 25G, 2d

Washington, May 5.

Holdovers are causing biz to ease off here a bit this week in nearly all spots. "House of Wax" is way out ahead for second successive week, running well above hopes and equalling the Warner Theatre record set some years ago by "Life With Father." "Girl Who Had Everything" with vaude is nice while other new entry, "Girls in Night" looks only fair at Keith's. "Salome" is holding firm in fourth Trans-Lux week.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Girl Who Had Everything" (M-G) plus vaude. Nice $20,000. Last week, "Sombrero" (M-G) plus vaude (4 days), fair $13,000.

Columbia (Loew's) (1,174; 55-$1) —"Call Me Madam" (20th) (5th wk). Held at $9,000 after big $10,000 preceding week.

Dupont (Lopert) (372; 55-$1) — "Under Red Sea" (RKO) (2d wk) so-so $3,000. Last week, $3,700.

Keith's (RKO) (1,939; 55-90) — "Girls in Night" (UI). Fair $7,200. Last week, "City Beneath Sea" (U), $8,500.

Metropolitan (Warner) (1,200; 90-$1.25)—"Hans Christian Andersen" (RKO) (11th-final wk). Held at $5,000 after neat $4,500 last wk.

Palace (Loew's) (2,370; 74-$1.20) —"Moulin Rouge" (UA) (5th wk). Handsome $14,000 after sock $15,000 in fourth week.

Playhouse (Lopert) (435; 55-$1) —"Little Sheba" (Par) (12th wk). Good $3,700 after $4,000 in previous session.

Warner (WB) (2,174; 90-$1.25)—"House of Wax" (WB) (2d wk). Holding at great $25,000 after $34,000 opener, over hopes.

Trans-Lux (T-L) (600; 90-$1.25) —"Salome" (Col) (4th wk). Potent $9,000 after big $11,000 last week.

'WAC' HEP 9G, CLEVE; 'WAX' SOCKO 26G, 2D

Cleveland, May 5.

Interest in the Cleveland ball team's progress is beginning to nibble away at film grosses here. "Sombrero" at State and "Never Wave at WAC" at Palace are catching fairly good biz but it's far from smash. Best holdover is "House of Wax," still terrific at the Allen on second lap. "Salome" in third for Hipp is down but "Moulin Rouge" is socking it away on eighth round at Stillman.

Estimates for This Week

Allen (Warners) (3,000; 85-$1.25) —"House of Wax" (WB) (2d wk). Terrific $26,000 following $39,000 last week.

Hipp (Telemanagement) (3,700; 90-$1.25)—"Salome" (Col) (3d wk). Off to $13,000 after big $20,000 last week.

Lower Mall (Community) (585; 55-85)—"Don Camillo" (IFE) (2d wk). Nice $2,500. Last week, "Limelight" (UA) (3d wk), $2,400.

Ohio (Loew's) (1,300; 55-85)—"Man Betrayed" (Rep) and "Lady From Louisiana" (Rep) (reissues). Oke $4,500 in 5 days. Last week, "Small Town Girl" (M-G) (m.o.), $5,200.

Palace (RKO) (3,300; 55-85)—"Never Wave at WAC" (RKO). Satisfying $9,000 or near. Last week, "Hitch-Hiker" (RKO), same.

State (Loew's) (3,450; 55-85)—"Sombrero" (M-G). Fairly good $10,000 in 5 days. Last week, "Girls Pleasure Island" (Par), $9,000.

Stillman (Loew's) (2,700; 75-$1.25)—"Moulin Rouge" (UA) (8th wk). Excellent $5,000 following $6,200 last week.

BALTIMORE

(Continued from page 8)

Last week, "Abbott-Costello to Mars" (U), $4,500.

New (Mechanic) (1,800; 35-90)—"Call Me Madam" (20th) (5th wk). Mild $8,700 after $10,000 for fourth week.

Playhouse (Schwaber) (420; 50-$1)—"Little Sheba" (Par) (8th wk). Still good with $5,800 after $6,300 for seventh.

Stanley (WB) (3,280; 55-$1.25)—"House of Wax" (WB). Smash $24,000. Last week, "Trouble Along Way" (WB) (2d wk), $8,800.

Town (Rappaport) (1,500; 50-$1.25)—"Moulin Rouge" (UA) (2d wk). Fast $21,000 after $23,500 opener.

INDIANAPOLIS

(Continued from page 9)

(20th) and "Hobson's Story" (Indie), $10,000.

Keith's (C-D) (1,300; 50-76)—"Androcles and Lion" (RKO). Mild $5,000. Last week, subsequent-run.

Loew's (Loew's) (2,427; 76-$1)—"Salome" (Col). Good $15,000 at these prices. Last week, "Sombrero" (M-G) and "Girl Who Had Everything" (M-G), moderate $9,000.

Lyric (C-D) (1,600; 50-76)—"Tall Texan" (Lip) and "Perils of Jungle" (Lip). Dandy $7,000. Last week, "Mug Town" (Indie) and "San Antone" (Rep) with Huntz Hall and Gabe Dell onstage, slow $5,000 at 50-90c. scale.

SEATTLE

(Continued from page 9)

geance" (AA) and "Jalopy" (AA), $7,400.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Call Me Madam" (20th) and "Glass House" (Col) (2d wk). Nice $7,000, after $10,600 last week.

Liberty (Hamrick) (1,650; 65-90) —"Small Town Girl" (M-G) and "Code 2" (M-G). Fair $6,000. Last week, "Lone Hand" (U) and "Blades of Musketeers" (Indie), $6,300.

Music Box (Hamrick) (850; 90-$1.25)—"Moulin Rouge" (UA) (4th wk). Holding at nice $6,500 after $7,500 last week.

Music Hall (Hamrick) (2,263; 65-90)—"Silvery Moon" (WB) and "System" (WB). Oke $6,500. Last week, "Girl Had Everything" (M-G) and "Cry of Hunted" (M-G), $5,300.

Orpheum (Hamrick) (2,700; 90-$1.25)—"House of Wax" (WB), (2d wk). Great $14,000 after $18,500 last week.

Paramount (Evergreen) (3,039; 65-90)—"President's Lady" (20th) and "Big Frame" (RKO). Dull $6,500 opening round. Last week, "Off Limits" (Par) and "Marksman" (AA) (2d wk), $4,500 in 6 days.

'WAX' GREAT $25,000, PITT.; 'SALOME' 8G, 2D

Pittsburgh, May 5.

Two holdovers, "House of Wax" at Stanley and "Salome" at Harris, both in their second weeks, are riding herd on remainder of the Golden Triangle pack. They should stay over again. Nothing else looks even in the money with the exception of Squirrel Hill which apparently has a winner in "Tonight We Sing."

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Lady Wants Mink" (Rep) and "Thunderbirds" (Rep). Slow $3,500. Last week, "San Antone" (Rep) and "Treasure Golden Condor" (20th), $3,600.

Harris (Harris) (2,200; 85-$1)—"Salome" (Col) (2d wk). Came back strong on Saturday (2) and should get at least $8,000, fine. May hold again. Last week, great $14,000.

Penn (Loew's) (3,300; 50-85)—"Small Town Girl" (M-G). House in middle of losing streak. Sad $7,500. Last week, "Girls Pleasure Island" (Par), only $5,000 in 5 days.

Squirrel Hill (WB) (900; 50-85)—"Tonight We Sing" (20th). Just the thing for nabe art house. May hit big $3,000 first session. Last week, "Brandy for Parson" (Indie) (2d wk), $1,500.

Stanley (WB) (3,800; 85-$1.25)—"House of Wax" (WB) (2d wk). Still going great guns with mighty $25,000 likely. Can hardly miss holding again. First week was terrific $41,000.

Warner (WB) (2,000; 50-85)—"K. C. Confidential" (UA) and "Babes in Bagdad" (UA). Slow $4,000 or less. Last week, "Anna" (IFE), $5,500.

Vote Favors 20th

Continued from page 3

getting board representation appear nil.

Other Green motions, including various beefs having to do with the salaries of 20th execs, will be argued at the regular annual stockholder meeting in New York on May 19.

Mild Powwow

Considering the bitterness engendered during the exchange of proxy letters, the meeting was a surprising mild one. It concluded on a friendly note with 20th's prexy Spyros Skouras praising the tone and manner of the meeting. He expressed the hope that following the May 19, N. Y., meeting that normal and cordial relations would be resumed with the Green group. Following a compromise on the method of proxy counting, a cordial note entered the proceedings with Green declaring, "All we want is to be a loyal opposition." In addition, many speakers expressed themselves strongly on the desirability of dropping cumulative vote for the sake of a united and efficient management.

Previous to the cordial atmosphere, Green almost walked out of the meeting over a hassle pertaining to the combining of ballots for both the special and the annual meeting on the same proxy form. Compromise was finally reached with Green agreeing to submit all his proxy votes on the issue of cumulative voting along with assurances that the ballots pertaining to the annual meeting would be resealed and kept in safekeeping until the annual meetings.

Questioned on his determination to retain cumulative voting and criticized for not having it at United Cigar-Whelan, where he is chairman of the executive committee, Green pledged that at next United meeting a motion to institute cumulative voting would be introduced.

Meeting was presided over by Aaron Finger, a member of the Delaware bar who acted as impartial chairman. Present from 20th were L. Sherman Adams, Wilfred J. Eadie, William C. Michel, Donald A. Henderson, Skouras and 20th counsel Otto Koegel. Accompanying Green was Herbert Einhorn.

About 125 stockholders, including several theatre circuit execs such as Harry Brandt, Morton Thalheimer, Max Cohen, Jay Emanuel and others, were present, fewer than had been expected. It, was a pro-20th audience, with applause breaking out at favorable mention of the management and Skouras. Several stockholders weighed the presentations of both sides and did not vote until nearly the close of the meeting.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (5)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	113	14⅞	14¼	14¾	+ ⅜
43½	38¼	CBS, "A"	23	43¼	42⅝	43	— ¼
43⅜	38½	CBS, "B"	32	43	42	42½	— ½
14¾	11⅝	Col. Pic.	34	14¾	13⅞	14	—
11¾	9¼	Decca	236	11¾	11⅛	11⅜	—
47	43¼	Eastman Kdk.	156	44⅜	43	44	+ ½
14⅜	11¼	Loew's	107	13	12⅝	13	—
7¾	4½	Nat. Thea.	319	7	6⅜	6½	— ¼
30⅜	26⅛	Paramount	58	27½	27	27⅜	+ ¼
36½	31	Philco	52	33⅝	31⅝	33¼	+ ½
29⅜	25¼	RCA	231	26⅝	25½	26⅜	+ ⅛
4⅜	3½	RKO Picts.	75	3⅝	3⅜	3⅜	— ⅛
4¾	3⅝	RKO Thea	46	4⅛	3⅞	4⅛	+ ⅛
4⅛	3½	Republic	67	4	3⅝	3⅞	—
11½	10½	Rep., pfd.	11	11⅛	11	11	— ⅛
11⅛	9⅞	Stanley War.	134	11¼	10¼	11⅛	+ ⅞
19¼	13½	20th-Fox	172	16⅞	16⅜	16½	— ¼
16⅜	14	Univ. Pix.	90	16½	16	16⅜	—
65	61	Univ., pfd.	70	64	63½	64	+ ¾
17⅛	15	Warner Bros.	28	16¼	15¾	15¾	— ½
84	68	Zenith	36	73¾	69¼	73	+1½
American Stock Exchange							
17¾	14⅝	Du Mont	57	15⅜	14¾	15¼	+ ⅜
4	2⅞	Monogram	25	3½	3¼	3¼	—
31¾	25⅜	Technicolor	209	33½	30⅜	32	+1¼
3¼	2⅞	Trans-Lux	10	3	2⅞	3	—

Over-the-Counter Securities	Bid	Ask
Cinecolor	1⅜	1⅞ + ⅛
Cinerama	3¼	3¾ — ⅛
Chesapeake Industries (Pathe)	3¾	4¼ + ⅜
U. A. Theatres	9½	10¾ — ¼
Walt Disney	8½	9½ —

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

Cinerama Paradox

Continued from page 5

revealed the following conflicting reports:

1. Mayer, who had been expected to be the bellwether of the company both in launching production and in obtaining additional financing, so far has been inactive in the operation, resulting in a request from the top echelon for a clarification of his future status. Mayer is said to have told company execs that he was ready to go into action.

2. Mayer doesn't want Cooper to run production and pending a decision on the latter's position was reluctant to engage actively in production and financing.

3. Attempts were being made to buy out Mayer, one of the largest stockholders in the corporation. If Mayer sells, Cooper and C. V. Whitney were seen playing more important roles in the executive affairs of the company. Thomas, Roberts and Smith would stay on, but perhaps with different executive titles.

4. Company is mulling a public stock issue. It's sister org, Cinerama, Inc., which manufactures and installs the medium's equipment, is a public corporation, but has been plagued with financial woes almost from the start of operations. It's no secret that only about half of the $2,000,000 issue offered by Cinerama, Inc., has been sold since it went on the market early in March. Cinerama, Inc., obtains its coin from Cinerama Productions, which must pay the former the cost of the equipment plus 20% of the b.o. take as well as the installation and renovation costs for theatres after the first four.

5. Stanley Warner Corp., which already leases two houses to Cinerama—Warner, N.Y., and Warner, Hollywood—may pay initial equipment and installation costs if company uses additional SW theatres, recouping its outlay from the b.o. take. Deals are reportedly in the works for SW theatres in Philadelphia, Pittsburgh and Washington, D. C. Policy would not be a new one for SW, since it reportedly advanced the print cost to Arch Oboler for "Bwana Devil" when the picture was booked into the circuit.

6. Company is seeking additional private coin.

Tough Going

Out of the welter of reports, one thing is clear. Cinerama is having difficulty getting off the ground. It lost a six-month start over 20th Fox's CinemaScope, which will probably have "The Robe" ready for theatres before Cinerama comes out with a feature picture.

As things stand now, Cinerama apparently can operate without a story-line attraction. The wicket activity to see "This Is Cinerama," a potpourri of travelog items, bears this out, corralling capacity biz in New York, Detroit and Hollywood. Coast opening last week was a film capital event, bringing out stars and industry leaders. Critics acclaimed it as the best of the 3-D illusionary processes yet demonstrated.

Cinerama toppers are aware that immediate action is necessary, both on the exhibition and production end, to maintain the initial reception. The New York meetings are a showdown and it's expected that the company's future course will be mapped at these sessions.

Another aspect of Cinerama's coin shortage, especially as it applies to the equipment and licensing company, is finances for research. Research program to develop a system of projection employing only one projector (it now requires three) has bogged down because of the lack of sufficient funds.

'Retread' Trend

Continued from page 7

H. G. Wells' "The War of the Worlds" to aim the film at widescreen release.

Universal has regeared "Thunder Bay" for widescreen showing. Pic will be unveiled the Loew's State, N. Y., where an 1.85 to 1 screen is currently being installed. Columbia is blowing up "5,000 Fingers of Dr. T" for a widescreen preem late in May at the Criterion, N. Y. Metro has reframed "Young Bess" for large-area presentation. It'll probably fit the Music Hall's 1.66 to 1 screen, since the film is slated to preem there.

Warner Bros., it's indicated, has pulled out of release its spectacle-type product, presumbaly for retooling to widescreen. To fill the gap in its distrib slate, it has substituted, and pushed up, release of pix less suited for large screen presentation.

French Pact

Continued from page 5

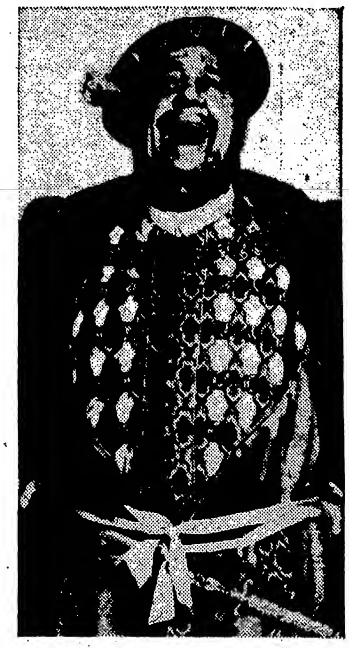
execs believe the industry in '53 can again look to remittances of about $135,000,000. In view of the MPAA's success in unfreezing blocked funds in various countries, it's hoped that the $135,000,000 mark may even be exceeded. Countries' willingness to go in for wider range of permitted uses for accrued U. S. earnings is seen as a significant upbeat factor for the year.

Phil Kushman, formerly with J. Arthur Rank, has joined Andrew Stone's indie organization.

JEAN SIMMONS
The fiery Princess "Young Bess"

STEWART GRANGER
Tom Seymour loved two women

DEBORAH KERR
Sweetheart of one, wife of another



CHARLES LAUGHTON
Henry VIII had many wives

"'YOUNG BESS'-YES! SAYS TRADE PRESS!

"A SPECTACLE IN 'QUO VADIS' CLASS!"
—*Boxoffice Magazine*

"Strong box-office prospects. Remarkably engrossing." —*Variety*

"Certain to please all audiences and to be a money-maker." —*Showmen's Trade Review*

"Distinguished, absorbing picture, superbly directed, acted and produced. Granger a dashing figure. Taut love story."—*Hollywood Reporter*

"Romantic drama that takes perfectly to the lavish quality of its Technicolored presentation. Strong for cast and box-office attention. Stewart Granger standout." —*Daily Variety*

"Brilliantly composed and impressively produced drama. Will occupy a notable niche and secure vast interest." —*Film Daily*

"Rich pageantry...extraordinary performances by Jean Simmons, Stewart Granger, Deborah Kerr and Charles Laughton." —*Motion Picture Herald*

"Timely as a coronation and likely to play to coronation-type business!"—*Motion Picture Daily*

"Strong star values. Dramatic sequences that hold any audience." —*Exhibitor Magazine*

The Love Story of a Princess is M-G-M's New TECHNICOLOR Triumph!

★

M-G-M presents In Color by Technicolor "YOUNG BESS" starring JEAN SIMMONS • STEWART GRANGER • DEBORAH KERR • CHARLES LAUGHTON • with Kay Walsh • Guy Rolfe • Kathleen Byron • Cecil Kellaway • Leo G. Carroll • Screen Play by Jan Lustig and Arthur Wimperis • Based on the novel by Margaret Irwin • Directed by George Sidney • Produced by Sidney Franklin

Clips From Film Row

NEW YORK

Leon J. Bamberger, RKO's sales promotion chief, back in N. Y. from Minneapolis where he addressed the annual North Central Allied convention.

Paul Theophilidis leaving United Artists homeoffice publicity department this week to join the Army.

Fritz Goodwin, of Metros studio publicity department, in from the Coast to work at homeoffice on "Julius Caesar."

DALLAS

Preston Smith, indie ozoner operator of Lubbock, elected head of Texas Drive-In Theatre Owners Assn.; succeeds C. C. Ezell, first prexy, who resigned due to ill health.

Trans-Texas Theatres, headed by Louis Novy, took over operation of the Orpheum in Waco from Interstate Theatres. This gives the circuit nine houses.

Lester True, former city manager at Waxahachie for United Rowley Theatres, transferred to Sweetwater. F. R. Jones named to True's old spot.

R. N. Smith Theatres purchased by a group of east Texas businessmen headed by Owen Killingsworth. Other officers include R. D. Leatherman, veepee; Pack Life, secretary-treasurer and H. C. Moseley. Houses involved in deal include two here, four in Raymondville and two each at Premont and Falfurrias.

PHILADELPHIA

Leonard Mintz here beating drums for Metro's "Julius Caesar," with special showings for students.

Ben Bache, city salesman for Warner Brothers, transferred to Washington, D.C., as branch manager. David Cooper, WB salesman in Scranton-Wilkes Barre territory, succeeds Bache here.

Martin B. Ellis, of the A. M. Ellis chain of independent houses, off to Europe for eight weeks.

20th-Fox technicians worked round the clock to ready the Mastbaum, flagship of rival Stanley Warner chain for local preview of 20th's CinemaScope last week. Preview guests were limited to press, radio, trade and 20th-Fox stockholders.

Sam Stiefel may return to Negro name bands and acts at his Uptown Theatre, North Philly key.

MINNEAPOLIS

After long absence because of sickness, W. H. Workman, Metro branch manager, back at his desk.

Charles Bliss, Universal North Dakota salesman, escaped injury when a high wind blew his auto off the road into a ditch.

Minnesota state legislature finished 1953 session without passage of any legislation affecting film exhibition or distribution and there will be no other session convening until 1954. Exhibitors happy because bills lost in shuffle included one to enable larger cities to impose admission tax and also appropriate funds to start statewide educational TV network.

Three new shopping center projects announced for Minneapolis and one for out-of-town include plans for 2-D widescreen theatres.

"Martin Luther" film having world preem at Lyceum, legit roadshow house here. Getting 80c for matinees and $1.20 at nights.

Minnesota Amus. Co. (Paramount circuit) launching May-June box-office drive with large institutional newspaper ads emphasizing the screen's "new look" in consequence of 3-D and widescreen developments. Declare "springtime brings the new birth of the motion picture."

Dale, St. Paul indie nabe theatre, admitted ladies free (didn't require any male admission) last Wednesday night (29) to see twin bill of "Bad and Beautiful" and "Happy Time" and inspect redecorating program.

Ted Mann, circuit owner, and small daughter escaped injury in auto crash, but his 1952 Cadillac was nearly demolished.

Heavy snowfall caused temporary shuttering of Minot, N. D., ozoner two weeks after it had opened its season.

WB exchange here having difficulty in obtaining sufficient prints to meet exhibitors' demands for "House of Wax."

W. H. Workman, Metro branch manager, back at desk after lengthy absence because of illness. Eph Rosen, his assistant, still in Mt. Sinai hospital under observation.

Proving a "sleeper," "Girls of Pleasure Island" (Par) broke Sunday house record at the Sterling, Austin, Minn.

LOS ANGELES

Robert L. Lippert acquired U.S. distribution rights to "Norman Conquest," filmed in England as "Park Plaza 605," with Tom Conway starred.

Filmakers Releasing Organization acquired Western Hemisphere distribution rights (with the exception of Canada) on "Monte Carlo Baby," produced in France two years ago by Ray Ventura, and starring Audrey Hepburn.

Irving Levin, Filmakers sales manager, announced the addition of two new franchise holders, Northwest Releasing Corp. for Portland and Seattle, and Imperial Pictures, Cleveland.

PITTSBURGH

Frank and Irma Biordi leased their interest in the Majestic in Ellwood City to partner-members of the family of Andy and H. E. Biordi, including Mr. and Mrs. (Ida Biordi) D. Colavinzo.

New Penn in Monaca reopened under management of Al Gergelia. Formerly the Roxy, house has been closed for several years. It's been completely remodeled.

Because stage of Meadville High School auditorium is too small to seat all 250 members of the graduating class, Park Theatre there has been rented for commencement June 3.

Eugene Naccarato, vet sound engineer with Atlas Theatre Supply Co., resigned to join RCA sound engineering staff.

Jake Silverman, pioneer district exhib, returned from a 12,000-mile Mediterranean cruise, and resumed duties at Blair Theatre, Hollidaysburg.

Stanley-Warner circuit transferred George Josack from the Ambridge to the Harris in Tranetum; replaced him in Ambridge with Adam G. Goelz.

Bert Stearn and Harry Hendel, who took over the Grand and Louisa in Carnegie, are operating the Grand but dickering with chain store for site of Louisa, recently destroyed by fire.

TOA's 'Let's Arbitrate, Not Probe Via Senate'

Osage Beach, Mo., May 5.

Recent Washington hearings relating to industry trade practices "underlined the acute need for a system of arbitration," Herman Levy, general counsel of Theatre Owners of America, declared here today (Tues.) in calling for a reopening of the arbitration talks.

Speaking before the joint meeting of the Kansas-Missouri Theatre Assn. and the Motion Picture Owners of Eastern Missouri and Southern Illinois, Levy said that an industry system of arbitration, with a large number of arbitrable matters, would have made the Senate probe unnecessary.

"The industry is such that it does not lend itself to external regulation," Levy declared. "Exhibitor grievances, for the most part, arise from practices that evolve in the industry. As these practices evolve, and as new arbitrable matters appear, a functioning system of arbitration could be enlarged by way of amendment to encompass them."

Levy, an observer at the D. C. probe, said lack of an arbitration plan caused continued and unwarranted use of competitive bidding, the exaction of exorbitant film rental, and the increased use of the so-called pre-release system. He noted that "all of these either frustrate exhibitors or drive them to the courts, or to Governmental agencies for assistance."

April B.O.

Continued from page 4

week. "Trouble Along Way" (WB), a new April entry, won seventh place, although somewhat spotty one or two rounds.

"Off Limits" (Par), not showing as much strength as some Bob Hope comedies, managed to land eighth money. Some exhibitors felt that perhaps it followed too closely on the heels of the "Road To Bali" (Par) release date, since Hope and Bing Crosby were starred in it.

'Ma, Pa, Kettle' 20th Spot

"Desert Legion" (U), staging a smart upsurge, took ninth place while "Ma, Pa, Kettle On Vacation" also from Universal, was 10th. Ability of the latter, which gets much of its coin from smaller cities, to do so well in bigger keys against big opposition, spoke worlds for the sustained strength of this Kettles series.

"Man in Dark" (Col), out on release virtually only two weeks, managed to land 11th position. This 3-D pic, of course, had plenty of competition from "House of Wax" (WB) in certain keys, and it almost uniformly ran second best to "Wax." "I Love Melvin" (M-G) rounded out the Golden Dozen for the month.

"I Confess" (WB), fifth in March; "Naked Spur" (M-G), eighth the same month; "Mississippi Gambler" (U), high in ratings in previous months; and "City Beneath Sea" (U), 11th in March, were runner-up films in that order.

"House of Wax," which was first the final week of April, was not included in last month's competition for ratings because it was out on release the single week in most keys. However, it looms as terrific future grosser predicated on its showings to date. This 3-D pic grossed around $1,000,000 in the first week out extensively, which is the tipoff on how this picture is faring.

Legit's New Role

Continued from page 1

more and more to widescreen film production."

Houseman, a veteran of both stage and film production, points out that the technique of filming widescreen pix presents new problems to Hollywood-trained talent. In the past, few have had to worry about learning more than a few lines at a time since films were shot in takes. The technique of the wide screen calls for filming in master scenes. Consequently, rehearsals—a comparative rarity in film production—becomes more and more essential and thesps have to be ready to handle bigger chunks of dialog for each jaunt before the cameras.

"The trend toward stage-trained actors was expected," Houseman points out. "When initial preparations were made for wide-screen filming, the new technique was carefully taken into consideration."

(Casts of 20th-Fox's first two CinemaScope films, "The Robe," and "How to Marry a Millionaire," include several thesps who came to films from Broadway including Torin Thatcher, Jeff Morrow, Betta St. John, Cameron Mitchell and David Wayne.)

"What is becoming more obvious now," Houseman emphasizes, "is that successful widescreen production demands a director with an awareness of stage techniques."

Producer's theme is based on the fact that widescreen production forces a director to handle a bigger staging area than under the conventional method of filming. The wide lens picks up action in an arc corresponding to the periphery of human sight. Consequently, bit players and extras are no longer off-camera and the director must devise action and bits of business for them so that they will not appear to be statues surrounding a central piece of action. Stage direction, of course, has always had to cope with the fact that the audience sees the entire set at all times.

Houseman does not believe, however, that the new filming techniques will create any serious employment problems within the industry. Actors, unlike their counterparts a generation ago, aren't faced with insurmountable obstacles in adjusting to the new process although some may find it difficult. Directors too will find the adjustment comparatively simple.

Until Hollywood talent has mastered the new tricks of the trade, however, there's a good chance that a large percentage of Broadway personnel will find new work. And if the widescreen technique meets current expectations in creating additional jobs for talent, there may be a new crop of film personalities who will owe their success as much to technicians as to their own abilities.

Star System

Public today is as interested as ever in film stars. If their popularity is on the wane, the fault lies with the industry, which is no longer willing to spend as much coin in building up glamor personalities.

That's the opinion of Boris Kaplan, Paramount's eastern talent and casting exec, who said in N. Y. last week (30) that, if there has been a decline in the star system, it's all for the best since it gives new faces a chance to prove their mettle.

Future of the star also figured prominently last week in Samuel Goldwyn's hassle with the British press which quoted him in London as expressing the opinion that pic names are on their way out. A day later, Goldwyn denied having made any slurs against the star system and said twinklers would be in pix as long as they'd be in the sky.

Kaplan, who has a legit background, said studios today are definitely on the prowl for actors with stage experience. Television helps talent scouts since it highlights certain performers, Kaplan asserted, "but most of the time the people in TV come from other media in the first place and are quite well known to us." TV directors are "too much concerned with getting their people on and off the set" and they don't concentrate on acting, which would give studios an idea of what they can really do, he opined.

It's Kaplan's thought that the advent of 3-D would probably sharpen the need for thesping ability. He also said that there was a danger in comparing the big stars of years ago with today's crop of glamorites, since "we tend to let nostalgia take over" and view the past through rose-colored glasses. Kaplan doesn't expect the cut in Par's production schedule to affect his eastern operations.

Union Ad-Pubbers

Continued from page 7

Fox, while the IA outfit reps Paramount staffers.

Formerly all the homeoffice units were members of the SPG. Confused representation resulted from pullouts caused by the SPG's affiliation with District 65, allegedly a Red-tainted outfit. Latter, however, reportedly has since purged itself of Commie influence, and is said to be returning to the fold of the CIO. Acceptance of the union by the CIO, it's indicated, would be proof that the union has completely dropped the Red cloak.

This factor, it's believed, may set in motion plans for the consolidation of all pub-ad units, with the pullouts and unaffiliated groups returning to the SGP fold. However, SPG officials maintain that they are not interested in any organizing moves at this time. Their main concern, they stress, is to take action to prevent the spread of firings.

SPG toppers discount filmeries' claims of economy, pointing out that the companies are still paying hefty stockholder dividends and are showing yearly profits. In addition, they point that dismissals conflict with optimistic statements of company execs relating to a new era in film biz due to the shift to widescreen and 3-D.

SPG's objective, according to a highly-placed union official, is to let the companies know that the guild will forcefully fight any layoffs in SPG shops. Official also noted that the SPG successfully fought off a firing attempt at 20th and received wage hikes in other shops. He said that at Universal, seven out of 12 merit increases were granted last week.

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'GO FILM, YOUNG STATIONS'

Jock Vidpic Library Sale on Upbeat; $3,000,000 in Purchases Already

Sale of three-minute vidfilm libraries designed for TV disk jocks is swinging into the big biz groove currently, with some stations even buying the series as fill-ins in case of baseball game washouts.

A checkup of the field this week shows that over $3,000,000, by conservative estimate, is today invested in producing the jocks' leased libraries. Distributors uniformly report that biz is on the upbeat, and that many stations which for months had been reluctant to divvy out rental costs, have since had a change of heart.

Chief squawk of the library producers is aimed at music publishers who refuse to let their ballads be used in telefilmed skits unless dramatic rights are paid, particularly where the performers wear costumes. So far, BMI has tended to play ball with the telefilm librarians, but ASCAP has been somewhat reluctant. This legal snafu is expected to be aired later this year, when ASCAP negotiates contracts with both music publishers and TV stations.

Biggest library distribs currently is United Television Programs. Since recent purchase (at an estimated $750,000) of the Snader library by Ben Frye, UTP veep, it has 1,300 different film subjects. Stations, paying a minimum of $320 per month, are allowed to lease a basic number of 400 vidfilms, and are then fed 50 different ones every six months.

United Television Programs has leased jocks films to 90 stations, with sales being made in the last couple of weeks to WNOK-TV, Columbus, S. C.; WICC-TV, Bridgeport; WJTV, Jackson, Miss.; WMCT-TV, Memphis, and KFAZ-TV, Monroe, La.

Official Films reports that its 1,200 subjects in the Music Hall Varieties library are heavily distributed through diverse markets, with stations paying for their 500 three-minute films according to the individual viewing audience.

Harry McWilliams, director of advertising and promotion for Screen Gems, reports that since WHYN-TV, Holyoke, Mass., bought the company's jock library last week, its total of station clients has been upped to 17. Screen Gems has 60 subjects, which are leased to stations for a yearly minimum of $600.

Robert Wormhoudt, topper at Vitapix, Inc., distributor of the Telediscs library, said that biz was "picking up nicely." Its collection of 100 vidfilms consists of performances by young Broadway and nightclub performers, directed and produced by Richard Rose, accompanied by popular records. They're now leased to eight stations for a year's use, at a cost of $20 upwards.

MORGAN WORKING ON COMEDY NEWS TELEPIX

Henry Morgan, the WMGM jabberjocky, began to work last Monday (4) on a series of news feature comedy telefilms for General Films Production Corp. The programs, for which Morgan is signed for a series of 13 with another 13-week option, will present goofy news events from the past 25 years in a 15-minute series. Material comes from GFP film library.

The series, produced by Elbert Kapit, outfit's production supervisor, will be ready for syndication or sponsorship in July. It will be released through United Television Programs, Inc.

WPIX Buys Jungle Series For Exclusive In N. Y.

Arrow Productions' Jon Hall starrer, "Ramar of the Jungle," which has been enjoying a syndication boom around the country, will hit the N. Y. market shortly via WPIX, Daily News station.

WPIX bought the series of 28 jungle pix on an exclusive basis for the Gotham area.

Juve Delinquency Series To Launch New Outfit

S-G Film Productions, new N.Y. vidpix production outfit, has scheduled as its initial effort a 13-week half-hour series on juvenile delinquency, "The Hunter and the Hunted." Firm is a subsidiary of S. G. Photo Service.

Series will be directed by the firm's president, William Stafford, and produced by ex-CBS staffer Ken Langley. Edward K. Miller will script the Gotham locationers.

CBS-TV Hypo In Syndicated Shows

With Blatz dropping the "Amos 'n' Andy" telefilm series in June (in contrast, Rexall has just renewed the CBS Radio program), CBS Television is seeking to recoup some of its capital-gain investment in the property through syndication.

Web announced last week release of the telefilm series, produced by Hal Roach, to local and regional advertisers, with first date July 1, 1953. Thirteen of the 52 pix have not been shown.

With the "Amos 'n' Andy" announcement as the cue, the CBS Television Film Sales Dept. also revealed (1) proposed distribution of a new telefilm series (of 39 quarter hours), "Linkletter and the Kids," stemming from his children's feature on "House Party;" (2) preparation of a $500,000 dramatic series, and (3) doubling of its staff with new offices at Dallas and Atlanta.

Other shows handled by the CBS-TV Film Sales Dept. include the Gene Autry Show; "Crown Theatre," with Gloria Swanson; "Files of Jeffrey Jones"; "The Range Rider"; "Hollywood on the Line"; "Cases of Eddie Drake"; "Strange Adventure"; "Holiday in Paris"; "Annie Oakley," and "World's Immortal Operas."

'VICTORY' SYNDICATION, FULL FILM FEATURE

The NBC Film Division is syndicating "Victory At Sea," which ended on NBC-TV Sunday (3), and is also preparing a two-hour edition for film distribution.

Division has a booming business in syndication, with "Dangerous Assignment" now in 103 markets and the hour-long "Hopalong Cassidy" in 105. "Douglas Fairbanks Presents" is currently sold to 67 markets, and the half-hour "Hopalong" is in 49.

Interesting trend is that most recent sales have been to new tele stations.

Joan Crawford Leery Of Full 'Pierce' Series

Hollywood, May 5.

Joan Crawford has nixed a bid to topline a telepix series tagged "Mildred Pierce," based on the James M. Cain story. She won an Oscar for her title role in Warner's film version.

TV rights to the property have reverted to Cain, and deal is now underway to use the title character as central figure in a half-hour vidpix series. It's understood Miss Crawford was willing to appear in the vehicle again as a one-shot AM or TV'er, but didn't want to be tied down to a regular telepix season, particularly in view of several picture commitments.

Another film name is now sought to portray the lead.

VIDPIX SEEN PROGRAM KEY

Los Angeles, May 5.

Any doubts as to the major role films will play in the TV future were erased at the National Assn. of Radio-Television Broadcasters convention here, based on testimony submitted by station managers in a panel discussion on "Films' Place in Television." In essence, the broadcasters were cautioned to fortify their stations with films as the only solution to their program problems.

The bullish "go film" attitude expressed at the convention has been reinforced by the major claims being staked in the TV distribution picture by the major networks in view of the potential inroads that pix may make on the TV network structures.

Established TV operators warned newcomers that their salvation lies in film and without it "they're in plenty trouble." From Lee Rutwitch, general manager of WTVJ, came a wholehearted endorsement of the benefit of pix, asserting that film programming on his station rose to as high as 65% of the entire programming schedule. Station's revenue from film, he added, reached 56% of the total income.

New station owners attending the meet were told emphatically that they had better load up with film product, whether it be of the type made for TV, specially or old theatrical pix.

Ralph Nimmons, manager of WFAA-TV, Dallas, chimed in: "We've had better audience acceptance and resultantly more sales from the showing of films than most of the live shows. We wouldn't attempt to compete against a top live show with anything else but pictures. We have found that feature films more than hold their own against any live competition."

He wondered if, when the new stations come on the air, the producers can keep up with the demand, even though at this time the supply seems adequate. Re-runs, he said, have proven as effective as the original booking.

Harold See, manager of KRON-TV, San Francisco, touched off an animated discussion when he advocated editing of old films at the source. This was roundly approved as a cost-saving to the station, even though some objections were raised as to local levels in taste and general acceptance. He told of the problem of trimming a feature running 118 minutes to 54 minutes by inexperienced cutters.

STANWYCK SOUGHT FOR 'RINGSIDE' VIDFILMS

Hollywood, May 5.

Negotiations are being held for Barbara Stanwyck to play the lead role, that of a femme fight trainer, in Arrow Productions' upcoming vidpix series, "Ringside," exec producer Leon Fromkess reports.

Fromkess says he's been talking a deal with the actress and her agency, Paul Small, in which she would be cut in for participation of the profits of series of 52 telepix set to roll in September.

Overall budget for the films is approximately $1,500,000. Arrow last week sent a lensing crew to Miami to shoot backgrounds for its "Ramar of the Jungle" series, rolling June 5.

O'Brien Preps Vidpix On Frisco Police Cases

Hollywood, May 5.

George O'Brien, onetime western star, is rounding up a telefilm series in which he will play the role of his father, the late Daniel J. O'Brien, San Francisco chief of police. Series will be based on the Frisco police files, with the cooperation of the department.

Al Simons is packaging the series, which starts in midsummer.

Limited But Healthy Tele Run Seen for Foreign Language Films

Foreign language films may find a limited but healthy market in American television, Erberto Landi, whose pioneer "Italian Film Theatre" goes into its third year on WOR-TV, N.Y., believes. Landi has just set a package of his Italian films in Bridgeport and another in Atlantic City, and deals will have brought to six the number of markets the Italo films have played.

Landi, who holds American television rights to about 150 Italian films, points out that as set saturation and station licensing become greater, there will be even more room for specialized station operations—foreign language included—as happened in radio. For the time being, though, he's concentrated on those markets with a basic Italo-American population group. Films have English subtitles.

Interesting fact which Landi has discovered, and which he's using as a selling point, is that about 35% of the films' viewers don't speak the language. However, point is still stressed that programs appeal to a definite market, and along that line, Landi, via his own ad agency, pitches in with help to stations in securing sponsors selling to the Italian market.

Package, which is sold as a 90-minute or 60-minute weekly show, so far has played, aside from WOR-TV, in Chicago, Boston and Providence. Landi is currently working on a deal to get the films spotted on the Coast. He doesn't call his operation a syndication setup, since title of the program varies with the market and the pix selected by the stations may be different, but in other respects, it amounts to the same thing.

Landi has no deal with Italian Film Export Corp., currently the largest importer of Italo pix, but has a verbal agreement with IFE under which as soon as the distrib gets ready to turn its pix over to TV, he will have first option. His other pix come from American distribs of the films, who turn them over for television as soon as theatrical runs are over.

H'wood Animal Shorts As New Vidpic Series

Lakeside Television Corp. has begun distribution of its "Wild Life in Action," following completion of 20 of the quarter-hour animal programs. Lakeside secured a batch of Hollywood animal shorts, which it reedited and augmented to form the new series.

Syndication outfit also secured rights to "Oklahoma Chuck Wagon Boys," series of 13 hillybilly musicals made by Lewis & Clarke productions in Chicago.

Bankrollers Busy On Chicago Webs

Chicago, May 5.

Five feature film packages and vidpix are being bankrolled over the Windy City webs.

An hour and a half midday slot on WBKB is to be sponsored by Marks Bros. Jewelry, with 26 weeks of feature film scheduled. WGN-TV has inked Coloramic Tile, Studebaker on Devon, and Allen Christopher Co. for 13, 26 and 52 weeks, respectively. Also, the late evening slot on WNBQ, which will continue to screen feature pix, will now be bankrolled by Grand-Central Motors for the next 52 weeks.

The "Foreign Intrigue" vidpix have been slated for the WNBQ 9:30 p. m. slot. W. F. McLaughlin and Co. have been inked for 58 weeks of Thursday evening bankrolling. Two other telepix packages have been accepted by tab takers on ABC's WBKB and Du-Mont's WGN-TV. Successful peddling by WGN-TV has landed Phillips Petroleum Co. for the "Douglas Fairbanks Presents" package for the full 52. Another half-hour series with the "Heart of the City" label has been sold to Corona Cigars by the WBKB sales staff. Sponsorship for this 9 p. m. berth on Saturdays, however, is limited to a six-week contract.

'DEATH VALLEY' SERIES FALL RENEWAL READY

Hollywood, May 5.

Pacific Coast Borax Co. is finalizing deal for renewal of its "Death Valley Days" telepix series produced by Gene Autry's Flying A Productions.

Negotiations are being conducted by McCann-Erickson and Flying A exec producer Armand Schaefer. New batch of telepix will probably be gunned in the fall.

New Army Documentary Series Due on WCBS-TV

WCBS-TV, N. Y., first station to air the Army-produced documentary "The Big Picture," will start the telefilm's series No. 5 Sunday (10), 10 to 10:30 a.m.

New series, which will run for nine weeks, includes such subjects as the third Korean winter, Seventh Army, firepower of the artillery, Special Services and Alaska.

From July 12 through the rest of the summer the CBS-TV flagship station will rerun the best of "The Big Picture" sequences, until the Army has a new series ready in the fall.

WOOLLEY DRAMATIC SERIES

Monte Woolley is working on a half-hour dramatic telefilm series for Dynamic Films.

Series, with Woolley as host, will be TV adaptations of one-act play classics.

MCA OPENS 1ST BRANCH FOR SYNDICATED PIX

Music Corp. of America has opened its first branch devoted exclusively to the distribution of syndicated tele films. Branch opened in Atlanta to take care of southern distribution. Other MCA offices have tele distribution, but also service other departments in the agency setup. Tele syndication is expected to become an increasingly important item, inasmuch as fees run to as much as 40% of the gross sale amount in local shows.

Bob Canavan, ex-sales promotion department of KROD, El Paso, will be in charge of the office.

A syndicated tele division of the MCA Boston office has also been added. This sector will be headed by David Abbott, formerly in the sales division of WBZ, Boston.

Ala. Station's Telepix Showcase Experiment

Birmingham, May 5.

Novel summer programming experiment, which will see syndicated half-hour dramatic vidpix slotted across-the-board in the 9 p.m. period, is being tried by WBRC-TV. Station, with additional time available due to network summertime operations, will test sponsor reaction to the dramatic fare.

Telepix were purchased as a package from United Television Programs for $26,000, and consist of 130 half-hours. Plan is to run "Royal Playhouse," the "Fireside Theatre" re-runs, two days weekly for 26 weeks. Other three days will be occupied by "Dick Tracy," "Hank McCune Show" and "Hollywood Offbeat." In case of latter there are only 13 films in the series, so remaining 13 weeks will be filled with a second day of "Tracy."

Radio Still Topdog, With $473,100,000 In '52 Take; TV Coin $336,300,000

Washington, May 5.

Although television is overtaking it rapidly, radio is still topdog in the broadcasting industry both from the standpoint of gross business and profits, according to the preliminary report last week by the FCC on station and network AM-FM operations in 1952.

AM-FM revenues for 1952 totaled $473,100,000, up 5% from the previous year, compared to TV revenues of $336,300,000, a jump of 43% from 1951.

Radio profits (before Federal income tax) totaled $62,600,000, a gain of 9%, compared with a net of $54,500,000, an increase of 31% by the TV broadcasters.

Although radio network business fell off 3% last year, profits of the webs rose 11% to $11,200,000 (compared to TV profits of $9,000,000). The increase in network margin in radio operations was due to a 4.4% reduction in expenses.

The FCC data showed that three out of five AM stations in TV markets did more business last year, while four out of five AM'ers upped their revenues in the non-TV markets.

About one out of six AM stations lost money last year. This was the smallest proportion of losers since 1946, when 11% of the much fewer stations then operating reported losses.

In 63 TV markets, radio stations reported an average increase of 2.1% in business. In non-TV markets, 1,629 radio stations reported an average increase of 10.6% in volume. However, the 108 TV stations in the 63 markets reported

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Will Rogers, Jr., Show

Hollywood, May 5.

CBS is cutting a tape next week of "Country Editor," starring Will Rogers, Jr. Dramatic format will have Rogers cast as a more serious prototype of his father.

Walter Brown Newman wrote the audition script, which Norman MacDonnell directs.

14 New TV'ers For April; 70 In Post-Freeze

Washington, May 5.

Fourteen new TV stations went on the air in April or are on the verge of commencing operations, according to a report last week by the FCC. This brings to 70 the number of post-freeze stations which have received the necessary "special temporary authority" to start commercial telecasting.

Recipients of STA's last month were WCOV-TV in Montgomery, Ala.; KTYL-TV, Mesa, Ariz.; KVEC-TV, San Luis Obispo, Cal.; KFXD-TV, Nampa, Idaho; WTVO, Rockford, Ill.; WLBC-TV, Muncie, Ind.; WHYN-TV, Springfield, Mass.; WPAG-TV, Ann Arbor, Mich.; WFTV, Duluth, Minn.; KROC-TV, Rochester, Minn.; WLEV-TV, Bethlehem, Pa.; WCOS-TV, Columbia, S. C.; KELO-TV, Sioux Falls, S. D., and KCBD-TV, Lubbock, Tex.

Agency issued 26 authorizations for new stations last month, including one educational permit to Ohio State U. in Columbus. These brought to 350 the number of stations authorized since the lifting of the freeze a year ago and to 458 the total of all stations, including pre-freeze, which are on the air or which have received permits.

Hutton TV Bids Cool

Hot bidding on Betty Hutton's television services has cooled. For weeks, both NBC and ABC have competed for Miss Hutton. Now NBC has dropped out of the picture entirely.

Trade talk automatically put the pix star on the ABC roster, but Robert M. Weitman, web's talent-program veepee, says the deal is "cold."

JIMMY NELSON
DANNY O'DAY AND HUMPHREY HIGSBYE
Featured—Texaco Star Theatre
NBC-TV with Milton Berle
PERSONAL MANAGEMENT
LOUIS W. COHAN
1776 Broadway, N. Y.

Ford's 50th Anni Show for TV Only

The Ford 50th anniversary show is now set for Monday, June 15, on the joint television networks of NBC and CBS. A radio hookup, contemplated by the company, has been dropped. As revealed by VARIETY, the summer continuance of Lux Radio Theatre on CBS Radio, and the soap firm's refusal to relinquish time, squelched a simulcast.

The mammoth Ford show—9 to 11 p. m.—will be a cavalcade of events over the past half century, with film and live presentation depicting and recreating many historic occasions. Film clips of early pix and news films will be shown, giving a history of the time in which automobiles, planes, films, radio, television and atomic energy have completely changed the world.

Among the many entertainment stars already signed for the program are Ethel Barrymore, Ethel Merman, Mary Martin, Oscar Hammerstein 2d, Lowell Thomas, Edward R. Murrow and Kukla, Fran and Ollie.

Leland Hayward is producing the tele spectacle for Ford (via Kenyon & Eckhardt), and Clark Jones will be the director. Music is under the direction of Bernard Green.

Dirty Window-Dressing

Breach in taste committed by some of the major radio and TV comics, particularly on an occasion which provided a ready-made "showcase" for championing the cause of the nation's broadcasters before the FCC membership, brought a sour note to the NARTB convention in Los Angeles. It was downright offensive and inexcusable.

Particularly coming on the very day that the broadcasters had spent several hours pledging a reaffirmation to the TV Code and kicking around the promulgation of improved standards in taste, the fall from grace by major personalities who were signed for the climactic annual banquet as "window dressing" for the broadcasting industry, could not have come at a more unfortunate time.

Everything had gone smoothly until the big event at the Palladium in Hollywood on the eve of the convention blowoff. The networks, collaborating in providing the talent, offered some of their prize possessions. More than 1,500 broadcasters and their wives, along with five FCC members, were anticipating an evening of fun in the broadcast tradition. ABC-TV contributed its Danny Thomas to emcee. Edgar Bergen and Charlie McCarthy, along with Gene Autry, were on hand from CBS. NBC pitched in with Abbott & Costello, Dennis Day and Celeste Holm. This was burlesque programming, for which the NARTB plunked down a lot of coin.

But this was the last place in the world for a Danny Thomas, on the verge of his TV "comeback" via his ABC-TV series, to strut out the bluer aspects of his Copa-Chez Paree material, as he did last Thursday night (30). Assembled were a cross-section of Broadcast Americana and their wives. And the watchdogs of the industry.

Edgar Bergen played it a little safer—letting Charlie McCarthy mouth the indiscretions. But the depths in breaching bad taste came with Abbott & Costello, stars of the "Colgate Comedy Hour," which caused no little squirming and embarrassment. The others fortunately were conscious of the auspices under which they were performing.

If ever an occasion demanded a proper respect for taste, regardless of whether it was on the air or not, this was it. For an industry alerted to an ever-increasing threat of officially imposed censorship, it was bad public relations.

Fair-Priced Pkges., Not Super Shows, To Key ABC-TV Program: Weitman

Despite ABC-TV's inking of top show biz names like Ray Bolger, Danny Thomas and George Jessel, super television productions will play a negligible part in the network's programming future. With an eye toward offering sponsors realistically-priced programs, and avoiding the question of "what do we use to follow this super-duper?," the network will rely on the talents and versatility of their stars instead of lavish production trimmings and overloading of name talent.

That's the word from Robert M. Weitman, installed as the web's programming-talent veepee following the merger with United Paramount Theatres. Weitman, the man behind the acquisition of ABC's new talent and who will be chiefly responsible for fashioning the future programming pattern of the network, feels the day of the lavish, bigname, high-cost tele production is over, except for special occasions. Reasons are manifold, but they narrow down to reactions of the sponsor and viewer. On the sponsor front, Weitman feels complaints about the high cost of programming are justified, and that if ABC is to come up with a satisfied sponsor lineup, it's got to give the bankrollers realistically-priced packages.

More important is the question

(Continued on page 37)

Eva Gabor Hiatus

Eva Gabor, of the sisters, bows off her WABC, N. Y., Belmont-Plaza Hotel originated late night show for the summer on June 7, with an arrangement to return in the fall. At least one of the sponsors is certain to return also. It's Mama Gabor, who runs a Gotham jewelry shop.

Program will probably be replaced by a disk jockey show, with actual recordings.

CBS Radio Sales Hit $15,400,000 For '53 Quarter

Publishers Information Bureau figures for the first quarter of 1953 reveals glad news for CBS Radio.

Gross billings for the net are $15,400,000, or $3,000,000 more than NBC, its nearest competitor, and reflects a 1.6% increase over a year ago.

A year ago, says John Karol, CBS Radio veepee in charge of sales, no one could have predicted the present upbeat picture.

It's reported the net is also about ready to wrap up Toni and Manhattan soap for two quarter-hours across the board, 3:45 and 7:45 p. m. Shows haven't been decided yet. Former time is opened by a Quaker concellation; latter is sustaining.

Other PIB first-quarter gross billings: NBC, $12,400,000 (down 1%); ABC, $8,010,000 (down 18.6%), and Mutual, $5,398,000 (up 5.3%).

'Glamour' in Cincy

Cincinnati, May 5.

WKRC-TV latched onto Ern Westmore's "Hollywood Glamour Show" for 13 weeks after a four-week feeler.

U. A. (Jake) Latham, station chief, said the extended contract was merited by a backlog of requests for studio viewing of the makeup expert's programs.

Westmore is planning a series of glamour schools in neighborhood theatres to accommodate requests beyond seating capacity of the WCPO-TV studio.

Murine Ties Into 5 Mutual Shows

Murine kicks off Mutual's "Pinpoint Plan" May 25 with a 13-week cycle that will see it co-sponsoring five of the network's shows. Drug firm will participate on bankrolling of "Titus Moody," "Van-Deventer and the News," "Gabriel Heatter," "Twenty Questions" and "Queen for a Day."

Plan enables advertisers to spread their sponsorship throughout the network on shows that are not entirely sold. In the case of a full-year advertiser, overall discount of 65% applies on a $1,000,000 gross account, giving the advertiser the five-show package at a time-and-talent net cost of $300,000. Murine, because of its 13-week pact, doesn't fall into this category.

Murine deal was set through BBD&O.

TV Now Gets 60% Of Air Ad Coin

Washington, May 5.

Underscoring the enormous strides taken by video in the last few years, the FCC report last week on AM-FM operations shows that TV got more than three out of every five dollars spent for broadcast advertising in Los Angeles, Cleveland and Columbus in 1952.

In L. A., the report showed, TV got 63.5% of the broadcast business. In Cleveland, the proportion was 60.1%. In Columbus, it was 63.1%.

In five other major markets, the proportion of the broadcast gross accounted for by video ranged from 50.6% to 57.9%. In four other large cities, the proportion ranged from 45.8% to 47.1%. Washington was the only city in this group with four stations, the others having three.

The report shows that in the 12 leading TV markets, each with at least three stations, video accounted for an average of 54.2% of the total broadcast business in these cities. In 1951, TV's proportion was 49.3% and in 1950 it was 32.7%.

In 51 other TV markets, none having more than two stations, video accounted for 45.4% of the total broadcast business. In 1950, TV's proportion was only 18.6%.

The data indicates that TV will get an increasing share of the broadcast advertising dollar as new stations get on the air, particularly in such large single stations as Pittsburgh, St. Louis, New Orleans, Kansas City and Seattle, as well as two-station cities like Boston and Minneapolis-St. Paul.

Margo Jones Now Eyeing Dallas-Originated TV'er

Margo Jones, producer-director of Dallas '53, theatre-in-the-round setup in that Texas city, is interested in doing a half-hour television dramatic show out of Dallas. She has had New York offers, but doesn't want to leave her theatre. But a N. Y. summer series, leaving her free to return home for the theatrical season, is a possibility.

Series by Miss Jones could bring work of such dramatists as Tennessee Williams into tele regularly. She has been identified with several Williams plays.

TV Lays a 3-D Bomb

Los Angeles, May 5.

"Who needs it?" approximated most of the comment among broadcasters and press viewing the "world premiere" demonstration of 3-D TV under ABC-TV auspices here last week under special dispensation from the FCC. The trial telecast, held at the Biltmore Hotel before a jampacked audience that competed for attention with RCA board chairman David Sarnoff's keynote address to the National Assn. of Radio-Television Broadcasters, wound up as something of a fiasco, which left the final impression that, whatever the shortcomings of TV, the answer—at least for the present—doesn't lie in 3-D.

The fault didn't lie so much in the fact that this was a makeshift experimental test, following by only two days the FCC nod to ABC to transmit the two-tube job (projected before the "preem" audience on a four-by-five-foot screen) over the regular facilities of ABC's KECA-TV Channel Seven in L. A. (which meant that while home viewers could witness what was going on, they got nothing more than a scrambled, distorted picture of the experiment.)

The system requires the use of polarized light glasses and a specially designed TV receiver requiring two tubes. Unfortunately for all concerned, halfway through the program, while heads were shaking in bewilderment, it was discovered that the polarization had been reversed. That was the signal for everybody to turn their glasses upside down. From then on (12 minutes) there was some suggestion that, perhaps under more propitious circumstances, 3-D television could conceivably make some sense. But it made little if any at last week's initial demonstration.

Program was divided into two segments—one a live show featuring the cast of ABC's "Space Patrol," with some wise choice of space and dimension as a rocket ship goes forth in quest of the fourth dimension. But the moments of blurring (due to the faulty polarization) were too frequent to permit for any accurate appraisal. Second half was on film, a reprise of the "Bwana Devil" "3-D intro" commentary by Lloyd Nolan and "Miss United States," with some filmed inserts on "Time for Beany." Again the suggestion was conveyed that the FCC acted too hastily; that filmhouse 3-D exhibition need have nothing to fear from home TV encroachments.

Even under the best of 3-D circumstances, the feeling seemed inescapable that TV's faults, granted even that they're many, lie less in technical realm of the medium than in the creative programming facets. Whether flat or 3-D, give 'em a qualitative show, and Nielsen will take care of the rest. *Rose.*

NBC-TV AFFILIATES IN FLAREUP

May 25 'Der Tag'

Los Angeles, May 5.

Showdown between NBC-TV and its affiliates in the current facilities crisis will probably come on May 25 when the station operators meet in New York with the network brass to bare their grievances.

Rumors of single-station market defections from NBC to CBS were widespread at the convention, following strategy meetings, but it's reported that any such drastic action would be held in abeyance until the New York meeting.

Variously mentioned as those seriously contemplating deserting the NBC fold are, among others, the Bill Fay-operated WHAM-TV in Rochester, N. Y.; Dean Fetzer's WDAF-TV in Kansas City, and H. W. Slavick's WMC-TV in Memphis. The "trouble areas" extend into other single and multiple-station markets as well, it's understood.

It's not only the failure to get rolling on daytime TV that's created the situation, the affiliates say, but the whole feeling of uncertainty in terms of the future due to the continuing cycle of NBC reorganizations that's sparked the unrest. Sentiment of some affiliates at the convention was that "CBS has only to say the word and it can grab off some of the juicy NBC affiliate plums."

NBC Slapped Down by Its Radio Affiliates on Spot Sale 'Invasion'

Los Angeles, May 5.

Reminiscent of the knockdown-dragout NAB convention days, here at the National Assn. of Radio-Television Broadcasters confabs, was the slapdown administered to NBC by its radio affiliates in the networks' announced intention of projecting itself prominently into the spot sales picture.

Even before the affiliate station operators met to pass a resolution flatly rejecting NBC's "invitation" to participation in its spot program campaign (whereby the network would inaugurate a six-show parlay for sale to national advertisers on a spot basis, with the affiliates deriving 20% of the income), the station reps in attendance were mobilizing for drastic retaliation.

Whether or not NBC will endeavor to go through with its plan to get off the network sponsorship recession hook and move into the lucrative spot field now appears problematical, in view of the fact that the affiliates don't want it.

Just how large such a campaign loomed in NBC's eyes is evident from the fact that the network has been on the prowl for a top "spot" administrator who would operate on a high-echelon level.

Stations today are enjoying a veritable bonanza from spot sales and understandably resent any such move-in by the network. Oddly enough, the showdown with the affiliates came the very day that RCA-NBC board chairman David Sarnoff, in his keynote address to the NARTB convention, appealed to the stations to help get the networks off the hook, contending that such joint cooperation is obligatory at a time when the webs are compelled to assume the major burden on coin outlays.

Moving Fast

Los Angeles, May 5.

As an indication of how speedily RCA is expediting its color TV experimentation, it was revealed here by FCC members attending the NARTB convention that the Commission in a body will witness a demonstration of the improved RCA system at Princeton May 17.

This would indicate that the Commission plans an early hearing once RCA officially makes application, which is expected in about three months.

Quaal Elected As Member of NARTB TV B'casters' Bd.

Los Angeles, May 5.

Ward L. Quaal, of WLW-TV, is the newest member of the Television Broadcasters' TV Board, named at the annual election here last week. Three incumbents were reelected. Returned to the board for terms to expire in 1955 were Campbell Arnoux, WTAR-TV, Norfolk; Kenneth L. Carter, WAAM, Baltimore, and William Fay, WHAM-TV, Rochester, N. Y.

Those whose terms continue until 1954 are Paul Raibourn, Paramount Television; Robert D. Swezey, WDSU-TV, New Orleans; Clair R. McCullough, WGAL-TV, Lancaster, Pa., vice-chairman; Harold Hough, WPAB-TV, Fort Worth, and George B. Storer, head of the Storer stations.

Network reps serving on board for two-year periods are Alexander Stronach, Jr., ABC-TV; Merle S. Jones, CBS-TV; Chris Witting, DuMont, and Frank M. Russell, NBC-TV.

NARTB board chairman and general counsel Justin Miller presided. Named to election committee were Ralph Evans, WOC-TV, Davenport, chairman; Charles Batson, WIS-TV, Columbia, S. C.; Irving Rosenhaus, WATV, Newark; E. K. Jett, WMAR-TV, Baltimore, and Len Higgins, KTNT, Tacoma.

NARTB Protests Radio-TV Bans

Los Angeles, May 5.

In its closing convention session here, the NARTB adopted a resolution calling for the appointment of a committee to strive toward removal of "discriminatory practices and legislation" banning radio microphones and television cameras from public hearings. The resolution was one of several adopted by the association designed to give the two mediums greater recognition in the realm of public enlightenment.

The NARTB maintains there has been evidence, particularly on a local and state level, of such undue censorship and discrimination "inimical to broadcasting and television and thus to public interest."

Following up NARTB prexy Harold E. Fellows' annual message in which he deplored the White House radio-TV brushoff, another resolution urges President Eisenhower to augment his public information White House staff by the addition to the secretariat of an adviser especially trained in radio-TV.

DFS' Samish Joins NBC Creative-Producer Set

Adrian Samish, who resigned as veepee and radio-TV director of Dancer-Fitzgerald-Sample a month ago, has joined NBC's creative-producer group as of May 1.

Group, known as "Barry's Baker's Dozen," is under the wing of Charles C. (Bud) Barry, web's programming veepee. Samish left the agency after six years because of desire to return to the creative end of broadcasting.

TOP BEEFS ON DAYTIME AIRING

By GEORGE ROSEN

Los Angeles, May 5.

Unquestionably the most crucial issue to project itself at the National Assn. of Radio-Television Broadcasters convention—though something confined to bull sessions and corridor talk and not on the official agenda—was the undercurrent of revolt stemming from network-affiliate relations. Most of it centered around NBC, which finds itself on the affiliate "hot-seat" over failure to program daytime commercial television. The fact that RCA-NBC board chairman David Sarnoff, in his keynote address to the convention, put such stress on the need for a fuller cooperation between network and affiliates, underscored the mounting tension indicative of the stormy days ahead in resolving the network vs. station status.

Some of the NBC-TV affiliates were beefing out loud over the present NBC-TV stalemate on daytime TV programming, feeling it's high time the web got down to tackling the problem in a serious way. Major squawk is that it's costing them a barrel of money to program the daytime slots, now that NBC has thrown them on their own between the hours of 10 a. m. to 3 p.m.

Indicative of the seriousness of the situation is that some stations plan to retaliate by recapturing the evening and late-night station option time availabilities for local selling instead of turning these periods over to the network. But the stakes are much greater, since numbered among the disgruntled elements are some of the operators in the lush single-station markets who have thrown in their lot with NBC but who, on the eve of rival stations opening up, are reappraising their network affiliation in terms of the future.

Prestige Blow

It goes without saying that NBC cherishes these bigleague VHF operations. It would be a serious blow to the web's prestige in the era of CBS' emergence as a serious contender for topdog status—and with ABC reasserting itself with a $30,000,000 bankroll—if these lucrative station operators should desert the NBC fold. That's why they're demanding action pronto to counter the CBS gains. As one influential affiliate manager put it: "The next six months may have a vital bearing on NBC's future. The situation is that serious."

It's known that a critical breach in relations has developed between NBC and WBAL-TV, its Baltimore affiliate, which has served notice on the network and BBD&O, the Lucky Strike agency, that it will no longer carry the Saturday night 10:30 (station time) "Hit Parade." In addition, the Baltimore station intends to recapture the Sunday night at 7 period (also station time) in which Red Skelton has been slotted this season. Station may even cancel out on the Friday night at 10 Gillette-sponsored fights, since it invariably runs over into the 10:30 station-time period.

Although some of the late afternoon NBC-TV slots have met with sponsorship acceptance (Kate Smith show, "Welcome Travelers," "Big Payoff," which has since moved to CBS), the web has found it tough going in daytime TV while CBS has forged way out in front. The affiliates maintain that, because of the rival Columbia's programming lineup audience pull, even local sponsors have been shifting over to CBS.

Admiral on DuM't Bouts

Admiral Corp. has signed to sponsor the International Golden Gloves bouts from Chicago June 16 over the DuMont network. Television and appliance company had previously bankrolled two preliminary Golden Gloves tourneys last month via DuMont and also on radio with Mutual.

Erwin, Wasey agented.

'For Broadcasters Only' Status Gone As 'New Faces' Take Over NARTB

Los Angeles, May 5.

If anything, this year's National Assn. of Radio-Television Broadcasters convention offered revealing testimony of the changing character of the broadcasting industry. It was particularly apparent in the new faces in evidence at the Biltmore Hotel convention headquarters here. In sharp contrast to the ex-NAB days when the annual conclaves had an "of, by and for" broadcaster status, the TV expansion, bringing in its wake the multiple auxiliary facets of a spreading industry, has relegated many of the oldtimers to a background position.

The emergence of films as one of the key factors in the TV boom was particularly illustrative of the "new faces" convention complexion and "format." For example, the major panel discussion on "Role of Films in Television" found the exhibitors and distributors—all "new faces"—sharing equal billing with station managers, whereas in past years the need to identify participants to the assembled broadcasters never existed.

It's now a sprawling industry, taking on added color and excitement. Last week's convention was a "pitchmen's heaven" with all the features of the carnival midway. The floors of the Biltmore were jampacked with lookers from every available model agency, shilling for this or that TV film, transcription or equipment outfit. The barkers literally drowned out the rest of the convention, and the s.a. injected into the draperies of the souvenir-laden dolls took the play away from the routine convention proceedings. Word even spread around the city of the NARTB "show within a show," so that casual strollers off the street added to the "new faces" dilemma as they mingled with the broadcaster element.

Many of the old guard failed to put in an appearance at this year's conclaves, despite the "crossroads" pattern of an industry in transition. The absentees for the most part represented veterans who, though still flushed with AM-TV riches, have become too set in their ways, manners and operational patterns to readjust to the "new industry" that played such a dominant role in the '53 convention.

Old Class Tie

Los Angeles, May 5.

This year's NARTB convention, oddly enough, was marked by the appearance of every former FCC chairman (not to mention five of the present seven Commissioners), with the single exception of Wayne Coy.

The ex-chairmen putting in appearance included James Fly, (now practicing law); Charles R. Denny (now bracketed among the NBC echelon), Paul A. Walker, who just stepped down and is completing his term as a member of the Government agency; Paul Porter (now in law practice), and E. K. Jett, who was a temporary chairman and now is a Baltimore station operator.

'53 Convention Refrain: 'Never Had It So Good'

Los Angeles, May 5.

Suggested theme song for this year's National Assn. of Radio-Television Broadcasters convention: "We never had it so good." Hardly a single major issue confronted the nation's broadcasters, flushed with both radio and TV riches. They came on to L. A. "for the ride," and to catch up with what the future might hold in store in the way of color TV, plain old-fashioned black-and-white TV, UHF, and assorted innovations designed to keep radio thriving on a local level.

Within such a framework, the NARTB, riding the crest of its most solvent period, laid out an agenda calculated to keep 'em happy. As such, prexy Harold E. Fellows and Clair McCullough, in charge of the convention arrangements, acquitted themselves in top-flight style befitting their longtime industry contributions.

But whether the association would ever countenance a return to L.A. is highly problematical. It was done this year on invitation of the Southern California Broadcasters Assn., and the NARTB responded in kind in a bid to woo more Coast broadcasters into the membership fold.

But in terms of physical requirements and comforts, the beefs were strong. The convention was literally sprawled over the L.A. downtown area, with continuous shuttling between the Biltmore, Ambassador, Statler, Town House, etc.

The TV film boys said "never again" and put in a pitch for a return to Chicago next year. Their major traffic is with the small TV stations requiring film product. And these small-station guys were conspicuous by their absence, because it's a long haul to L. A. from the east, midwest and the south, and that takes coin.

Lewine to Create New Day Shows for CBS-TV

Richard Lewine has been appointed CBS-TV supervisor of network daytime programs. Post reportedly will be a creative one, with Lewine given the job of thinking up new house packages for the sunlit hours.

Problem No. 1 is a new fall program to go into the 3:30 to 4 p.m. strip, vacated by the cancelling "Eddie Albert Show" on Friday (8). Thereafter the task reportedly will be the readying of other new programs for sponsor-weak portions of the daytime schedule.

Lewine joined the web four years ago as a songwriter for the "54th St. Revue."

Brown Blasts TV's 'Pompous' Critics

Los Angeles, May 5.

Addressing a business session of broadcasters, Thad Brown, vice-president and counsel in charge of television affairs of the National Assn. of Radio-Television Broadcasters, took a swipe at self-appointed critics "who march with pompous phrases through the print of their vehicles in search of an idea." He added: "And they thought they found one—in commercial television programming, a real fall guy."

"In an industry so heavily freighted with social interest and the goodwill of the public," said Brown, "the time has come to energetically disabuse such parties of the concept that television programming is a ready and submissive target. Everybody seems to want to get into the act, and the end result is often criticism—vocal and vociferous. Some is valuable, but all too often such abuse is biased and self-seeking in nature.

"We are at the end of one political era, as well as the end of the freeze. The latter has brought, and will bring even more in the next few months, what we term 'leading cases' — for better or worse. In broadcast, at least, the Republican regime evidences that it is a party of rambunction, if not revolution. In law and legislation there shall be no place for complacency."

DuMont Preps Compatible Color 3-D; $100,000,000 Record Sales Year Seen

Now it's compatible, color, 3-D television, all wrapped into one. Dr. Allen B. DuMont, president of the DuMont Labs, announced Monday (4) at the annual stockholders meeting in Clifton, N. J., that the company is developing a compatible color 3-D receiver that would receive both color and 3-D pictures beamed in one signal, using one tube.

System, Dr. DuMont said, won't be pushed at the present time, but he hinted that it might be demonstrated before the end of the year. With the system, a conventional flat black-and-white receiver would receive the 3-D color signals in flat black-and-white without the need for adaptors, while the fully equipped color and 3-D receiver would receive the entire business.

Color compatibility would be achieved via the compatible tricolor tube, while 3-D compatibility would be gotten through a device which would block out one of the two pictures which give the depth effect. No blurring or off-centering of the flat picture would be involved, according to description of the system. Viewers watching a 3-D show would have to wear polaroid glasses. Television pictures, according to Dr. DuMont, could be received in four different ways under the system: black-and-white, color, 3-D black-and-white or 3-D color, depending on what kind of set the viewer owns.

Caution Urged

While predicting that the new system might be far enough advanced for demonstration by the end of the year, Dr. DuMont flashed a red light on early adoption of any one color system. He said he felt the National Television System Committee tube was not "right" for the public, terming the system too complex and the tube too costly. He pointed out that a 3-D black-and-white receiver would cost less than a normal, flat color set, pegging the price of the latter, with a 17-inch screen, at $600 to $700. DuMont Labs, it was noted, has been successfully using and developing 3-D TV systems since 1950, when it installed a closed-circuit black-and-white setup for the Atomic Energy Commission's Argonne National Labs. This would be the first commercial broadcasting application of the system, however.

Meeting was otherwise docile, with all officers and directors re-elected. These included Dr. DuMont, president; Stanley F. Patten, v.p.; Paul Raibourn, treasurer; Bernard Goodwin, secretary, and Irving Singer, assistant treasurer. Directors reelected were Dr. DuMont, Patten, Dr. Thomas T. Goldsmith, Jr.; Percy M. Stewart, Bruce T. DuMont; Edwin L. Weisl; Barney Balaban and Raibourn. Paramount Pictures retained its large representation among officers and directors, with Raibourn, Goodwin, Weisl and Balaban from the film company.

Dr. DuMont predicted a record sales year of $100,000,000 for the company. He said licensing of new stations would boost sales for both transmitter and receiver divisions. Another important source of income, he said, would come from defense work, which will account for about 20% of the company's total production.

Admiral, Zenith In Top Earnings

Chicago, May 5.

Two of Chi's teevee manufacturers, Zenith and Admiral, report top sales and nets for the first quarter of '53.

Admiral's net earnings have more than doubled. The manufacturer's net income for the first quarter was $3,056,878—an increase of 102% over last year's figures. Zenith has scored a 95% increase over comparable figures for last year's net profit, and $2,109,461 in net profits has been racked up by Zenith for the first '53 quarter. All this after taxes.

The Admiral peddlers have grossed $69,191,849 in sales for the first three months—a $25,000,000

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NBC Prepping Video 'Jeep' With Jeffrey Lynn as Star

NBC is cutting an audition of its radio show, "My Son Jeep" for tele, with Jeffrey Lynn as its star. This would mark Lynn's bow as TV regular.

Creators of "My Son Jeep," Walter Black and Bill Mendrek, will write the TV script, with Gary Lockwood handling the directorial chores. Robert K. Adams is producing.

60G Damage Suit Vs. CBS on 'Ages' Infringe Claim

Charge against CBS, that the web unlawfully appropriated its copyrighted script, "Battle of the Ages," was made by the Clements Co., Inc., ad agency setup, in a $60,000 damage suit brought last week in N. Y. Federal Court. Plaintiff, which claims to create "original ideas" for television, also seeks $120,000 from five other defendants for alleged infringement.

Named on the infringement claim are the Allen B. DuMont Laboratories, Inc., ATV Films, Inc., Franklin Bruck Advertising Corp., Norman Livingston and Serutan Corp. Action, in addition, asks an injunction to restrain the defendants from selling, televising or otherwise disposing of the script.

Clements and CBS, according to the complaint, entered into an agreement in 1950, whereby the net agreed to pay for an idea calling for a contest between professional talent in different age groups. Agency assertedly created such an idea prior to February, 1950, and submitted it to the chain.

Clements contends that CBS used its idea in a commercial series tagged "Battle of the Ages" from September through November, 1952. Suit states that the plaintiff agency demanded $60,000 for the alleged piracy, and the net refused to pay.

DuMont and the other defendants assertedly used the script for their own benefit from January to June, 1952. They're also charged with unfair competition and unfair trade practices in transmitting "Ages" over TV.

WABC-TV SETS 52-WEEK HOME FURNISHER DEAL

In what's probably the largest single television time purchase by a home furnisher, Ludwig Baumann & Spear's last week pacted with WABC-TV, N. Y., for 52-week sponsorship of a two-segment cross-the-board news show, "The Television Newspaper."

Programs, which will emulate a daily newspaper via its news reports, gossip columns, weather, sports, editorial and letters-to-the-editor sections, will be aired daily at 5:30 and at midnight. Each are 15-minute shows, featuring Ken Roberts.

Deal was set via the Getschal agency, with Trevor Adams handling for the station. Budd Getschal will produce in cooperation with the ABC news department. Show will also use Telenews. It kicks off Monday (11).

Y&R's Schulke to Head Up Saphier-Rosenberg Co.

James A. Schulke has resigned from the radio-TV department of Young & Rubicam to head the New York office of the James L. Saphier agency.

The George Rosenberg agency, till now without an eastern outlet, will join forces with Saphier in N. Y., and Schulke will be eastern rep for combined operations.

Powers' New Show

White Rock Corp. last week signed sportscaster-Daily News columnist Jimmy Powers to do a half-hour weekly show on WABD, DuMont's N. Y. flagship. Show will air Thursdays at 7:30. Ellington & Co. was the agency.

Powers, in addition to the new show, has his own shows on WPIX, the Daily News' station, and does the NBC-TV Friday night fights for Gillette.

85 Stations In On NBC 'Talent'

"New Talent, U.S.A.," two-hour talent-hunt program of local originations to start on NBC radio Saturday, June 13, is stirring up big station reaction, according to John P. Cleary, web's program director.

Eightyfive affiliates are committed to participation, with Hartford already broadcasting 50 announcements and Honolulu having sold local shows leading up to the national program to local Plymouth dealers.

Cleary says a "major diskery" (presumably RCA Victor) wants options on all winners, local and national, while four national sponsors (one for the two hours) have shown interest in bankrolling the first 13-week series.

Program is to consist of local talent contests, four different affiliate stations presenting half an hour each (from 7:30 to 9:30 p.m.) of entertainment. A committee of judges, to be selected, will pick a weekly winner, who will get a $500 bond (with three runnersup getting a $100 bond each and merchandise) and a trip to New York to compete in the national finals (for a $1,000 bond first prize, and radio and tele exposure).

Idea, says Cleary, is to comb the country for radio or TV new faces of tomorrow, give them first exposure on home grounds, and then bring the winners to New York for a try at the bigtime.

First night, June 13, will kick off with WTAM, Chicago; KERO, Bakersfield, Cal.; WEAT, Lake Worth, Fla.; and WTMJ, Milwaukee. Local elimination shows prior to the network night, can be sold locally by the affiliates.

The first thinking, Cleary says, was a summertime series. But now—with so many affiliates interested and each of them having only three or four such shows a year to originate for the network—web is mulling carrying "New Talent, U.S.A." right through 52 weeks of the year.

HAGGOTT SET TO RUN SUMMER'S 'STUDIO ONE'

John Haggott, CBS-TV producer now in charge of the new juve program, "Rod Brown of the Rocket Rangers," will take over the summer version of "Studio One" on June 22. Show, called the "Westinghouse Summer Theatre," will present cheaper scripts than "Studio One" and some repeats, as in former years.

Fletcher Markle is exiting "Studio One" in June. No winter replacement is set for him yet.

Two Pinza Pilot Pix Posed for Sponsors

Ezio Pinza has now made two NBC-TV films. One is a romantic type "Enchanted Isle," taken from James Michener's "Tales of the South Pacific." Other is a situation comedy, "I'Bonino," about an Italian concert teacher with a large family. Former show was shot months ago, latter recently. Both are web packages.

The singer won't do both shows, the selection being up to the buyer. Chances are that only current NBC-TV sponsors will have a whack at the shows because the net is SRO for nighttime fall times, with the exception of the opposite "I Love Lucy" spot (Mondays at 9 p.m.), now occupied by the sustaining "Eye Witness." A new sponsor can have that time and Pinza in the autumn. Otherwise the singer won't be able to be squeezed into the nighttime schedule without a cancellation.

The Art of Acting

Philadelphia, May 5.

Viewers caught one of the best bits of non-professional acting ever lensed locally, when Peter Bozzelli, the $15,000-a-year master mechanic accused of murdering his attractive daughter, appeared on WFIL-TV as a heartbroken parent and appealed for his daughter to come back to his loving arms.

The North Philly man confessed early Friday (1) to the strangling of his oldest daughter Gloria, 24. The week before he appeared on Lee Stewart's "TV Coffee Canteen," early morning studio audparticipator. It was the afternoon of the same day that Gloria's body was found strangled with a nylon stocking in a shallow creek in Cape May County, in southernmost New Jersey.

Stewart's program features a missing persons segment and Bozzelli was sent to the telecast by Joseph Komarinsky, clerk in the Bureau of Missing Persons here. Those who saw the show, as well as detectives who worked on the case before it became a murder, said Bozzelli couldn't have been more convincing in his role of the distraught father, offering to give anything for the slightest clue leading to the whereabouts of the girl. Stewart recalled asking the father what he would do, if it developed Gloria had eloped, and would the bridegroom be welcomed if they returned home. Bozzelli shrugged and said it would mean another mouth to feed.

Logjam in NBC-CBS Night Summer Skeds as Agencies, Sponsors Dally

Advertisers and agencies, undecided about summer-show plans, are creating a nighttime logjam in the hot-weather television schedules at NBC and CBS.

At NBC, for instance, it's known that Colgate will stay in its "Comedy Hour" time, that Speidel and Crosley are remaining in the time of "What's My Name," that Campbell is holding the "Aldrich Family" spot, and that Gulf is staying with the time now occupied by "Life of Riley."

But the net doesn't know at this point what summer shows the sponsors are planning for those time periods.

At CBS, the situation is generally the same. Three programs definitely taking a hiatus are "See It Now," to give Ed Murrow a vacation (in England), "You Are There," with the Electric Cos. of America taking eight weeks off, and "Crime Syndicated," with Schick taking an eight-week hiatus. Electric Auto-Lite Co. has not decided on "Suspense." Otherwise, the sales department has a continuing schedule but does not know (except for those few already announced) what summer programs are replacing regulars.

The American Tobacco Co., through BBD&O, made its moves last week (also staying as an alternater on "Robert Montgomery Presents"). It's shifting "Private Secretary," starring Ann Sothern, from CBS to NBC in "Your Hit Parade" spot at 10:30 p.m. Saturdays, beginning June 20. The programs will be reruns.

In the 7:30 Sunday spot vacated by "Secretary" will go a telefilm drama series, "Your Play Time," a show that has been seen on the Coast earlier this season as "Chevron Theatre." "Secretary" will return to CBS in the fall.

Complicated Maneuvers

The complicated maneuvering indicates that Lucky Strikes is experimenting with its summer shows. Certainly it would have

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Summer Plans Set For 'Secretary,' 'Parade'

Summer plans for the American Tobacco programs, "Private Secretary" (CBS-TV, Sundays at 7:30 p.m.) and "Your Hit Parade" (NBC-TV, Saturdays at 10:30 p.m.), have just about been decided.

Reruns are slated for the Ann Sothern program, beginning late in June. "Your Hit Parade" is scheduled to be replaced by "Your Play Parade" June 20. Latter is a filmed dramatic series seen last season on the Coast as the Chevron Theatre (local gasoline sponsor).

NBC Setting Hour Documentary On Korea War Anni

A full-hour documentary on the Korean War, via tape recordings, will be presented by NBC radio on the third anniversary of the conflict, Sunday, June 21, at 8:30 p.m.

Program will be edited and narrated by Jim Fleming, who will be assisted by Art Hoich. Highlights of the three war years will be presented through actuality tape recordings. Bill McAndrew, web's manager of news and special events, hopes to title the show "Post-Mortem to Combat." If fighting is still going on at that time, the hour will be called "The Program Without a Name." Program is to be produced by Joseph O. Meyers, manager of the net's central news desk.

The documentary will be the first of an NBC radio series to be prepared by Fleming, who left the "Today" show a month ago to devote full time to taped modern history. He has already produced for RCA the album "Mr. President, from FDR to Eisenhower." On May 15, his second album will be out—"Adlai Stevenson Speaks." Third album, almost completed, is "Speeches of Eisenhower."

Fleming, along with his brother Ed, also will have on the market June 1 a gadget called "Peace and Quiet," a rig that turns off the audio on television sets.

'ABC ALBUM' FOUR-WEEK GAIN SEEN AS BIZ HYPO

In the four weeks that it's been on the air, ABC-TV's Sunday night "ABC Album" has increased its network from the original 11 stations live and six kinescope to 15 live and 16 kinnie. Key factor was the pacting of Plymouth as sponsor for nine weeks.

Web is particularly happy about the increase because of "Album's" status as a showcase for future full-scale series stemming from each of the individual plays. Net feels that should a sponsor buy one of the series, he'll have a readymade network and audience with which to start off.

Mull 'B'fast Club' Anni Simulcast

ABC is mulling a simulcast of the 20th anniversary program of Don McNeill's "Breakfast Club" from Chicago June 23. Should such a simulcast be done, it might have a bearing on the web's consideration of putting the vet AMer on video in the fall.

Meanwhile, McNeill started his swing of six cities Monday (4), arriving for a Detroit origination. Show was in Cleveland yesterday (Tues.), is in Youngstown today, goes to Pittsburgh tomorrow, to Rochester Friday (8), and then originates in N.Y. all of next week. Ernie Stern, ABC trade press editor who hit the road ahead of the tour, reports SRO sign is up in each city.

Re the 20th anni of the show, it's been on ABC and the old Blue Network all that time, with only McNeill and a member of the band left from the original cast. Of the sponsors, two are oldtimers, Swift having bankrolled for the past 12 years, Philco for the past nine.

FEE-TV BLAST STIRS TEMPEST

Foot Was Asleep

While the National Assn. of Radio & Television Broadcasters was demanding an equal status with the press in Presidential press treatment in their Coast convention last week, three of the four networks missed an opportunity to put their foot in the White House door. Occasion was last Thursday (30), when the White House, after having the Signal Corps tape President Eisenhower's regular press conference, decided to release a nine-minute excerpt pertaining to defense and mutual security to the networks. Of all the webs, only ABC broke into its regular programming to carry it, at approximately 4:50 p. m. The others passed it by.

It was the first time Eisenhower had allowed a radio version of any of his press conference statements. During the Truman incumbency, he had allowed tapes to be aired whenever he departed from regular practice in allowing newsmen to quote him directly. (White House press rules call for no direct quotation of the President in press conferences except by direct permission from the President.) In this case, Eisenhower followed suit, due to the importance of the topic.

Bullish Sarnoff Stance; Largest RCA 1st Quarter With $208,007,533 Sales

Backed by a first-quarter volume of business larger than any in the history of the company, Brig. Gen. David Sarnoff, RCA chairman of the board, gave a bullish report on the firm's finances and significant developments at the 34th annual meeting of stockholders in New York yesterday (Tues.).

First-quarter sales of RCA products and services amounted to $208,007,533. Profits, before Federal income taxes, came to $20,456,141. After taxes, net earnings amounted to $9,293,141 for the first quarter of 1953, an increase of 31% over same period last year.

After providing for preferred dividends, earnings per common share for 1953's first quarter were 61c, compared with last year's first-quarter 45c per share.

The excellent record, General Sarnoff said, "resulted from increased sales of television receivers and transmitters and Government equipment, as well as the new business of home appliances, which the corporation has added to its line of merchandise."

18% Govt. Biz

Of the total volume of RCA first-quarter business, sales and services to the Government amounted to $37,000,000, or approximately 18%. "The present backlog of our Government business," General Sarnoff said, "exceeds last year's shipments. Our billings to the Government this year are expected to exceed last year's billings by a substantial amount."

The chairman also revealed the following developments:

(1) Television, representing the largest segment of RCA business, has continued to expand at a rapid pace through increased demand of TV transmitters and studio equipment and new-market receivers.

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Chrysler Series Due Sans Miner

The Worthington L. (Tony) Miner-inspired dramatic series for Chrysler will go on CBS-TV Saturday nights at 10, but without the services of Miner. Legal snarl involving title rights and Miner's NBC contract couldn't be untangled, so Miner last week bowed out of the picture by mutual agreement with BBD&O prexy Ben Duffy.

Show will be produced by William Spier, who's just completed his "Omnibus" tint for the web. It's to be called "Chrysler Medallion Theatre," and preems July 11. Program will do half-hour dramatic adaptations of classics, along with originals.

Chrysler will use program to plug its Dodge, DeSoto, Plymouth and Chrysler divisions on alternate weeks. Firm already has TV programs sponsored by individual divisions.

Announcers' Hassle With L.A. Indies on Wage Hike

Hollywood, May 5.

Announcers have rejected offer of a 5% wage hike from Los Angeles indie stations, and voted to support recommendation for strike action if necessary. Announcers' pacts expired April 30.

Meanwhile, settlement was reached with KIEV, Glendale, going into effect immediately, starting announcers at $85 per week, boosting them to $105 at end of three years.

CBS Ready For Godfrey Absence, But With Qualms

With Arthur Godfrey away for a series of operations to straighten out hip injuries sustained some 20 years ago (first surgery is due end of this week), CBS is faced with a situation it long has dreaded—a sustained absence of its No. 1 star.

Transition, however, is being made smoothly. The web long has had a stable of Godfrey replacements and, although two are missing from the list (Steven Allen and Cedric Adams), two other Godfrey sit-ins have taken over programs, beginning this week. Robert Q. Lewis has the a. m. simulcast strip, and Garry Moore the Monday-night radio-TV "Talent Scouts."

The Wednesday night TV "Friends" show is being given the bigname guest-host treatment, with Jackie Gleason on tonight (Wed.), Perry Como next week, and Ed Sullivan the following week. Other names will be spotted on the

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Potter Asks $1,000,000, Claims Infringe of His 'Juke Box Jury' Program

Los Angeles, May 5.

William M. Moore, known professionally as Peter Potter, filed a $1,000,000 damage suit against CBS, Bart Ross, Frank Danzig and Ross-Danzig Productions, and asked an injunction against the TV show, "Platterpanel." Plaintiff declares it is an imitation of his own weekly show, "Juke Box Jury," which also airs on the CBS outlet KNXT.

Potter asserts the defendants not only produced "Platterpanel" with deliberate intent to "depreciate the value and exclusivity" of his show, but attempted to persuade his sponsor to switch bankrolling. He charges "deliberate, calculated, unfair practices in an effort to build up their own programming by appropriating as much of 'Juke Box Jury' as possible without incurring liability."

LET PUBLIC DECIDE: LEVEY

By FRANK RASKY

Brushoff of home cashbox TV as a "snare and delusion" last week by RCA-NBC board chairman David Sarnoff stirred up a hornet's nest of protests this week among the backers of pay-as-you-see-video. Nub of their rebuttal was summed up by Arthur Levey, prexy of Skiatron Electronics & Television Corp., who said, "The verdict will be made by millions of homeowners—the highest jury in the entertainment business."

In addition to serving as a showdown, the high-level squabble had the healthy effect of focusing anew attention of trade brass on the present status of fee-TV. It induced motion picture toppers, TV bankrollers, telecasters and theatre and sports impresarios alike to reappraise the chances (only fairish) that this slowly developing (20 years) electronics phenomenon might have in winning the FCC's blessings this fall. Thereby it would become a revolutionary show biz reality, instead of the lavishly financed (over $8,000,000) pipe dream it has remained so far.

Investors in fee-TV saw a curious contradiction in Sarnoff's statements before the National Assn. of Radio & Television Broadcasters' convention in L. A. On the one hand, Sarnoff admitted what had long been suspected, namely that RCA itself had long been experimenting with a form of closed-circuit TV. In uttering his "no economic future in cashbox TV" credo, Sarnoff appeared to be giving up the ghost of RCA's own experiments, and turning his back on the entire field.

On the other hand, Sarnoff told of an "electronic audience voting system" now being developed in RCA's laboratories by Dr. V. K. Zworkin. This technique would equip the standard home TV set with a button, which, when pressed, would register a "yes" or "no" vote on programs or other public opinion questions at the TV station. However, this device, it's claimed, would involve precisely the methods and the "Push Button Age" goal of fee-TV adherents, who envision their gadgets as not only providing a public opinion poll, but also a device for casting ballots in civic elections and betting on the racetrack from the home.

'Vague Predictions'

Bluntest attack on Sarnoff's views came from Levey, owner of Subscriber-Vision, the system which uses a card-decoding device attached to TV sets to unscramble images of paid-for programs. Answering Sarnoff's charges that fee-TV was a "threat to the freedom to look and hear" and that its potentialities were restricted for "only local, small community reception," Levey described them as "rather vague and generalized predictions."

Skiatron, VARIETY learned from other sources, dispatched letters this week to six major Hollywood studios. It requested free use of their first-run films for a demonstration of Subscriber-Vision this June in N. Y.

This first public unveiling of Subscriber-Vision will be unlike the 90-day test that Zenith Radio Corp. made of its Phonevision in Chicago in 1951. Latter required 300 families to pay $1 for viewing in their home any of 90 films that could be flashed on their TV sets via a request to a telephone operator. The Skiatron tests, however, will be conducted in a N. Y. public hall, where people will be invited to look at TV sets, and without paying, view the desired films transmitted from WOR-TV. If this decoding system tryout works out okay, Skiatron will put in a bid for the FCC's approval of its commercialization this fall.

It's expected that Levey will not have the same difficulty getting motion pictures that Commander E. F. McDonald, Jr., prexy of

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April Showers $8,750,000 New Biz On CBS-TV; 37% Gain Over '52 Coin

Insommia George

Newscaster George Hamilton Combs can expect to be one of the busiest, and sleepiest, announcers in New York this summer. His schedule stacks up as follows:

Six a. m., a 15-minute cross-the-board news show on WABC; 12:15-12:30 p. m., a cross the board newscast on WMGM; 10:15-10:55 p. m., Monday - through - Thursday, "Spot-light New York" on WABC, with same show on Friday 10:15 to 10:45 and Saturday 10 to 11. And now, for the summer, WABC has also set the "Spotlight" show for Monday-through-Saturday from 11:15 to midnight.

That's better than 11 hours of air time weekly. So when does he sleep?

Counsel Cottone Quits FCC For D.C. Law Post

Washington, May 5.

FCC general counsel Benedict Cottone resigned yesterday (Mon.) to become associated with the law firm of Lucas & Thomas, headed by former Illinois Sen. Scott W. Lucas.

Cottone, chief of the agency's legal division since 1946 and a Government career man for 17 years, prosecuted the Commission's news-slanting case against the late G. A. Richards, former owner of KMPC in L.A., WJR in Detroit and WGAR in Cleveland. Richards died while the agency was considering Cottone's recommendation to revoke the licenses, and the proceedings were dropped.

Although his resignation came shortly after Rosel Hyde, the first Republican chairman of the agency, assumed office, Cottone had been planning to leave for several months. He was not requested or required to resign, but left because of the opportunity offered to join Lucas' firm which has offices in Chicago and Springfield, Ill., as well as in the Capital.

A New Dealer who had come up the ranks, Cottone began a 14-year stint at FCC in 1939 (he had previously served a year with the agency) as chief of its litigation section. He became assistant general counsel in 1941 and was promoted to G. C. in 1946, succeeding Hyde, the present chairman. Hyde, who went on to become a Commissioner, supported his appointment.

Cottone had been frequently mentioned for Democratic vacancies on the Commission, but was passed over in preference to political appointments.

Duggan Gets WBKB Berth Via Own Show, Dualer With Kay Ashton-Stevens

Chicago, May 5.

Sportscaster Tom Duggan, fired from NBC early last week for blasting the upcoming Marciano-Walcott fight, began a new sports commentary program last Saturday (2) on WBKB, ABC-TV o.-&-o. Station signed Duggan to a one-year ticket, and promised the gabber complete freedom as to choice of words and phrases, and in sports subjects and personalities to be discussed.

Duggan is also set for a Sunday noon half-hour show on WBKB, starting May 10, in which he and Kay Ashton-Stevens will discuss many controversial subjects of a general nature. (Mrs. Ashton-

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Totting up booming sales of new business during the month of April, as reported in VARIETY, CBS-TV yesterday (Tues.) revealed $8,750,000 new annual gross billings during the month, $4,750,000 in the week of April 22-28.

New gains include Prudential Insurance Co.; Chrysler Motors; General Electric Co.; Purex Corp., Ltd.; P. Lorillard Co.; Simmons Co.; International Silver Co., and the Singer Sewing Machine Co.

First quarter of 1953, according to Publishers Information Bureau, shows CBS-TV gain of 37% in gross billings over same period last year. In sponsored time, the net is 28% ahead of its nearest competitor, and is almost three to one ahead in daytime hours sponsored. Web underscores biz lead by noting an average of six shows of top Trendex 10 during last season.

Taking advantage of the business upbeat, CBS-TV Network Sales also press-previewed yesterday a promotion presentation, which will be offered in a couple of weeks to advertisers and agencies, refuting nine of the "top ten cliches on television."

Cliches answered by CBS-TV facts and figures are: (1) "Sets cost so much, TV will never be a mass medium;" (2) "TV will never cover the country;" (3) "People won't watch after novelty wears off;" (4) "Housewives will never have time for TV during the day;" (5) "In summer, people will take a vacation from TV;" (6) "When glamor wears off, advertisers will drop out;" (7) "TV is pricing itself out of the market;" (8) "TV will price itself out," and (9) "The cost-per-thousand may be getting lower, but the overall price is getting too high."

Providing answers to these, the web hopes to parlay business and rating upbeats into bandwagon psychology for a big summer drive to sell out the network.

'Cadet' Back To TV Via DuMont

"Tom Corbett, Space Cadet" once more returns to television next fall, this time on an alternate-week basis for International Shoe Co. on the DuMont web. The Rockhill Productions package will now have been on all the tele networks but one, having bowed initially on CBS-TV, moved over to ABC-TV, and now goes to DuMont after a year off the air.

Live science-fictioner has been slotted for alternate Saturdays, at 11:30 to noon, on DuMont. Deal was set via the D'Arcy agency, with Charles Seton handling the legal details for Rockhill, and Music Corp. of America agenting the packaging outfit. Seton reports, incidentally, that program has been merchandised through more than 100 manufacturers.

Acquisition of the show will make DuMont the most space-conscious of the networks. It has "Captain Video" on cross-the-board in the early evening, and has been mulling "Spaceman's Diary," a one-man cast Larry Menkin package. "Cadet" will preem in August.

JESSEL READIES PILOT ON 'MEYER'-SKULNIK PIC

George Jessel is about ready to shoot a pilot telefilm on "Meyer the Detective," a comedy whodunit starring Menasha Skulnik. Show, a half-hour series, is for ABC, to which Jessel is under contract, although it is a Jessel package and production.

The scripts will be a collaboration between Sam Carlton and the toastmaster-producer. Latter is planning to do the weekly intro commentary on the "Meyer" show.

Power of Femmes Shown Anew at Ga. Meet; Giveaways Vie With Awards

By FLORENCE LOWE

Atlanta, May 5.

Women broadcasters, many of whom spend a major portion of their radio-TV time giving away gifts to grateful fans, found themselves on the receiving end of a mass giveaway at their annual convention of American Women in Radio & Television last week. If any portion of the country's citizenry still "underestimates the power of a woman," big-time radio-TV sponsors most certainly do not. They demonstrated this in an orgy of giveaways that ranged from miniature samples of perfume and toothpaste to $60 name hats, portable typewriters, a room airconditioning unit, and even a live Alaskan husky puppy.

Tossed in with the deluge of gifts and door prizes was a series of parties which took care of the delegates' daily eating problems from breakfast, through lunch and dinner, and into the supper and late snack hour. As frosting on the cake of red-carpet treatment were such highlights as fashion shows, champagne candlelight dance, light dance, rainboots and raincoats, and even male dancing partners.

A series of professional work sessions and workshops, election of a new board of directors, and formal presentation of the 1952 McCall' "Mike" awards to femme broadcasters, marked the second annual convention here of AWRT. Over 300 femmecasters from almost every state in the union attended the four-day sessions of the fledging organization, a two-year-old outgrowth of the old Assn. of Women Broadcasters, onetime affiliate of NAB.

Dinner Highlight

Delegates, representing a national membership of 830 women in or directly allied with the radio-TV industry, powwowed under leadership of president Doris Corwith, of NBC's Public Affairs division, and named the following new board members to serve for two years: Gertrude Trobe, director of women's activities, WBVP, Beaver Falls, Pa.; Betty Ross, WMAQ & WNBQ-NBC, Chicago; Nina Badenoch, National Society

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Fellows Calls Femmes To Rescue of Good Taste In Ads, Programming

Atlanta, May 5.

Harold E. Fellows, president of the National Assn. of Radio & Television Broadcasters, called upon the distaff side of the industry to safeguard good taste in programming and moderation in advertising, and to set up standards for an "industry-wide sense of propriety." Fellows, who planed from the NARTB confab in Los Angeles to address the McCall's Awards dinner of the American Women in Radio & Television here Saturday (2) night, stated that "the task of interpreting the nature of that propriety rests upon the women in this industry, for I suspect they may be more sensitive than the men to the rules of good behavior which we must observe." He added that "no program which offends in the slightest degree the dignity and sanctity of the American home has any place in a medium which appeals simultaneously to men, women and children."

Fellows also made a strong pitch to the 300 assembled femmes representing nationwide radio and TV stations, advertising agencies, government bureaus, and city and state governments, to maintain a constant awareness of the duty they owe to commercial sponsors. "In the sense that an advertiser contributes to the continuance of the free system of broadcasting," he said, "he is an essential element of the industry. In his absence, you would have a system of radio and television in which the individual would be required to pay license fees for listening and looking and in which it is likely Government would control programming." He reminded them that they were "constantly in debt" to the advertisers, and urged the "ini-

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Allegheny Names Wiig To Exec Veepee Post

Pittsburgh, May 5.

Allegheny Broadcasting Corp., owner of radio station KQV and applicant for television channel 4, has named Gunnar O. Wiig executive vice-president. Earl F. Reed, head of Allegheny, says the appointment becomes effective July 1, two weeks after KQV becomes an affiliate of CBS. It is switching from Mutual.

Wiig, managing director of the Gannett group of five stations, has been an exec of WHEC, CBS affiliate in Rochester, N. Y., for 26 years, having first joined the station in 1927 in continuity and publicity. He became program director in 1928 and was named general manager in 1930, a year before the Gannett newspapers acquired ownership. He was upped to head of the Gannett stations in 1951.

DuMont Toting Ball on TV Pro Pigskin Games

Deal is virtually set whereby Westinghouse will pick up the tab on 19 telecasts of games of the National Football League this fall on the DuMont network. Some last-minute details were still to be ironed out, but the League had approved the plan this week and Westinghouse had put in its order with DuMont.

Plan calls for 10 weeks of television, with two games per week, one Saturday nights and one Sunday afternoon. Under the system devised by League Commissioner Bert Bell, one-half of the country would be blacked out for each game, i.e., those cities which had a Saturday night game would be blacked out on the Saturday telecasts, but would receive Sunday games, and vice versa.

Deal puts DuMont solidly in the football picture for next fall. It's already grabbed off rights to the annual East-West Shrine game in San Francisco at the end of the year, and is actively in the bidding for the NCAA college games. Deal with Westinghouse is the second big one between the manufacturer and the network. Last summer, Westinghouse sponsored DuMont's pickup of the political conventions via a CBS-TV feed.

NAME BENNETT EXEC V.P. OF HOUSTON'S KTHT

Houston, May 5.

Bill Bennett, for the past five years general and commercial manager of KTHT here, last week was named exec veepee of the station as well. Promotion came about through finalization of sale of all but 25% of the ownership of the station to a group of Houston businessmen by Roy Hofheinz. Latter, now mayor of Houston, will continue with the station, as board chairman.

Bennett joined KTHT in 1948, following a 10-year term of KXYZ. Bennett said he planned no immediate personnel or policy changes for the station.

500G Building Program For New Reading Airer

Reading, Pa., May 5.

More than $500,000 is being spent by the Hawley Broadcasting Co. here for its UHF station, WEEU-TV, for new equipment, new construction and renovating. Station hit the air April 15.

A 40 by 75-foot studio with a 20-foot ceiling is being constructed to replace a 38 by 22 studio now in use. The new two-story, block-long addition will be air-conditioned, and will include a mezzanine control room, modern dressing rooms, prop shop and projection rooms.

Canada Lee Salute

A salute to Canada Lee, commemorating the first anniversary of the actor's death, will be aired Sunday (10) by WLIB, N. Y. indie, from 8 to 8:45 p.m. Program will air recordings from the thesp's last picture, "Cry, the Beloved Country," and from numerous of his stage plays.

William Marshall, another top Negro thesp, will be on the broadcast to pay tribute to the late actor.

Slander Aid Bill Okayed in Ohio

Columbus, May 5.

A bill to protect radio and television stations in the state against slander damages resulting from unscheduled or impromptu remarks by politicians or persons not "agents" of the station, was passed by the Ohio Senate last week by a 27-5 vote.

Legislation was authored by Sen. Carl D. Sheppard (R., Akron) at the behest of the Ohio Assn. of Broadcasters. The measure also provides for essentially the same recourse by individuals for alleged slander of them as is now provided for newspaper libel. In addition, it provides, among other things, for retractions of equal length and prominence at the same hour of the day.

Two of four amendments offered by Sen. Fred L. Hoffman were accepted. One of them, which was voted down, would have forced stations to use a complete schedule of canned programs readied in advance. This required them to use "all necessary precautions" to prevent slander. As adopted the measure requires station operators to "exercise reasonable care," which wording is identical to the newspaper libel law.

200 Stations Pledge Allegiance to SRA's 'Spot Radio Crusade'

Over 200 AM stations throughout the U. S. have already subscribed to the Station Representatives Assn.'s "Spot Radio Crusade," and it's expected that 300 others will jump on the bandwagon.

Reginald H. Rollinson, director of advertiser relations for the SRA, explained that each station is contributing half of its daytime minute announcement rate per month. In return, SRA is supplying clinics to advertisers and agencies, explaining the dollars-and-cents value of spot radio buys.

Already, SRA has pitched spot AM presentations to one advertiser and two agencies. Clinic for Nescafe was attended by, among others, the company's ad managers Donald Cady and Richard F. Goebel. Fourteen members of Young & Rubicam agency, N. Y., attended a luncheon clinic held at the Biltmore Hotel, with another skedded for other members of the agency. N. W. Ayer agency, N. Y., found the spot radio pitch so valuable, said Rollinson, it asked for another one for its agency in Philadelphia.

"One adman phoned me this week to say the clinic data had induced an advertiser to increase his spot radio appropriations by 100!," Rollinson reported. He said plan is to stage at least one clinic each month.

WEWS, Cleve., Runs Rival's Sheen Show in B.B. Snarl

Cleveland, May 5.

Unusual situation here has station WXEL plugging a program on opposition station WEWS tonight (5).

Show is the Bishop Sheen stanza, ordinarily carried here on WXEL. But station also carries night games of the Indians. Dropping the Bishop created much protest ,so Don Perris and Jack Hartley, WEWS manager and director respectively, stepped in with an offer to carry the prelate on WEWS.

Tonight it's the Indians vs. the Yankees on WXEL, with station plugs advising viewers also to look at Bishop Sheen on WEWS. Pfeiffer Brewing sponsors the ballgames. WEWS, a Peabody winner, gets the Admiral coin from the Sheen sponsorship.

British Plan Full Swing Away From U.S. Methods When Com'l TV Arrives

London, April 28.

A complete switch from the American method of operating commercial TV networks is advocated in a memorandum to the government by the two trade organizations representing the British advertising interests, the Incorporated Society of British Advertising and the Institute of Incorporated Practitioners in Advertising. They propose that full responsibility for programming should rest with the station, and that sponsors would contribute to the cost. The length of their commercial would be dependent on the amount of their contribution.

Explaining that sponsored TV in Britain would have to overcome the formidable opposition of British Broadcasting Corp.-TV, the memorandum suggests that few advertisers would be able to afford programs of more than 15-minutes duration on a continuing basis. They feel that a series of short disconnected programs, financed by fluctuating budgets, might not be sufficiently attractive to compete with the improving BBC programs. Therefore, they suggest their alternative of allowing advertisers to insert ads in studio programs instead of selling time direct to the advertisers.

In this way, the two advertising associations opine, they will be able to put on major shows without having to find an individual sponsor and the programs would be free from direct influence by the advertiser. The only pressure envisaged from advertisers would be the "general healthy pressure" on the station to improve its programs.

$14,000,000 a Year Income?

Estimating that by the time commercial TV comes to Britain next year the income of BBC-TV will have reached $14,000,000 annually, and recognizing that the state outlet is spending more on its programs, the memorandum reckons that advertisers will have to find a minimum of $16,000,000 to keep a commercial system going. Currently, total expenditure by display advertisers in all media amounts to around $250,000,000 annually and it is unlikely that this figure will be upped to finance a new medium until it proves a powerful selling force. The amount of coin needed for sponsored TV would, therefore, have to come from existing allocations.

Appealing for a strict limitation in the number of licenses issued by the government, the advertising organizations emphasize the need for care to insure that total available revenue is not dissipated over too many competitive stations serving the same public.

Gimbel's to Bankroll 'Originals' Art on WPIX

Some department store business, a desirable commodity to most N. Y. stations, has been grabbed off by WPIX, which has gotten Gimbel's to bankroll its "You Can Paint Originals." Gimbel's took over sponsorship of the 15-minute program, featuring Conni Gordon, this Sunday (3).

Agency for the store was William Warren, Jackson & Delaney. Commercials will pitch the store's art supplies department.

Webs' Freelance Scribes Get OK To Join Unions

Washington, May 5.

Freelance writers employed by the NBC, CBS and ABC-TV networks for shows originating in Los Angeles, Chicago and New York may join unions for collective bargaining purposes, the National Labor Relations Board ruled last week.

In an order directing elections to determine whether the writers wish to affiliate with the Authors League of America or Television Writers of America, the board found the freelancers eligible, but excluded "such writers employed by advertising agencies, by independent TV film producers and by sponsors."

Board adopted a one-year eligibility period to insure participation in the election by a representative number of writers sufficiently interested in joining bargaining units. This means that writers who were employed by the webs during the last year will be permitted to vote.

In another dispute between the unions to organize writers at the McCadden Corp. in L. A., which produces the "Burns and Allen Show," the board ruled that all writers employed by the company are eligible to join a unit except William Burns, a brother of George Burns. Board excluded him on the grounds that "he receives separate treatment from the other writers."

In a decision yesterday (4), the board ordered elections to determine whether writers at Joan Davis Enterprises in L. A. and at Filmcraft Productions in L. A. wish to be affiliated with TWA or Screen Writers Guild. Joan Davis has three writers who prepare scripts for the serial show "I Married Joan." Filmcraft has two writers but is hiring two more, all of whom will work on pilot scripts for planned serials.

CLOUTIER QUITS CLEVE. FOR NBC MUSIC POST

Cleveland, May 5.

Norman Cloutier has resigned as WTAM-WNBK program director to become NBC supervisor of music for owned-and-operated stations, effective July 1.

Cloutier, who left New York about a year ago for the o.-&-o. job here, was one of those instrumental in rearranging the WTAM house band into the currently successful "Bandwagon" format. Reported successor for the Cleveland post is Brooke Taylor, now asistant to Cloutier.

IBEW Claims Coast KBLA Breached Taft-Hartley

Hollywood, May 5.

Charges of violating the Taft-Hartley labor act were filed with the NLRB by Local 45 of the International Brotherhood of Electrical Workers against station KBLA in Burbank.

Union is maintaining a picket line at the studio. It claims all regular employees have been discharged following an election in which the engineer-announcers of the station voted unanimously for IBEW representation.

D. C. Little Theatre Groups Into Own Via TV Series; Station Claims A First

Washington, May 5.

Town's many little theatre and school drama groups will come into focus Thursday (7) when "Food Fair Theatre Showcase," weekly TV dramatic series, preems on WMAL-ABC. Station claims a first in this 13-week series of locally produced one-acters.

Following trend in local chain store circles, Food Fair is sponsoring the package in the 10:30-11 p. m. slot on Thursday nights. If initial test is successful, outfit plans to continue until every drama group in area has had a video chance.

Each of the participating community theatre group, most of which are semi-professional or completely amateur, will be allotted a fixed production budget by sponsor to stage its one-act production in competition with rival groups. Cash awards will be given at end of series to winners in such categories as "best female performance," "best male performance," "best author of original play," etc. Voting blanks will be circulated via Food Fair's retail outlets.

Series tees off May 7 with an original play by Carl Eardley, Dept. of Justice lawyer, to be produced by Falls Church (Va.) Community Theatre. Phil Mellilo will direct series.

Educational TV Boom Seen at Meet; 50 Stations Forecast in Two Years

Washington, May 5.

The first national conference on educational TV was told yesterday (Mon.) that 50 educational TV stations may be in operation within two years if there is no letdown in public interest in the movement.

Dr. Arthur S. Adams, prexy of the American Council on Education, told the 200 delegates present that public support for educational TV is "ever increasing" and that the American people are evincing growing concern that the airways be used more effectively to serve the educational needs of the nation.

Pointing to increased effectiveness of TV as a teaching tool, Adams said that over 100 schools in the country now offer training courses for TV.

Dr. George W. Stoddard, prexy of the U. of Illinois, predicted that educational TV stations may "shame" the commercial outlets into producing better programs. Answering contentions that educational programs will not attract audiences, he said that "no idea is too abstruse to be presented."

Stoddard said the resistance which educators are facing in obtaining funds for non-commercial stations is due to "a kind of mass neurosis against anything new or different."

Dr. W. W. Kemmerer, until last week president of the U. of Houston, reported that already 200 students have enrolled for TV courses and that 500 are expected next year. Fees for these courses, he said, will pay for station's operations.

William Sener of the U. of Southern Calif., in Los Angeles, reported that institution's educational station will be on the air in 30 days. Delivery of the UHF transmitter was made yesterday, he said.

Several members of the U. S. Senate who attended the dinner session of the conference joined in voicing their support for educational TV. Sen. Charles W. Tobey (R.-N. H.), chairman of the Interstate Commerce Committee, told the educators he was behind them "in the fight to the finish" to take up channels reserved by the FCC. "I'm enlisted for the duration of the war," he said, "and I'm for Frieda Hennock." He praised Comr. Hennock for her vision in pushing for the allocation of channels for education.

Directing his remarks to members of the Commission present, he said, "To the Commission, I say, make the reservations stand until hell freezes over."

In addition to Miss Hennock, the dinner was attended by FCC chairman Rosel Hyde, Comr. Edward Webster, Comr. Paul A. Walker, and Comr. John C. Doerfer.

The conference was sponsored by the Joint Committee on Educational TV and the National Citizens Committee for Educational TV, organizations supported by the Ford Foundation.

'LADIES CHOICE' MADE BY FEMMES—NATCH

Talent in a new series, "Ladies Choice," which preems on NBC-TV Monday, June 8, 4:30 to 5 p.m., and presented daily Monday through Friday, will be picked by an audience of femmes.

Produced by Wilbur Stark and Jerry Layton for NBC-TV, series will emanate from the Coast, emceed by Johnny Dugan, singer being built up by the web.

Series will feature acts ranging from top star pros to unknown amateurs. Firm is currently setting up a large scale production staff to handle the stanza's physical production on the Coast and to screen recommended talent in cooperation with the network.

Three separate acts will be presented on each stanza. Winning act selected by applause of ladies in the studio audience will be awarded prizes in addition to cash and pro engagements.

TV 'Gangbusters' Due

Phillips H. Lord, Inc., is mulling a tele version of "Gangbusters."

AM version, dropped by General Foods, will run sustaining on CBS Radio until the end of June, and may be retired thereafter.

STANG-TREACHER GAB FEATURE PILOT SET

Shooting of a pilot film of an Arnold Stang-Arthur Treacher co-starring television series, financed by William Morris Agency, will start May 20 at the Princeton Film Centre in Princeton, N. J. Half-hour series is aimed at summer airing, with hope that it will be strong enough to latch onto a fall sponsor.

Show, as yet untitled, is written by Norman Lessing, and will feature Treacher an an English author in this country on a lecture tour, and Stang as a publisher's assistant assigned as an American guide for the literary tourist.

Toledo Firm Sues On TV Show Loss

Toledo, May 5.

Lee Motors, Inc., Toledo automobile firm, has filed suit for $75,000 against Harold and Marie Wendt, doing business as the Wendt Advertising Agency here, charging that the agency caused the loss of one of its avenues of advertising, namely television.

The firm contended it entered into a contract with the Wendt agency in 1950, and a television show, "Shadows of Mystery," was developed and presented under their sponsorship from July 24, 1950, until April, 1953, over WSPD-TV, Toledo, each Sunday from 11 to 12 p.m. Agency on April 15, 1953, contracted with another firm, Lasalle & Koch Co., Toledo, department store, for this program, and claimed to hold the contract to the show as a principal instead of an agent, the petition said.

Lee Motors has selected Charles A. Dowd, Inc., as its ad agency, but isn't using any television at present.

SMALLTOWN TV SETUPS CATCH EYE IN MINN.

Minneapolis, May 5.

Territory's fourth TV station and the second outside of the Twin Cities opened last week when the Eddie Ruben-Joe Floyd project at Sioux Falls, S.D., was launched.

Smalltown radio station operators contemplating the TV scene will watch the operation at Sioux Falls and at Minot, N. D., with considerable interest. The Minot, N. D., TV station, the first outside of Minneapolis-St. Paul, got under way several weeks ago.

Incidentally, the FCC has granted a second permit for a Minot TV station. It's believed to be the only town of such small population, 20,000, to have had two permits granted.

The present Minot station is on the air from 4 p.m. to midnight daily and its local advertising rate is $250 per hour. National advertisers, furnishing transscribed network shows, pay only 30% of the station's regular rates. The Sioux Falls station will operate from 6 p.m. to midnight daily. Neither station is linked with the coaxial cable.

Other of the territory towns where FCC permits for TV stations already have been granted and where the projects are expected to be completed before the year's end include Eau Claire, Duluth-Superior, Rochester, Austin, St. Cloud and Fargo.

Zenith Profit Up

Zenith Radio Corp. reported a net profit for the first quarter of $2,109,461, a 95% increase over the net of the same period in 1951. Sales amounted to a record first quarter gross of $47,898,773, an increase of 86% over a year ago.

Cmdr. Eugene F. McDonald, Jr., Zenith prexy, attributed the increase in part to the new UHF-equipped television receivers, which for a slight sum can be modified to receive UHF signals.

Hackett Official Films Prexy Vice Goodheart

Hal Hackett last week was named president of Official Films to replace the ailing William R. (Billy) Goodheart, Jr., who is retiring. Hackett joined the organization a couple of months ago, shortly after he resigned as head of the radio-TV section of Music Corp. of America.

With accession of Hackett to the presidency, vidpix outfit will probably accelerate its program of going into live video production and taped radio shows. New policy had been announced when he joined Official as exec veepee.

40 Firings In Drastic WMGM Economy Move

In one of the most drastic economy moves in radio in recent years, WMGM, N. Y. Loew's-owned indie, fired nearly 40 of its personnel last week. Exact number could not be ascertained since some individual cases have still not been decided, but the number let go is definitely over 35.

Move came on the heels of personnel cuts in the Loew's-Metro homeoffice, but it stemmed from additional causes involving operation of the station itself. A key factor in firings was the discontinuance of production of the MGM Radio Attractions, a transcribed dramatic series using the picture studio's stars. Another was decision last week to abolish the recording division of the station, which had rented its studios not only to M-G-M Records, another Loew's subsid, but to all comers.

In all, some 13 engineers were dropped plus personnel from recording, sales, programming and publicity. Most of the personnel dropped were in the clerical category, but hit on the top level were Arthur Weill and Bernard Zisser, both sales execs in the now-abolished recording department. Decision on what to do with Weill hasn't come down yet—he's still with the station without portfolio pending disposition of his case.

Radio Attractions was responsible for most of the firings, it's said. A large staff had been used in production of the series. After Mutual, which had used the transcriptions for a year, failed to renew its contract, the station stopped production. It's still distributing the series, but doing so within its regular sales setup. On the recording side, no decision has been made about what to do with all the studio space at 711 Fifth Ave., station's quarters.

Station has been reported to have been losing money over the past couple of years, and it's fairly common knowledge that Loew's has been looking to unload it. Negotiations have been conducted with Bertram Lebhar, Jr., the station's director, for him to buy it, but thus far they've been fruitless. Industry speculation considered the possibilities that the firings might be some sort of a prelude to disposition of the station itself.

PALISADES PARK SHOW FOR DUMONT IN SUMMER

DuMont network, which last week dropped its experimental onlocationer, "Dark of Night," will try the experiment again in a different vein this summer with a weekly, hour-long variety segment from Palisades Amusement Park in New Jersey called "The Straw Hatters." Program will go in the Wednesday 8:30 slot, starting May 27.

Net will centre the program around the Park's outdoor casino and swimming pool. Show will use pro and amateur talent featuring roller skaters, ballroom dancers, acro acts, vocalists and the like. Pool pickup will feature diving contests and water ballets.

Johnny Olsen has been signed to emcee the show, while Roger Gerry will produce. Frank Bunetta will direct, Paul Rosen will handle talent and Bill Dalzell will script the series. Jim Caddigan, network's program chief, will supervise. Show replaces "Stage a Number" for the summer.

See FCC Pressuring Distribs With TV Ties to Release Oldies for Video

Los Angeles, May 5.

FCC pressure on TV licensees with picture company affiliations to force release of their old films for televising is being quietly maneuvered within the Commission. The legal aspects of such a procedure are being studied by the agency's attorneys with a view to a crackdown to unleash hundreds of old features now stored in studio vaults.

The belief obtains among the Commissioners that all the studios would fall in line once one of them is "tapped." While every move is shrouded in secrecy, it is believed that the first attack would be levelled at Paramount. It was established at FCC hearings that Par is the majority stockholder in DuMont, which company, in turn, is the holder of three TV licenses. Paramount Productions, as the parent company of KTLA, would also be "fair game."

FCC, failing in such a legal skirmish, could make it "uncomfortable" for the litigating licensees by withholding certain benefits sought by the stations. They could be officially accused of failing to cooperate with the Commission in their refusal to aid in elevating the entertainment level of TV. Most of the Commissioners are of the opinion that old pictures will be the salvation of the smalltown operator, who will have no live talent to fall back on in his daily schedule of required hours.

Sparkplug Hennock

The move to force picture companies to release their old pictures to television is believed to have stemmed from a talk by Commissioner Frieda Hennock at last Friday's (1) National Assn. of Radio-Television Broadcasters' convention panel in which she said heatedly, "the picture companies should start thinking in terms of 50,000,000 screens instead of 17,000." Her reference was to tele sets as compared to picture theatres. She added, "Hollywood should know by now it can't hold the medium down. They can't just sit in their ivory towers and laugh it off. They spend millions for pictures that never reach the masses."

Miss Hennock called it "the greatest challenge to the film industry," and said the time has come to "meet it or not." She made it plain that she was "throwing down the gauntlet" and added facetiously, "I'm always blunt; I guess that's my trouble."

Madame Commissioner, in a fighting mood, also took a crack at Congress for its "unfair treatment" of the FCC. "They keep cutting our budget and have just about taken the heart out of the agency." She said this year's budget is less than in 1947. "Sure, they gave us $300,000," she said, "but they forget about the $1,000,000 they took away from us. Some people just don't want art to progress."

Miss Hennock said she is in favor of community antennae and doesn't mind at all radio broadcasters getting into television. There had been some criticism at the convention of the FCC attitude toward AM operators. Her pet project, educational TV, she called "that unmentionable."

TOP BANDS, GABBERS IN NEW NBC PROGRAM

A new NBC radio program featuring top name bands and the web's news commentators, called "Stars in Action," will start Saturday, May 23, at 4 p. m. The half-hour program, in cooperation with the National Guard, will have Ben Grauer as host, and present weekly Guard experiences of such NBC newscasters as Morgan Beatty, George Hicks, Merrill Mueller, H. V. Kaltenborn, Leon Pearson, W. W. Chaplin, Henry Cassidy and John Cameron Swayze.

The program series replaces "Music Federation Concert," now on sustaining. It will be heard on the NBC radio network, except WNBC, N. Y., at 4, with the local flagship time to be decided later.

WOR-TV Set For 'B'way' Hiatus

"Broadway TV Theatre," the 90-minute seven-days-weekly dramatic show on WOR-TV, N. Y., may be hiatus-bound this summer. Decision from the show's sponsors and the station hasn't come down yet, but just to be on the safe side, the station last week concluded two deals for 56 feature films.

Deals were set with Peerless Television Productions, Edward Small's vidpic subsidiary, for 26 of the films, including "My Son, My Son," "Man in the Iron Mask" and "Last of the Mohicans," and with Major Television Productions for the other 30, most of them Sol Lesser productions. Included in this batch are "Our Town," "Pygmalion" and "Major Barbara." Understood station paid over $60,000 for the films.

"TV Theatre" is sponsored by Mennen, Beacon Wax and General Tire. None has indicated whether a hiatus is in order. If show should go off for the season, it's likely that the films will be scheduled on a repeating basis, each playing a week. If that's done, station will be following the exact pattern of the opposing WPIX, which inaugurated the idea of repeat playings of films with its "First Show," which will be in the same time segment the WOR-TV presentations will occupy.

FULL FALL COVERAGE FOR CHI PRO GAMES

Chicago, May 5.

Midwesterners will again get full coverage of the 10 home games of Chi's two professional football teams this fall. Cardinals and Bears, each hosting five times in the Windy City, will be videoed on 10 ABC-TV outlets in distribution area of Standard Oil of Indiana. Standard is plunking down over $100,000 for sponsorship of half of each game. Rest is being peddled on participation basis.

Red Grange will do play-by-play and Bill Fay the color. McCann-Erickson placed. First game is Sept. 27.

Montgomery Daughter Summer-Stock Regular

Elizabeth Montgomery, daughter of the producer-actor, has been signed as a summer-stock company regular for NBC-TV's "Robert Montgomery Presents" program. Series, beginning in July, will have four regulars as summer starrers, as it did last year. Only other actor set is John Newland.

Miss Montgomery made her tele debut on her father's program on Dec. 3, 1951, in "Top Secret."

Stock company idea will continue for eight weeks, beginning Monday, July 6. American Tobacco and S. C. Johnson, alternating sponsors, will stay through the summer, with the latter starting a 26-program renewal on July 6.

Additional 18 stations bring the total carrying the program to 91.

SEEK CLOONEY SPONSOR ON BOTH RADIO & TV

NBC-TV, which has signed Rosemary Clooney to a television exclusive, is seeking a sponsor for the singer for the 7:30 p. m. Monday spot, now occupied by the new sustaining "Bob and Ray Show."

The radio web, which also has the chirper under contract, couldn't find a sponsor, although she's a hot property, and so began her radio series yesterday (Tues.) on a sustaining basis.

Kling to Handle 'Calico'

Chicago, April 28.

Kling Studios will be chief peddler for the "King Calico" telepix. About 65 of the quarter-hour puppet series have been completed and are now being shown in the Oklahoma City, Springfield (Mo.) and Detroit markets.

"Calico" was named top '52 moppet show by the Chicago Federated Advertising Club.

Television Followup Comment

Dean Martin and Jerry Lewis fell a notch below their usual form Sunday (3) on NBC-TV's "Colgate Comedy Hour." Returning to the show after a couple of months' absence in their next-to-last appearance of the season, the team didn't expend its customary quota of energy, which perhaps explains the noticeable lag in several spots of the show.

Program, however, built as it went along, with the second half on the whole a high-powered affair. Lags were most evident in the first part of the show. Last half started with a sketch that should become a classic in the Martin & Lewis repertoire, a bit out of the Arabian Nights with Martin an Arab prince who can't be struck or physically punished. A "whipping boy" gets the punishment that's due the prince, and, of course, Lewis occupied that station. Pair milked the idea to the hilt, making for a laugh-packed turn.

Also effective in that second half was a well-constructed bit of business that had Lewis accepting a trophy from a parents magazine for his work with children. As he made an acceptance speech, the trophy started to tick, and the blackout had the thing exploding as he chased down the aisle with it after its donor. Pair closed the program with their customary nonsense with bandleader Dick Stabile, making five minutes of nothing a highspot of the show.

First half, of the airer didn't fare as well, despite a rib-tickling knockabout opener that had them appearing as guest celebrities on a panel show which producer Ernie Glucksman didn't take too much trouble to disguise as a takeoff on CBS-TV's "What's My Line?" Pair broke the joint up when the panelites couldn't identify them even without blinders.

Pace slowed during a "psychological" skit, with each fearing the other was out to kill him for insurance money. They added little to the original idea, and what might have been a good three-minute sight bit was turned into a dullish overlong segment by the absence of any good material. Sheldon Leonard gave a good assist in this one, but it came to naught.

Martin was okay in his vocal renditions of "Cheatin' Heart" and "Red, Red Robin," while Lewis reprised his now standard game of hide-and-seek with the cameras. Mary McCarty gave things a lift with her flapper and silent film turns, but she's beginning to repeat the same stint too often on TV. Her turn could use a little alteration.

Production trimmings and technical work were all on the credit side, especially the work of the camera crew in keeping up with the antics of the madcap duo.
Chan.

ABC-TV may have bit off more than it can chew in its attempt to translate Charles Dickens' classic, "Tale of Two Cities" to the video screen in a two-part serialization on its Sunday night "ABC Album" ("Plymouth Playhouse" for the nine-week auto firm sponsorship). Problem, as noted in the first installment Sunday (3), consisted not so much in capturing the physical dimensions of the story but in attempting to focus its dramatic intensity into two separate (and separated by a week) chapters.

Exec producer Cecil Barker and producer Robert Banker rate praise for the topnotch technical job on the first show, to wit, the use of large, extensive sets and outdoor stages, the physical handling of a large cast of principals and extras, excellent lighting, staging and camera work.

But much of the effect of their labors was lost in the manner in which it was decided to adapt the work. Adaptor John Blahos was given the assignment of arbitrarily dividing the story into two geographical segments, that part of the action place in London going into the first segment, with the second episode next Sunday (10) having Paris as its location.

This choice of division was perhaps necessitated by physical requirements of the telecasts, but was unfortunate all the same. For the dramatic punch of the Dickens tale lies in its Paris portions — London is merely a background to the action. And while ABC may feel that giving the background in the first episode will make its viewers eager to see the second, it's entirely possible that the static quality of the first may actually will discourage viewers from tuning into the second installment.

London portion was simply an introduction, and as such, didn't make much of an impression. It described Sydney Carton's (Wendell Corey) life as a wastrel, showed the court scene in which Carton's resemblance to Darnay (Carleton Young) results in the latter's acquital on charges of spying for France, and took the audience through the successful courtship by Darnay of Lucie Manette, with Carton's subsequent disappointment but loyalty. And as a closer, it set up the next episode by having Lucie and Carton prepare to leave for France after getting the news that Darnay was imprisoned there. All told, the segment had little action, little drama and even less study of character.

Corey, as the dissolute Carton, did as well as he could with the material at hand. Young also was competent. Wanda Hendrix had little to do as Lucie, while Murray Matheson as her father was fairly convincing. But major fault lay in the wooden script. Dimitri Tiomkin's specially-written score wasn't particularly outstanding. Al Goodman's sets were topnotch, however, and all the physical properties and Dik Darley's direction were of high calibre.

It's to be hoped that the second installment makes up for the first in dramatic quality. Even if it does, though, much will have been lost through the sacrifice of the first half hour for the second. *Chan.*

"Mr. Peepers" is blessed with more than a good idea, skillful three-dimensional characterization, and a star (Wally Cox) on which the whole production sits like a well-fitted glove. The NBC-TV program, a Peabody winner, has a number of fine character actors who squeeze maximum mileage out of their parts. Last Sunday (3), it was the turn of Marion Lorne, the gifted actress who plays Mrs. Gurney, to take over the burden of the play.

Miss Lorne, in previous appearances, had established herself as one of the major supporters of the comedy series with her hilarious portrayal of the bumbling and baffled English teacher of Jefferson Junior High. Her Mrs. Gurney, who splutters and flutters with good intention and quicksilver memory, is a comic creation of the first order.

In last week's show, however, the theme of which was built around her part, Miss Lorne offered ample evidence of even greater skill, that of making her audience walk the tightrope between tears and laughter. Good share of credit goes to writers Jim Fritzell and Everett Greenbaum, but Miss Lorne acted the serio-comic part to perfection.

Mrs. Gurney, it seems, overheard a conversation in which young teachers were praised. She had taught for 34 years (making her 54), and now seriously thought she was unwanted. In her acting, Miss Lorne alternated inward hurt and an aging woman's nostalgia with genuine comic bits (reading a student's essay, and trying a beanshooter out the window) for sock emotional impact. Naturally, Mr. Peepers melted the older teacher's silly but human heart to tears; assured that she was loved, and got her to stay. It's a rare comic talent that skirts outright caricature (and easy boffs) for a deeper meaning and sympathetic tugs at the heart strings. Miss Lorne, a charmer of the old school, has that talent and has it under control. *Horn.*

Lucky Strike's "Hit Parade" gave its 920th performance last Saturday (2). Although this was on latter-day TV (via NBC), the arithmetic refers to the combination of radio and tele, with the show launching its 19th under the "Hit" title. The AM and initiatory edition teed off in April 20, 1935, with Lennie Hayton (since married to Lena Horne, and both now at Bill Miller's opening bill at his N. J. Riviera) leading the orch and Gogo De Lys as the chirper. (The No. 1 song of the preemer was "Soon.") The orch-singer-announcer succession over the span would today constitute a sort of who's-who in those categories, at least by reflection.

There's been a good deal of disagreement over the years as to whether Lucky really strikes the proper sampling note in its compilation of the bestsellers week after week. But as far as the TVersion is concerned, it's one of the real visual corkers, with fancy song-and-dance production (Hit Parade Singers & Dancers) and a commendable attempt to alter the motifs in the case of tunes which repeat over the weeks. When a song is plugged and executed for extra-long periods, the masterminds see to it that the scenic development and staging take on a change of values; sometimes the tune entry will undergo such transformation as to be in the satirical or ribbing class after, strangely enough, starting out as straighter than straight.

The show's solo fixtures are Dorothy Collins, who doubles as ciggie plugger; Snooky Lanson, a pleasant sort of chap who seldom or never extends himself; Russell Arms, who's really in the production chanting bracket; and June Valli, who bears the most legit of the "HP" voices and is usually the No. 1 choice to handle the pash stuff. Raymond Scott and his orch are called upon to score and cue what amounts to a minnie musical each week. This they do with authority.

Aside from the seven bestsellers (via Lucky's claimed check of disk and sheet music sales, and jukes and radio plays), "Parade" gives extras to round out the period. Some sources say the show could present the top 10 by skipping the extras; but "HP" management likes the fillips as supplying that nostalgic touch. As an example of sharp changing tastes, here's how the show stacked up last week as compared to the week before:

May 2	April 25
1. I Believe	1. Pretend
2. Pretend	2. Till I Waltz
3. Doggie in Window	3. I Believe
4. Till I Waltz	4. Doggie in Window
5. Cheatin' Heart	5. Cheatin' Heart
6. Song from Moulin Rouge	6. Don't Let Stars Get in Eyes
7. April in Portugal	7. Side By Side

Miss Valli handled "Moulin Rouge" (Virginia Conway as dancer) and "Pretend"; Miss Collins was assigned to "Your Cheatin' Heart" and "I Believe"; Lanson did "Doggie in Window" and Arms sang "Till I Waltz Again With You." "April in Portugal," which with "Moulin" were the new entries in the top seven, was an instrumental and dancing stanza. *Trau.*

"Omnibus," for its final installment last Sunday (3), squandered the talents of a top-rate cast of performers who stirred about aimlessly in a third-rate George Bernard Shaw potboiler. "Arms and the Man" (not to be confused with the witty "Man and Superman," which was successfully revived on Broadway two seasons ago) was, by Shaw's own admission, one of his less pungent plays even when he tossed it together for the commercial Avenue Theatre in London 60 years ago.

Ostensibly a satire on war, it turned out to be a threadbare trifle when presented on the full hour and a half of the CBS-TV stanza. Indeed, its sentimentally contrived plot made it seem more like the book of one of the Schubert's schmalz operettas, and any minute one expected a costumed tenor to spring out onto the stage and soar into "Song of Love." It contains little of Shaw's acrobatic paradoxes, so brilliantly agile in his later plays, and only one Shavian aphorism.

Despite its careful TV staging by John Burrell, director of London's Old Vic Theatre, this opera bouffe remained thoroughly antiquated. Jean Pierre Aumont strove nobly to add some dash to his role as the Swiss "chocolate soldier"; Nanette Fabray was pleasantly vivacious as the pampered Bulgarian heroine; Kent Smith and Walter Slezak did their best to inject a little dimension into their roles as fat-headed aristocrats, and Martita Hunt and Mischa Auer were totally wasted as papier-mache characters who were given little more than walkons.

Alistair Cooke delivered a curious apologia as a curtain speech. He seemed hurt that the critics had taken the Ford Foundation to task for not presenting more experimental dramas and not giving a bigger break to new playwrights. While admitting that several of the season's offerings had been "flops," Cooke took comfort in the conclusion that nearly 15,000,000 persons had stayed with the show every week. He hoped they would tune in when the show returned to the air next fall, and in excusing any follies that "Omnibus" had contrived this season, he reminded viewers, "If you aim at the stars, you sometimes land on the roof."

To avoid breaking into the comedy, two of the five sponsors delivered their commercials back-to-back between acts. Bob Williams, announcer for Willys-Overland, introduced a kind, hopeful note when he began his commercial by saying the motor company was proud to have been first sponsor on "Omnibus," and that the show had helped it sell quite a few cars. *Rask.*

First two subs for Arthur Godfrey—Robert Q. Lewis on the a.m. "Arthur Godfrey Time" and Garry Moore on the p.m. "Arthur Godfrey's Talent Scouts"—last Monday (4) had a similar humble approach to filling the big man's shoes.

After paying tribute to "a great entertainer and a great human being," Lewis recalled many substitutions for Godfrey and said this was "one replacement I wish hadn't happened." He asked the audience to "hope together and pray together for a speedy recovery to health. I love to be here, but I wish this wasn't necessary."

Moore opened the "Talent Scouts" show with "This is Garry Moore—and I wish it weren't. I'd much sooner be home watching the show as usual." He said his job was "to keep the show alive until the real man" returned. "Filling in for Arthur," he said, "is like filling in for Dagmar. The spirit is willing, but the flesh is weak."
Horn.

Against the highly formidable competition of Martin & Lewis, Ed Sullivan's "Toast of the Town," Sunday (3) on CBS-TV didn't go all out in its presentation of talent. Of course, there was some name value with former heavyweight champ Joe Louis and the Gallic chanteuse Dany Dauberson, but sock entertainment vitamins didn't come through.

There was a major fault in routining. Sullivan put on three tearjerking items in a row, which would put a pall on even the most hilarious program. They were a dissertation of cancer, followed by an episode from "Titanic" (20th) and a sketch with lachrymose overtones headed by Mercedes McCambridge and an unbilled moppet. By themselves or sufficiently separated, they would have been good as individual bits, but by lumping them together, in a concentrated dose of grief, it was more than any one-hour show could carry.

Miss Dauberson, doubling from Gogi's Larue, N.Y., made a good impression in her two numbers. She's a singer with depth and she put some tremendous feeling in the French version of "Autumn Leaves" and "Stormy Weather" en Anglais.

Former heavyweight champ Louis didn't select the better portions of his act for his part of the Sullivan show. Ex-pug has been wowing Harlem audiences at the Apollo Theatre, where he's playing his second engagement within a few weeks. Aided by Leonard Reed, Louis made with some banter, and went through a lumbering dance.

Joe Termini provided a bright spot with his string instrument pantomime. Opener was Dieter Tasso, doubling from the Ringling Bros. Circus at Madison Sq. Garden, who's a dextrous manipulator in lining up cups and saucers on his dome while balancing himself on a slack wire. He appeared on this show last season while in New York with the circus. *Jose.*

"Victory at Sea" showed the final installment of the series over NBC-TV last Sunday (3), bringing the Henry Salomon production to a rousing conclusion with shots of the Japanese surrender on the battleship Missouri, victory marches of the Allied armies, and contrasting views of man's despair (the pitiful survivors of the concentration camps) and man's joy (the arrival home of American fighting men).

Last-chapter bits that sticks in the memory were Gen. Douglas MacArthur's handing over the Japanese surrender pen on the big Mo to an emaciated General Wainwright; the broken hopeless look of those released from European concentration camps; an American soldier kissing U. S. soil on arrival, and the universal joy of return to home after the war.

Richard Rodgers' magnificent score for the series had, in this final half hour, an almost limitless variety—the various strains denoting Allied victory, the power and glory of ultimate triumph, the sadness at the human cost and the happiness of homecoming. Admiral Chester W. Nimitz, in a brief after-talk, underscored the need for control of the seas in times of emergency.

The series is now to be syndicated locally by the NBC Film Division. A two-hour version is being edited for pix-house showing. *Horn.*

"Danger" took the unusual step last Tuesday of building its entire CBS-TV meller around a ballad. The buildup was given to its theme song, "Danger," strummed moodily on a guitar by Tony Mottola (its composer), which has been tricked up with pash lyrics by Sunny Skylar and is sung on Coral Records by Johnny Desmond. As a result, both the meller script by Kate Nickerson and the acting, headed by Desmond, played a corny second fiddle to what amounted to a half-hour song plug.

The gimmicked-up drama, called "Sing For Your Life," depicted Desmond as a radio singer who did his stuff from a cabaret. He fell for a ripely-stacked blonde, Joan Copeland, who got him to air a trick message summoning her killer boyfriend, George Mathews. Desmond fell in the hands of the thug, but persuaded him to come to the nitery before his getaway. The hokum ended with Desmond singing "Danger" so tearfully that the sentimental machine-gun hoodlum blubbered that he wouldn't lead his doxy into a life of crime, but as he sprinted out of the club, a cop, accidentally drinking a ginger ale nearby, mowed the mugg down, anyway.

Desmond played his role in a bravura ham style, more in keeping with an opera heavy than a "Pal Joey" type hepster. Miss Copeland and Mathews were in good professional form, trying to inject a little believability into roles as maudlin as Little Nell. The ballad itself, about which all the fuss was made, shapes up okay.

Dick Stark, per usual, delivered his Amm-i-Dent pitch with the air of studied casualness that has made him such a successful video salesman. His ring of sincerity was particularly good when he handled, with charts about cavities, the threat-to-your-children fear appeal. *Rask.*

June Taylor's sizzling steppers are fast reaching stature as among the leading terpproduction groups in tele. They are an important asset in Jackie Gleason's CBSaturday nighter, as evidenced in their pair of walloping workouts, one in the usual intro grove and the other near the tail-end, last Saturday (2).

Gleason's contributions, aside from his regular opening monologshenanigans and twixt-between conferenciering, were about par for the course. "The Honeymooners" with the fetching and barb-throwing Audrey Meadows, the extra-competent Art Carney and another couple, had some laughs based on embarrassing situations vis-a-vis the selfsame couple (the boss and his wife), plus a nifty mambo interpolation.

Another of Gleason's running sketches, "The Loud Mouth," with Carney as the helpless Clem Finch, seemed to telegraph its punches, although the Gleason-Carney tandem is always sure to provide a quota of chuckles amid the welter of alfalfa. The end-up "Rudy the Repairman," with diminutive Jerry Bergen aiding JG in attempting to extricate a guy's finger from a faucet, tried hard for its comedy objective, even unto an explosion on the set, for a decently-contrived slapstick session.

Guest singer Mary Mayo, who had opened previously at Monte Proser's La Vie en Rose, N. Y., did "Blue Moon" with tricky trill finish and standard version of "Beguine."

The Taylor terpers (16) teed off the hour in a terrif precisioner. In their second outing, they joined a Robert Alton group and male Hawaiians in what was titled "On the Beach at Waikiki," but proved more of a jungle jamboree, complete with war dances, hot chants and bongo thumping. The Taylorettes (in a group of eight) put over a tabasco cooch and a colored duo operated well on the acromaniac side. Ray Bloch's orch showbacked creditably over the whole route.

Up front, Giant catcher Wes Westrum functioned as a stooge for a Schick shaver plug, for one of the silly-dillies of the waning

(Continued on page 36)

TV REPORTER
With Dick McCutcheon
Director: Cal Jones
15 Mins.; Mon.-Fri., 7 p.m.
ESSO OIL
WPTZ, Philadelphia

Dick McCutcheon, former newscaster for WOR and ABC-TV and now a WPTZ news editor, does a comprehensive quarter-hour nightly session with coverage of local news and events of wider interest. McCutcheon's on-spot newsreel coverage of arrival of first returned Korean prisoner of war in this area, while fully covered by the press, was visually interesting. Reporter's all-night vigil at airport, the waiting ambulance and the emotional greeting of the vet's family made for human interest lensing.

Program is par for TV news reportage. Crew-cutted McCutcheon has the sincere approach and his editorial background aids selections. Session offered still shots of funeral services in a local murder case, attended by father who later proved to be the killer of the girl; and Eddie Rickenbacker piloting his early Wright biplane. There was also a recap of latest Washington and Korean truce news, a brief weather summary and a sports flash windup. Latter two items are build-up for subsequent shows which split 15-minute segment that follows.

Filmed commercial employs the popular scientific method of delivering a plug—a crew of geologists working with a seismograph and dynamite to locate oil in Colorado. *Gagh.*

LIFE IN WASHINGTON
With Frank Blair, Stuart Finley
Writer-producer: Jeff Baker
Director: Frank Slingland
30 Mins.; Wed., 7 p.m.
Sustaining
WNBW, Washington

Producer Jeff Baker has put together in "Life in Washington" a well-paced, interesting documentary that should, by all means, be made available to other cities. For Washington, as his script points out, has become the world capital and the focal point of dyanamic social and political changes.

In the first stanza of this newest of the NBC-Life "city series," Baker employed the device of the sightseeing bus guide to take the viewer on a tour of the Capital. It was a good gimmick, which made for an almost breathless roller coaster ride past the city's landmarks. There were also some nice shots of Washington's multitudinous and baffling traffic signs, tuned to the movements of Government workers in and out of the downtown areas, and the acres of parked cars at the Pentagon.

In contrast to the swift pace of the bus tour, too much time seemed to be spent on the pickup from the communications center at the Pentagon. Despite the importance of this operation of the Government, there's nothing particularly exciting in a large room lined with what look like lockers.

Frank Blair, as narrator, complemented a fine script in the first "Life in Washington," which got off to a strong and promising start. Harriet Culley, of Life mag, rates a nod for the research. *Jack.*

THE PORT THAT BUILT A CITY
With Helen Delich, Bob Barber
Producer: Miss Delich
Director: Charles Sigsbee
45 Mins.; Sun, 3:15 p.m.
Participating
WMAR-TV, Baltimore

WMAR-TV's "Port That Built a City" has been holding forth for a full season, creating renewed interest in the activities of the Baltimore harbor. Last Sunday's (2) remote from a Norwegian vessel docked here ran 15 minutes longer than usual for this show, and capped a successful season of maritime programming.

Show dealt with process whereby incoming ships are checked by customs, immigration and coast guard officials. Camera went along with inspectors as they searched for "dangerous cargo" and stowaways. Customs officials discussed various forms of narcotics and how they are concealed on board of incoming ships. Immigration officers spoke of problems of unwelcome aliens. Film was inserted briefly describing wetbacks and situation on the Mexican border. Ship's captain and crew made appearances as Government officials made tour of ship. Viewer was taken from captain's cabin to engine room and on complete tour of the vessel.

WMAR-TV's cameras, as usual, came up with an effective remote job. Show caught atmosphere of the harbor and delivered a high grade of authenticity.

Helen Delich, show's producer and local maritime authority, handled interviews, assisted by Bob Barber. *Burm.*

THE DUNNINGER SHOW
With Dunninger; Orson Bean; John K. M. McCaffery, emcee; others
Producer: Frank Telford
Director-writer: Preston Wood
30 Mins.; Sun., 3:30 p.m.
Sustaining
NBC-TV, From New York

"The Dunninger Show," on NBC-TV last Sunday (3), had an interesting remote broadcast reminiscent of a "See It Now" experiment some 15 months ago—a telecast from inside a U.S. submarine, the dive, and then a picture from inside the submerged vessel.

The "See It Now" try, at sea in Long Island Sound, was for a serious purpose and unsuccessful. "The Dunninger Show" submarine stunt, in New York harbor, was more for entertainment than education and was TV-wise successful. Pictures, with Rad Hall broadcasting from the conning tower of the U.S.S. Grenadier and Ray Barrett from the control room, were clear and distinct.

But after a quick survey of the conning tower and control room (with the captain and engineering officer), the main purpose of the sub's descent was to have mentalist Dunninger read a sentence in the captain's mind. The two, Dunninger in a New York studio and the captain in the submerged sub, were shown on a split screen, with the mentalist getting most of the officer's silent message—"The submarine continues as a weapon (of the future)."

Dunninger also amazed several of the studio audience by revealing some of their thoughts. The feat is remarkable, if the trivial thoughts are not, but the succession of inconsequential thoughts revealed make a most uninteresting recital. One can't escape the consideration that if Dunninger can really read thoughts, even over a distance (as the sub feat seemed to prove), he should sit down and conjure up the mental processes of such as Malenkov and Vishinsky. That would be putting his powers to concrete and purposeful use.

John K. M. McCaffery does a straight intro job, before a curtain on the stage, of Dunninger and comedian Orson Bean. Latter, whose comedy talent is still undeveloped, did a main bit on a conversation between Martians that was remarkably unimpressive. Show was a one-shot tryout. *Horn.*

OUT ON A LIMB
With Eleanor Bayer, Geoffrey Landesman, Dan Moore, Henry Pildner, Bill Ritt, Max Ellis, William Swetland; Dave Baylor, emcee, guests
Producer-director: Barclay Leathem
Writers: Leo and Eleanor Bayer
Sustaining
WEWS, Cleveland

This onetime radio favorite made its TV debut recently with a distinct radio hangover. Show is based on the panel format, with panelists being Mrs. Eleanor Bayer, author; Geoffrey Landesman, photographer; Dan Moore, businessman, and Henry Pildner, pianist. They attempt to predict the biggest news story of the day, after being shut off from all news sources for about 24 hours preceding program time.

After panel makes its guesses, Bill Ritt, Central Press news analyst, who has been studying the wires, brings in his version of day's biggest story.

Around this format, program weaves a number of stimulating gimmicks. On show caught, wires were sent to Rosalind Russell; Bennett Cerf, Al Capp and Drew Pearson, and panelists were asked to answer questions posed to those celebrities before received answers were given. Major visual pitch was an original three-minute mystery skit written by Leo Bayer and excellently portrayed by Max Ellis and William Swetland. Skit was halted just before the climax to permit panelist to guess ending, and then the mystery was concluded. This made for top dramatic appeal.

Unfortunately "Out on a Limb" failed to capitalize on its potentials. Program spent excess amount of time on wires to celebrities and overlooked possibilities to make Monday morning headlines. Ritt should have had more than a passing word in reporting why he selected his news event as tops for the day.

Panel of four seemed cumbersome for the stanza, although Dave Baylor, WEWS executive, making his TV debut, handled the emcee chores with grace and dignity. Once Baylor masters the TV niceties, he'll be one of the top emcees in this viewing area.

At first blush, the program format stacks up as one having considerable potential for a Sunday afternoon or evening audience, but production must be improved to make for both visual and audio living room ease. *Mark.*

WHAT'S YOUR BID?
With Robert Alda, emcee; Dick Shepard, announcer; guests
Producer-director: Frank Bunetta
30 Mins.; Sun., 10:30 p.m.
CHARLES ANTELL
DuMont, from New York
(Television Adv. Assn.)

Robert Alda, original Skye Masterson of "Guys and Dolls," has taken to the straight and narrow in this audience-participation session, in which he auctions off items of valuable hardware—diamond rings, TV sets, home freezers and the like—to the studio audience, with the money thus obtained going to worthy causes.

The do-good program seems to give something to everybody. Money bid goes to a cause, and the winning bidder also gets a watch and a box of Charles Antell lanolin products plus a chance with a dart to pin down another prize on a board—vacuum cleaner, typewriter, gas range, mink stole or Packard. Four bidders paid $500 to $680, with the money going to four-year-old blind Kentucky triplets, the Catholic Youth Organizations, the New York League for the Hard of Hearing, and the munitions-train-wreck town of Lewis, Ind.

Even the special guests got prizes, Larry Jansen of the New York Giants (for the CYO) and Jackie Cooper (for the N.Y. League) getting each a set of cuff links.

Those who like to watch auctions without taking part may find interest in this program. Whole idea, of course, is wrapped in a charity gloss, which is supposed to take the Puritanical curse off having fun.

Alda is a personable emcee, likeable and alert. In a slip of a camera on first show, announcer Dick Shepard (some times called Bob by Alda) was caught offguard and unsmiling in an agitated moment over the script. Commercials had Alda doing some straight pitching, backed by camera closeups of models' Antellized hairdos. The shrewd combination of appeal to greed (via the bidding for hard goods) and heartthrob (with some film inserts of slums and the munitions-blasted town) may make this a popular series. Show is a switch from ABC. *Horn.*

SPORTS PAGE
With Lanse McCurley, Al Wistert
Director: Elmer Jaspan
10 Mins.; Mon.-Fri., 7:15 p.m.
GRETZ BREWING CO.
WPTZ, Philadelphia

Run-through of scores by Al Wistert, before bulldog editions are on street, is service to baseball fans. Wistert, All-American tackle and former captain of the Philadelphia Eagles (pro-grid squad), is well known here and has an authoritative delivery, although personal comments are at minimum.

Commentator balance is provided by Lanse McCurley, sports editor of the Daily News, whose highly personal style and attitude of "let the chips fall" is a major asset in his appraisal of what's right and wrong with sports. A veteran, knowledgeable sportswriter and wholly unpredictable, McCurley's opinions are bound to evoke interest, whether he talks about the referee in the Collins-Carter fight, honesty as regards the purses in stock car races, or how the blacksmith at Garden State Track feels about the noble steeds he has shod.

Program employs a "Mail Box" gimmick, with McCurley well qualified to answer almost anything thought up by his listeners. Wistert makes the getoff with a quick recap of scores. Three Gretz spots, with Bob Graham doing the imbibing, gives the sponsor full coverage. *Gagh.*

WNEW's New Pubservice Tack in N.Y. Rent Assist

New tack in public service programming was tried last week by WNEW, N. Y. indie. Station had promised time to Rent Commissioner Joseph D. McGoldrick to explain the state's new 15% rent increase, and instead of giving him a 15-minute show to himself, slotted him in three disk jockey shows with five-minute talks.

Program manager Bill Kaland says the station felt such slotting would be more effective. Listeners, when hearing an announcement that the next segment on the station is to be a public servicer, may tend to let their attention wander or dial to another station altogether. In slotting the public service feature at a peak hour in a program that has high listener acceptance, station felt, feature could garner maximum effectiveness.

Speeches were slotted at 9:35, noon and at 8 p.m. Friday (1), all in music shows.

KENTUCKY DERBY
With Mel Allen, Phil Sutterfield, Bryan Field, Don Hollenbeck
45 Mins., Sat. (2), 5 p.m.
GILLETTE RAZOR
CBS-TV, from Louisville
(Maxon)

It took only a little more than a minute for longshot Dark Star to win the 79th Kentucky Derby, but there was enough TV drama packed into that period to justify the bankroller's tab for the surrounding 45-minute show. It was one of those exciting spectacles that must have had the TV armchair and barroom jockeys whipping their favorites home to the photo-finish. The total payoff on video's private pari-mutuel bets cannot, of course, be estimated, but it was undoubtedly heavy.

The value of the broadcast ran for the length of the race itself. The camera work was excellent and the telescopic lens followed the nags around the track with a view that could not be duplicated from any seat at Churchill Downs. Bryan Field did a standout job of describing the race itself, and did not step over good repertorial bounds in calling the winner before Dark Star crossed the finish line a nose ahead of the favorite, Native Dancer.

The ceremonies in the winner's circle after the race were anticlimactic, while the half-hour before the race was consumed by Don Hollenbeck's interviews with various celebrities about the Red Cross blood donor program. Mel Allen and Phil Sutterfield competently handled the color angles just before and after the race itself, but as in all such events, the horses stole the show. *Herm.*

BANDSTAND MATINEE
With Sherman Butler, emcee
Producers: Bill Wells, Martin Pinsker
Director: Ed Scherer
30 Mins.; Mon.-thru-Fri., 4:30 p.m.
Sustaining
WMAL-ABC, Washington

Those twin Pied Pipers of the modern juve world, jive and giveaways, have the town's teenagers beating a daily track to WMAL's studio-theatre. In one week's time, this televised bobby sox jam session built from a studio audience of 35 to over 200, with dozens more clamoring to get in.

Patterned after a similar show at WFIL, Philadelphia, show is taking the place of the corner drugstore for town's teen-age crowd, who trek from all parts of the city, and nearby Maryland and Virginia, to ogle Sherm Butler, popular d.j., who emcees show; to huddle in noisy groups; to dance; and, lastly, to cheer their friends in the various contests which are part of show's side gimmicks.

At show caught, crowd was so big that much of the human interest side of the session was lost to TV audience. Hereafter, attendance is to be controlled via Sherm Butler Fan Clubs, so the spontaneous group shots will emerge in a less jampacked room. As it is, the camera, mounted on town's only Santer crane, uses typical Hollywood technique, complete with dolly and boom, to circulate in the crowd and pick up effective shots.

Format, at present, is a little jumbled, due largely to lack of time for so much material. This is, by nature, at least an hour's show, and plans are afoot to expand it to that, or more. Butler does a hep job of controlling the stimulated youngsters, and impression is that it is a well behaved, albeit ear-splitting, mob. The 14 to 18 years olds, go through their paces with utter lack of self consciousness and complete abandon.

Show features a terp special each day. At show caught, the "Hokey-Pokey" was dance-of-the-day, and a fine choice for home consumption because of its group aspects. There's generally a guest, in this case, the Aristocrats, a five-piece combo recruited from a local nitery. Then there's "roll call," with spotting of participants; giveaways in the form of candy bars tossed into crowd and disk gifts; a beauty contest; and a jitterbug contest. Home audience votes on the beauty title aspirants, but rest is all studio participation.

All in all, this makes for an unusually lively afternoon show, with possibilities of a public service angle—keeping the juves off the streets—tossed in. Direction is able, and camerawork fine. As show shakes itself down into a smoother, more relaxed formula, it should evolve as fun for home consumption, to match the fun the studio participants are obviously having. This is a natural for any sponsor with a product that has juve, or for that matter, general family appeal. *Flor.*

COKE TIME
With Eddie Fisher, Don Ameche, Axel Stordahl orch, guests
Director: Herb Sussan
Writer: Gordon Auchinloss
15 Mins., Wed., Fri., 7:30 p.m.
COCA-COLA
NBC-TV, from N.Y.
(D'Arcy)

One of the hottest names on wax for the past couple of years, despite his coincidental service in the U.S. Army, Eddie Fisher is being showcased in this neat two-a-week musical series bankrolled by Coca-Cola in its first regular plunge into TV. It's a perfect tieup for the soft drink company, since Fisher is a surefire salesman for the juve coke set.

There's nothing pretentious about this show. Much like the Perry Como TV'er for Chesterfield, this series spotlights Fisher's pipes plus those of a guest star. The gab is strictly secondary to the music, although the scripting could stand some sharpening. There's a tendency for some of the lines to be somewhat cute, instead of clever, and that slows down the pace.

On last Friday's (1) stanza, Fisher opened with his "Anytime" theme and segued into "Lady of Spain" via some travel chatter in connection with the RCA Victor singer's forthcoming trip to London for a Palladium date. The "Lady of Spain" number bowed in guest Anna Maria Alberghetti, who was in Castilian garb but delivered a familiar Italian air. That incongruity was probably not noticed by more than a few million dialers. Fisher and Miss Alberghetti teamed up on Irving Berlin's "You're Just In Love" and Fisher closed the show with his Victor click, "Outside of Heaven."

Plugs for Coca-Cola are worked in smoothly, with Fisher and Don Ameche handling the commercials. Ameche tends to be a bit overfriendly as host. Axel Stordahl cuts the show snappily.

Tapes of the TV shows are being rebroadcast over both the NBC and Mutual radio networks. *Herm.*

THROUGH THE CAMERA EYE
With Frank Sweeney, guests
Producer: Dick Von Albrecht
Director: Sheldon Cooper
30 Mins.; Wed., 8:30 p.m.
TV CAMERA CLUB
WGN-TV, Chicago
(Thomas Wainwright)

This is WGN-TV's latest contribution to the recent Chi trend in telecasting specialized subjects. Even though this program is beamed to a particular audience, it fails to explore the imaginative, educational potentialities of 30 minutes of photography. The result is a dry attempt at attracting viewer attention and subsequent participation in a "pose 'em and shoot" contest.

Frank Sweeney, as emcee, seems mildly interested in the goings-on. An intro consisting of a lengthy interview with the model contributes nothing but a slow start.

A guest photographer then appears and spells a few pointers on specialized camera work. Three amateur contestants query the expert and then pose the model according to their likings, and their resultant photos are entered in the studio contest. The guest-expert and a panel of three shutter specialists then adjudicate the contestanst work and merchandise awards are gifted the winner the following week.

Unfortunately, the program, which might have been designed to whet the appetite of the uninitiate camera—curious viewer, appeals solely to the photo fanatics. *Arne.*

THE FRIENDLY FIREMAN
With Dave Cameron
15 Mins.; Mon.-thru-Fri., 5 p.m.
Sustaining
WRGB-TV, Schenectady

Dave Cameron's new, catchilly-titled show for small children gives him two WRGB matinee blocks, and the station a solid 90 minutes of juvenile entertainment. General Electric Co. apparently believes in cultivating viewers young: it is wrapping Cameron, and Ralph Kanna, in the shrewdly merchandised "Breadtime Stories," and Bill Mulvey in the "Bronco Bill" (film) around NBC's "Howdy Doody."

In the latest offering, Cameron incorporates two features used on his earlier-afternoon program—a pair of puppets, and greetings to children who are ill. Snapshots of the youngsters are screened, as the puppets tab their names and wish them recovery.

New show, set in corner of a firehouse and apparently geared for kids up to seven, has exploitation possibilities. The second time viewed, Cameron spotlighted a local "Clean Up Parade," in which he was to appear. He might add to program a lighter, brighter touch; should check on pronunciations of area towns. *Jerg.*

JOHN DERR—SPORTS
Writer-producer-director: Derr
15 Mins.; Sun., 10:45 p.m.
Sustaining
CBS, from N. Y.

This 15-minute weekly sportscast should satisfy those interested in athletics. John Derr, CBS-AM sports director, handles the spieling which on initial show Sunday (3) included a rundown of baseball scores, an appraisal of the Kentucky Derby results, some golfing gab and comments on an interview he had with Branch Rickey, owner of the Pittsburgh Pirates.

Contents of program were diversified enough to please most sports fans. However, Derr's style in his report on the Rickey interview failed to hit home. Idea of changing his voice when quoting the Pirates' manager, apparently done to emphasize the fact that the statement was a direct quote, didn't register too strongly. *Jess.*

KANSAS CITY BLUES
With Larry Ray, John Gibson
MUEHLEBACH BREWING CO.
WHB, Kansas City

Baseball broadcasts are largely taken for granted by now, but the package involving the broadcasts of the Kansas City Blues American Assn. schedule is one of the best evidences that radio hasn't lost its power. Package, underwritten for the fourth year by Muehlebach Brewing Co. on WHB, is one of the largest in broadcasting hereabouts, with a $70,000 tag on it.

As in the past, deal calls for gameside play-by-play reports when team is at home, with the game recreated from the ticker for the away games. And again, as in the past seven years, Larry Ray is at the mike and vet John Gibson at the ticker.

The setup is pretty much a reprise on what it has been for many years, indicating that the WHB-Ray-Gibson version of the games is thoroughly acceptable to fans hereabouts. By his handling of these games, and other sports events in the area, Ray has come to be one of the leading sportscasters in the midwest. He upholds that position with an up-to-date store of statistics, keen perception of the game and ability to carry it on to the listeners, as listener ratings will attest. *Quin.*

THE WGY TRAVELER
With Enoch Squires
15 Mins.; Mon.-thru-Fri., 2:45 p.m.
Sustaining
WGY, Schenectady

WGY, which has consistently kept the regional and small-community touch in 30 years of broadcasting, is presenting a new program to emphasize this. It features Enoch Squires, veteran radio and newspaper man, in tales of unusual folks within the General Electric station's listening area. An elaborate air and press teaser campaign preceded Squires' debut as "The WGY Traveler." The onetime vagrant is understood to have done somewhat similar programs elsewhere.

It is a quick, chatty, offbeat block, whose strongest appeal probably lies with older and smalltown dialers. Squires emphasizes the virtues of the simple life and the individual character, giving some of his stories a moralistic or editorial tinge. He seemed, in the sketch of a sprightly 9-year-old Lake Placid mountaineer, to load it slightly against "city sports." Squires' tale about "Mother Lavender" came across well. *Jaco.*

MUSICAL MEMORIES
With Pete Stevenson
15 Mins.; Mon.-thru-Fri., 1:15 p.m.
EMPIRE MARKETS
WPTR, Albany

New small-budgeter comes over the air breezily and briskly, if a bit loudly, under the sure guidance of Pete Stevenson, recent addition to WPTR staff. Transcribed tunes of a particular year are featured on each broadcast, and a telephone call is made to a home for identification of the "Souvenir" number. Quiz is double-pronged. Contestant is also asked to name the item currently feature displayed by the supermarket chain. Payoff is a basket of groceries valued at $6.

Program is listenable; it might be more so, for some listeners at least, if the volume were slightly reduced and Stevenson's tone took on a quieter, more intimate tinge. *Jaco.*

Dayton—WLW-D, which has been operating on Chahel 5 since its beginning March 15, 1949, changed to Channel 2, April 27. Later in the Summer, WLW-D will increase its power to 100,000 watts.

Radio Follow-Up

Frank Parker, singer on the Arthur Godfrey radio and television shows, celebrated his 50th birthday on the CBS simulcast of "Arthur Godfrey Time" Wednesday (29). Parker expressed the wish that Godfrey "would be back with us sooner than expected" from his impending operation. Parker commented that the association with Godfrey shows "is the highlight of my career."

Godfrey, who will be 50 Aug. 31, said the schedule called for him to be at his Virginia home by that time; he hoped the cast "will come down to see me that day." The CBS star explained that his hospitalization—for "new hip"—will run eight weeks; that he will be able to receive visitors after the fifth week. Godfrey added, half kidding and half in earnest, that he will be "watching the program closely" and will "have nothing else to do." *Jaco.*

SPORTS ROUNDUP
With Roy Shudt, Hank Maloy, others
15 Mins.; Mon. thru Fri., 6:15 p.m.
MOBILGAS
WTRY, Troy

Roy Shudt, veteran sportscaster and former Troy sports writer, presents a listenable program for a new sponsor. Announcer Hank Maloy supplements with local and wire service stories when Shudt is out of town on race-casting assignments. First week of present series featured tapes of interviews which Shudt made in Florida. Ralph Kiner, Pittsburgh home-run hitter, who started his professional career in Albany, led off. Billy Harrell, Troy boy, former Siena College baseball-basketball star and now a member of Cleveland's Reading Eastern league team, followed. An on-spot exchange with a Florida alligator farm team pivoted the third origination.

Fourth program held particular appeal: interviews with Jack Burns, manager of the Albany E. L. club; Charley Young, sports editor of the' Knickerbocker News, and an excellent broadcaster; Dick Walsh, s.e. of The Times-Union; Kerby Farrell, Reading manager, and several Albany players.

Shudt probably can not be expected to match consistently that group, but digging will find reasonable number of interesting guests. Wide experience gives him alertness in questioning and poise in commentating; acquaintance with sports celebrities as well as local people stands him in good stead. Voice is clear and laughter is infectious, while writing style is sufficient. Some of the so-called feature stories may seem too pat. Maloy, strong though slightly throaty of voice, is a competent mikeman. Commercials do not run overboard. *Jaco.*

Logjam

Continued from page 24

been easier to continue "Secretary" on CBS and slot "Your Play Time" for "Your Hit Parade." But this gives the sponsor a chance to weigh the effect of one show in another time, on another network. Probably other sponsors as well are in the experimental mood, and are deliberating their choices carefully.

At NBC, one piece of upbeat news is the summer continuance of Revere with "Meet the Press." However, there are wide sponsor gaps to be filled for the summer—among them replacements for "Mr. Peepers," with Reynolds Metals taking an eight-week hiatus; "The Doctor," with Procter & Gamble taking eight weeks; "The Voice of Firestone," "T Men in Action," and the first half of the Milton Berle hour ("Break the Bank" is set for the second half).

Meanwhile, NBC has put out a booklet on a summer success story, in which it's pointed out that (1) total national TV audience is at least 33% larger than last summer, (2) millions more homes (some in new markets) are watching an average of almost four hours daily, (3) there is improved coverage by many NBC-TV affiliates, and (4) sizable savings in time costs can be gained through NBC-TV's 52-week discount, equivalent to a 40% reduction for the 13 summer weeks.

Booklet is intended as a shot in the arm, which both nets agree the 1953 summer situation needs.

SPORTS QUIZ WITH THE EXPERTS
With Sam Molen, Jim Burke, Ernie Mehl, Skipper Patrick, guests
30 Mins., Wed., 7 p.m.
THEO. HAMM BREWING CO.
KMBC-KFRM, Kansas City
(Campbell-Mithun)

There's plenty of room on the program schedules of radio and TV stations out this way for a good sports program outside the realm of straight sports news or play-by-play broadcasts. Sam Molen, sports director of KMBC-KFRM, has come up with a welcome entry and already is developing a following among sports fans here.

Show provides a panel of experts who are given cues by which they might identify a sports personality, event, record, important dates, etc. Molen assays the role of quizmaster, with Jim Burke of the studio special events department as his righthand man. For the four-man panel, Molen calls on top men in the field, including Ernie Mehl, sports editor of the Kansas City Star; Skipper Patrick, sports editor of the southwest division of the Associated Press, as regulars, and Joe Kuhel, former major leaguer and one-time Kansas City Blues manager, or Parke Carroll, present Blues general manager, or a sports figure of similar standing, as the third member.

As show is now being done, it's no snap for the experts, the cues being genuine toughies. Yet when an expert misses, there seems to be little trouble finding the correct answer from the audience with but a few tries, indicating the widespread interest in sports among all men. Show is ably handled by Molen and Burke; provides some widely-known, lively experts, and should be a great boon to selling beer for Hamm's here this summer (the brand, incidentally, also sponsors Molen on sports newscasts). Half-hour session is one of the larger sport packages to be sold here recently. *Quin.*

MY BROTHER'S KEEPER
With Ed Viehman, Cedric Adams, Lawrence Davidson, others
Producer-director-writer: Viehman
30 Mins.; Thurs. (30), 9:30 p.m.
WCCO, Minneapolis

Gripping drama, stirring sacred music and song and engrossing narrative, skillfully blended, made "My Brother's Keeper" an inspiring and factual radio presentation of a story of what man can do for his fellow man. It effectively launched the annual Jewish Federation Appeals in Minneapolis, St. Paul and Duluth.

A highly professional job, the show reflected great credit on producer-director-writer Ed Viehman, a WCCO staffer, and all others who played a part in its preparation and performance as well as to the CBS station which donated the time, and its personnel for the good cause. Affording entertainment as well as being informative, it carried the Federation message to the public in a most praiseworthy fashion.

With Cantor Lawrence Davidson's thrilling singing or moving instrumental music frequently employed to embellish the intended mood, various phases of Federation activities were dramatized, the roles being commendably acted by a locally recruited cast. Also, out of the mouths of a number of displaced, ailing, aged and poor persons, dialers heard first hand how Federation agencies brought light into dark lives. Intermittently, Viehman, ace WCCO staffer Cedric Adams and Federation officials traced the Federation's history, detailed accomplishments and explained the drive. *Rees.*

TV Set Output

Continued from page 1

year, if not 10,000,000, is practically a sure thing.

The first-quarter output this year was nearly 1,000,000 sets higher than the production during the same period of 1952, and also exceeded the previous record first-quarter turnout of 2,200,000 sets in 1951, according to the Radio-TV Manufactures Assn.

Prospects that radio production this year will be the highest in five years is also seen from the RTMA quarterly report. Output of radios during the period totaled 3,834,000 sets, which is at the rate of 15,000,000 sets annually. The industry has not produced this many sets since 1948, when production hit 16,000,000 units.

Quarterly report shows no improvement in the FM picture. Radios with FM reception manufactured in the three-month period totaled only 50,701 units, plus 23,771 TV receivers with FM facilities. At this rate, the year's FM output will hardly equal one week's AM set production.

From the Production Centres

IN NEW YORK CITY . . .

Sam Kaufman, of the NBC press department, will write the radio-television resume for the 1954 edition of Collier's Encyclopedia for the fourth straight year . . . **Herb Sheldon** to emcee the Artists Equity Ball at the Hotel Astor, May 15 . . . **Jeanne Sorel** wound up a run on the CBS soaper "Aunt Jenny." . . . Key excerpts from the campaign addresses of **Adlai Stevenson** have been edited and narrated by NBC commentator **James Fleming** and will be released in an album May 15 by RCA Victor. Album will be titled "Adlai Stevenson Speaks." . . . WWRL signed a mutual promotion agreement with the N. Y. Staats-Zeitung, German-language daily newspaper. **Edith Dick**, station manager, advises that WWRL now has tieups with more than a dozen foreign-language papers.

Jean Hersholt ("Dr. Christian") due in town today (6) for a six-week visit . . . **Daniel J. Vilardi** has joined George F. Foley, Inc., as eastern sales manager of its film department . . . **Helen J. Sioussat**, CBS Radio talks director, cited for outstanding service to Crusade for Freedom . . . **Red Barber** profiled in the current Cosmopolitan . . . **Kenneth (Larry) Lowenstein**, former publicity director for WINS, N. Y., has been appointed assistant publicity director of Benton & Bowles. He will assist director **Dick Bellamy** . . . **Stan Freeman**, composer-pianist, who is on NBC five mornings a week from 6 to 8:30 a. m. on the Gene Raeburn Show, and who has his own disk jockey show from 10.30 to 10.45 a. m. Monday through Friday, is now doubling into the Blue Angel, N. Y., nightly, getting little sleep.

Mutual commentator **Henry Gladstone** returned from a month's broadcasting junket in Europe . . . **Ted Brown**, WMGM early morning deejay, and his wife **Rhoda**, address the alumnae of the Advertising and Selling course of the Advertising Club today (Wed.) . . . WHLI, Hempstead, offering a radio course in boat piloting . . . **Sam Taub**, WMGM sportscaster, elected first veepee of the Sports Broadcasters Assn. . . . Hicks & Greist agency moving its radio-TV department to new quarters in the Graybar Bldg. . . . WOR commentator **Fred Vandeventer's** Sunday newscasts air a half-hour earlier for the month of May . . . Deejay **Bill Silbert** writing material with scenarist **Marvin Wald** for the Berkshire Country Club's Decoration Day show . . . **Renzo Cesana**, "The Continental," waxed his second album for Columbia.

Robert Mackall, onetime program manager at WFMJ, Youngstown, joining Public Relations Management Corp. as an account exec following his discharge from the Army, where he served at First Army public relations headquarters and as Fourth Army Radio & TV officer . . . **Martha Deane** originating her WOR broadcasts this week from Abraham & Straus department store in Brooklyn . . . **Henry Barnard** appeared on "My True Story" and "The Adventurer" on WABC last week . . . **Fred B. Cole**, celebrating the seventh anni of his "Carnival of Music" on WHDH, Boston, threw a cocktail party Monday (4) in N. Y. at the Park Sheraton . . . **Stan Pat**, music director of WTNJ, Trenton, who also operates a theatrical agency in N. Y., signed songstress **Nancy Steele** to a personal management pact. She sings on the nightly "Bill Silbert Show" on WABD . . . **Thomas P. Reilly**, formerly with Ted Bates agency, has joined the media department of Foote, Cone & Belding, N. Y.

Frank Brieff, New Haven Symphony Orchestra maestro, will conduct the NBC Summer Symphony Orchestra in two programs May 9 and 16, his first appearance as director of the NBC, in which he played viola for many years. Orch takes its annual vacation the next two weeks.

James C. Douglass has been appointed to newly-created post of director of radio and television at Ted Bates & Co. He was with Erwin Wasey & Co., as vice-president in charge of radio and television . . **Leonard Meyers**, music editor of the NBC Press Dept., will leave for Europe Saturday (9) for a two-month visit. He will spent most of the time in Italy, where he expects to visit Toscanini and Cantelli, NBC's conductors. He also will send articles to several music ipiblications here.

Seymor Siegel, director of WNYC, N. Y., returned Sunday (3) from Paris, where he spent a week as U. S. rep to the International University of the Air. Twenty-four countries were repped there . . . **John J. Conway, Jr.**, with NBC in New York, will marry Joan Mary Dollard, of Albany, June 13.

Galen Drake given distinguished service award from National Assn. of Mental Health . . . **Homer Fickett, Ed Byron** and **Doris Quinlan** spoke on radio acting before American Theatre Wing group last Monday (4) . . . **Jim Campbell**, ex-WBBM staffer, joined CBS Radio announcing staff.

Joe Hasel of NBC has been elected president of Sports Broadcasters, succeeding **Don Dunphy** of ABC. The new vice-presidents are **Sam Taub**, fight announcer of WMGM, and **Guy Lebow**, of WPIX. **Len Dillon**, of WFAS, is secretary, with **Bob Allison**, of Voice of America, secretary . . . **Jim Campbell**, free-lancing in Chicago—doing acting, announcing and narrating—for the past three years, has just started on the CBS TV-AM announcing staff in New York.

IN CHICAGO . . .

The WBBM all-night disk jockey show with **Jay Andres** will feature light classics and few pops . . . **Frank McGivern** setting up his own shop . . . ABC flack **Ell Henry** returned to his office following his operation at Elmhurst Memorial Hospital . . . New assistant general manager at Zenith Radio Distributing Corp. is **Thomas B. Stone** . . . **Jack Kilpatrick** added to the ABC Central Division ad staff. He replaces **Gene DaDan**, who has gone to Michigan to announce on a local . . . **Rober J. Ross**, of Olian & Bronner, has landed the United Packers-Red Crown account . . . "WBBM Was There" moves to a mid-day slot on Sundays . . . Keystone Broadcasting System has added 12 new affiliates in the south and midwest . . . Fairbanks-Morse to bankroll the WMAQ "The Nation's business." . . . WBBM's **John Harrington** has picked up three new sponsors for his news-sportscasts . . . **Betty Turak**, ex-WWCA, Gary, replacing **Joan Sheridan**, of WIND continuity . . . **Fahey Flynn** moderating the Chi Jaycees "Traffic Safety Luncheon."

WIND's new librarian is **Evelyn Aron** . . . **George Stone's** sustaining "Promenade Concert" moved up a half-hour to make room for WMAQ's "Faces in the Window" . . . **George Cook** joins WIND's "Bright and Blue" show . . . **Patrick O'Riley**, WBBM staffer, to do the oldies on a Monday quarter-hour titled "O'Riley Remembers," bankrolled by Morris B. Sachs . . . **Clifton Utley** to newsgab a five-minute strip in the WMAQ 9:30 p. m. slot . . . WIND issues its first new rate card in 3½ years June 1 . . . **Bergen Evans** to do an English "Down You Go" via BBC on June 18.

IN PHILADELPHIA . . .

The **Benedict Gimbel, Jrs.** (he's president of WIP), are on a Hollywood vacation . . . **Edward A. W. Smith**, formerly with Edward Lamb Enterprises, at WIKK, Erie, Pa., has joined the sales staff at WIP . . . Sportscaster **Herb Carneal**, former sports director at WSPR, Springfield, Mass., has joined the KYW staff (4), to start a new five-minute weekday series featuring tops sports story of the day . . . WFIL-TV's "Science is Fun" program, regular Wednesday feature of station's "School Show" series, received certificate of merit from the New Jersey Science

(Continued on page 34)

TV Weapon For Attack, Defense

Hollywood, May 5.

Television has been developed as a potent defense weapon, and may be used in combat warfare. This was disclosed here by Lieut. Col. Mel Williamson, former Hollywood TV producer, now in command of a video production squadron of the U. S. Air Force Photographic and Charting Service, stationed at Burbank, and adapting commercial TV to meet military requirements.

Colonel Williamson said another Air Force branch, the Research and Development Command, is now working on a number of projects involving video, such as use of TV in guided missiles and rockets, enabling Air Force to eye stratospheric altitude never before seen by man.

Unit under Colonel Williamson's command has found a number of uses for TV, including tactical applications; use in psychological warfare, rapid process (40-second) production of kines; kine revision of outdated pix; supplement to public info activities; testing and instrumentation photography; advise staff officers in TV techniques; mass training, indoctrination, medical studies, training for technical units, combat crews, reserves, and other members of the services.

Operational only since January, the unit has found one of its most effective uses in the dissemination of weather info for pilots. At a recent test at Hamilton Field, unit set up its own microwave to the various jet squadrons in the area, and televised weather data to the pilots as they were about to take off, with pilots able to ask questions of the weatherman in the closed circuit relay. It's estimated this method saved a half-hour in getting the all-important data to the airmen, but Colonel Williamson points out even if only seconds were saved this would be vitally important in event of an enemy attack. This one use alone, officers aver, more than compensates for the $321,000 the mobile units cost.

TV has also been used in nose of robot panes; is used to guide missiles and rockets; in drone planes, and may be used for reconnaissance.

As more units are constructed, it's planned to scatter them around the country, and utilize them principally for training purposes. When and if TV will actually be used in combat warfare is a matter cloaked under security regulations.

Colonel Williamson was formerly a producer at KTTV, and produced "Pantomime Quiz" with Mike Stokey.

Weldon, Wallace to Sub On Leonard's WCBS Shows

Bill Leonard of WCBS and WCBS-TV, N. Y., is off to Europe for a one-month vacation this week.

While he's away Martin Weldon, of his "This Is New York" staff will substitute on the Monday-through-Saturday radio show. Weldon, who produces and is a baseball reporter on the "Little League Baseball School" program on WCBS-TV, also has a new radio series starting this Saturday (9). It's called "Port Parade," aired at 10:15 a. m., and is an exploration of Gotham as the largest seaport in the world. Show is taped and done in cooperation with the Port of N. Y. Authority.

Mike Wallace will sub for Leonard in the latter's news feature spot on the tele "Six O'Clock Report," beginning today (6).

Muncie TV'er Bowing

Muncie, Ind., May 5.

WLBC-TV, Channel 49, Muncie, started airing test pattern 10 hours daily Thursday (30). It will telecast regular programs starting 8 p.m. Friday (8). Affiliation agreements have been signed with CBS-TV, NBC-TV, ABC-United Paramount and DuMont television network for coverage of a 500,000 population area.

First-day reception reports indicate good to excellent reception 50 miles away, in Indianapolis, Kokomo, Buffton, New Castle, Anderson, Marion and other points. Muncie is first city in Indiana with AM (WLBC), FM (WMUN) and TV service.

Vancouver Will Get Its Coronation Pix Via U.S. Tele Due to CBC Snarl

Vancouver, May 5.

This third largest city in one of the British Commonwealth's largest countries will see the crowning of an English queen, filmed by a Canadian crew, through the courtesy of a U. S. television outlet.

The international muddle is the latest result of Canadian government TV policy that forbids the establishment of private TV outlets in major centres until the government-controlled Canadian Broadcasting Corp. sets up the first station.

So far, only Toronto and Montreal have CBC-TV, with Winnipeg next on the list and Vancouver scheduled for next September, if the CBC can find a transmitter site.

Public and press outcry against government reluctance to grant a private license here has led to the unique arrangements to bring the Coronation to Vancouver and neighboring Victoria viewers.

Rogan Jones, who is in the process of completing KVOS-TV in Bellingham, Wash., 55 miles south of here, said last week (30) that his station will broadcast both U. S. and Canadian films of the June 2 pageantry. Having been approached by CBC officials, Jones announced he would broadcast the full CBC Coronation film June 3.

Until the Bellingham station goes into operation, Vancouver setowners must depend on freak reception of KING-TV, Seattle, 155 miles south. Fringe area reception has been available only in higher areas of both Vancouver and Victoria.

Three Vancouver radio station operators have applied to the CBC for permission to build TV stations here, but their requests have been turned down repeatedly. Vancouver radio men have been leaders in the campaign of the Canadian Assn. of Broadcasters to end CBC control of TV.

1ST KAYCEE UHF TV'ER SET TO PREEM IN JUNE

Kansas City, May 5.

Telecasts of town's second TV station, KCTY, and first ultra-high outlet, will begin here in June, according to announcement by Empire Coil Co., New Rochelle, N.Y., the license holder.

Station personnel will include John Kinsella, commercial manager, formerly sales manager for WXEL; Richard Ostrander, program director, formerly program director for WKRC-TV, Cincinnati; Robert Artman, chief engineer, formerly with ABC and Ellen Barker, office manager, formerly with R. J. Potts-Calkins & Holden agency here. R. G. Freeman, Empire vice-president, is here from the homeoffice supervising the organizing and installation of equipment and other details.

KCTY will be the fifth station for Empire Coil, which has UHF in Portland, Ore., and VHF stations in Cleveland, Denver and Indianapolis. KCTY has Channel 25 and one-kw power.

Big 10 Could Lose Illinois U. in Proposed State Bill

Chicago, May 5.

The latest teevee bill to find its way into the hopper of the Illinois State Legislature is one that would in effect eliminate the U. of Illinois from Big 10 competition, if passed.

The legislation contends that no state tax-supported educational institution could refuse to televise Illinois sports events if such telecasts would be gratis to the institution. Consequently, the U. of I. would be compelled to telecast its games if some sponsor would bankroll the events. This would be contrary to the Big 10 arrangement prohibiting such unlimited telecasting. The university might therefore be dropped from the conference.

Doug Mills, Illinois' athletic director, said that if the bill is passed "perhaps the legislators could schedule games for us with Canadian, Mexican or Hawaiian teams."

McCANN'S 5-YEAR WOR PACT COULD NET 500G

Alfred and Dora McCann, WOR, N. Y., food and nutrition experts, this week signed a five-year pact with the Mutual flagship that could net them $100,000 a year, depending on sponsorship status of their shows. Pair start a new four-days-weekly 15-minute afternoon stint next week, in addition to their cross-the-board morning half-hour and their once-weekly 15-minuter.

New program will have the husband-and-wife team discussing all phases of household problems. Morning show is a food discussion, as is the Thursday afternoon segment.

McCann started with WOR, 22 years ago, succeeding his father, the late Alfred W. McCann, Sr., who inaugurated the "Pure Food Hour." Program was renamed "The McCanns at Home" following decision in 1947 by the couple to originate it from their home and extend the scope of the show.

Int'l Market Still Radio, With Tele 3 Yrs. Off: Towers

The international broadcasting market is still mostly radio, with television three or four years off from showing a profit. So says Harry Towers, head of the Towers of London organization (with 20 companies throughout the world), largest international distributor of transcribed programs.

Towers's business, estimated at $1,000,000 annual gross, is 99.9% radio, he says, and most of it is in the English-speaking countries. "When and if there is commercial television in England—and in Australia, where there is no TV at all—then the market will open up," Towers says. The British businessman, who returned to England this week, had stopped off at New York at the end of a six-week tour of the Far East.

In television, he says, "dubbing for foreign countries sometimes is more expensive than the product warrants." He envisions eventually that dialog sheets, for reading abroad, will be sent along with telefilm prints. Actors will read the lines and not worry about lip movement on the screen.

While in New York, Towers, who sold blocks of radio transcribers to Australia and New Zealand, also concluded several pieces of American business, among them sales of his own British productions.

He sold (1) "The Adventures of the Scarlet Pimpernel" to NBC for the summer; (2) sold "Horatio Hornblower," starring Michael Redgrave, to ABC for summer and fall runs on the "Playhouse"; (3) arranged for Joseph Cotten to start this summer an English transcriber based on Eric Ambler's thriller "Journey Into Fear," and (4) started last week, in Ottawa, a new radio series, "The Queen's Men," on authentic case histories of the Royal Canadian Mounted Police, for which he is negotiating a network deal.

A pilot film of "Queen's Men" will be shot next month in Canada, when Towers returns after the Coronation on one of his frequent (every six weeks) trans-Atlantic visits.

Special WNBT Broadcast To Test Real Estate Sale

A test of tele selling power, and particularly that of WNBT, N. Y., will be tried when the New York NBC flagship does a remote from a General Electric "Wonder House" in Hartsdale, N. Y., Saturday, May 23 (from 5 to 5:30 p.m.).

House is completely GE equipped, from air-conditioning to dishwasher, and is a three-bedroom affair selling for $23,000. Site is to be a Westchester County development. GE has 11 such "Wonder Houses" around the country.

There will be no advertising of the house except on the special broadcast by WNBT. Idea is to see how many queries and orders will come from the tele broadcast. If successful, it may start a new real-estate selling pattern.

Texas Station Offers 50G, Plus Staff, to Aid Educ'l TV Setup

San Antonio, May 5.

An offer of $10,000 per year for a minimum of five years toward the operating costs of an educational TV station here was made by H. A. L. Halff, prez of WOAI and WOAI-TV, on behalf of his stations.

The offer was accepted by the San Antonio Council for Educational Television at an organizational meeting held Friday (29), when it was decided to file an application with the FCC for Channel 9 within the next 30 days. W. W. Jackson, vice-chairman of the state Board of Education, is chairman of the council, which is composed of educational, scientific and research institutions.

In making the offer, Halff also volunteered the services of WOAI-TV staff members in advising and otherwise assisting the council in the establishment of the proposed station.

The council also received an offer of surplus equipment from KEYL-TV and of free legal services by C. Stanel Banks, Sr., and R. D. O'Callaghan, local attorneys. O'Callaghan is a former general counsel of Radio Corp. of America.

Five-Year New Orleans Pledge

New Orleans, May 5.

A five-year financial guarantee towards operating costs of an educational tele station here was voted Friday night (1) by the Orleans Parish School Board.

The board, originally prime movers in the plan to secure channel 8 (VHF) for educational use, thus became the first institution hereabouts to guarantee financial backing for the proposed station.

No exact amount of money was promised by the board for maintenance of the facility, estimated to cost $125,000 a year to maintain after initial construction costs of about $300,000.

All educational institutions and various cultural groups in the city are being asked to help underwrite the maintenance cost of the station.

A citizens TV committee is attempting to get pledges from all of them this month, since the FCC has placed a deadline of June 1 on applications for available educational TV channels.

Acting Supt. O. Perry Walker told the board that the citizen-led committee has already secured $10,000 in pledges from private sources toward construction costs of the station, and that the committee was sure the rest of the money could be raised.

Of the construction cost, $100,000 will be provided by the Ford Foundation if the community raises the other $200,000, Walker said.

Banker William Fischer heads the committee seeking to raise the funds for the educational station.

NBC Preps Exploitation Stunts on Coronation

NBC is unwrapping a special bag of exploitation stunts on its radio-television coverage, sponsored by General Motors, of Queen Elizabeth's Coronation, Tuesday, June 2.

Series of postcards, signed by Romney Wheeler, the web's London bureau chief, will hit the desks of some 350 editors of the trade and general press, with first one, of Buckingham Palace, in last week.

A study guide on the Coronation, collated by Stanley A. Applegate of the National Education Assn., is being distributed this week by NBC affiliate stations to schools throughout the nation. Later distribution than CBS-TV's study guide is figured to keep NBC-TV coverage prominently in school children's eyes before the big day.

Besides gaining cooperation of The English Speaking Union of the U. S., the Newcomen Society in North America, and the British Information Service in working with affiliate stations on advance exploitation, NBC also will unveil next week (15) a two-thirds life-size, seven-ton replica of the Coronation coach in Rockefeller Plaza, New York City. The exhibit, coach and horses will take up 90 feet of space.

Minn. Solons Adjourn Without Action On Educ'l TV Proposal

Minneapolis, May 5.

Despite the fact that leading civic and business groups and many of the state's prominent citizens urged the project, the proposed educational TV network, under University of Minnesota operation, is virtually dead for at least two years in consequence of the state legislature's refusal to make the requested $2,192,000 appropriation to get it started.

Adjourning without taking favorable action, the legislature in effect is leaving the matter up to the next lawmaking body, which convenes in 1955.

However, in the hope that it would influence the FCC to extend channel reservations beyond June 2 and the state could qualify for a $100,000 grant from the Ford Foundation, the solons did vote a $200,000 appropriation.

Sponsors sought the $2,192,000 for the immediate construction and operation of three stations. Plans called for the eventual expenditure of more than $5,000,000 for an entire network of TV stations throughout the state.

AFTRA's 13G Year's Loss

Hollywood, May 5.

Net loss of more than $13,000 for year ended Jan. 31 was reported by AFTRA, but exec secretary Claude McCue emphasized that while the loss was of "grave concern," it's not necessarily a crisis for the union. He explained that income doesn't include local dues hike effective last Feb. 1.

Separate report for AFTRA local before merger with TVA last October showed serious decline in revenue to extent where sans merger AFRA would have needed much higher dues. McCue says AFTRA has surplus to offset continuing losses caused by higher operating costs, etc., and hinted there may be need for further dues hike.

KTYL-TV's Pubservice

Phoenix, May 5.

KTYL-TV, Channel 12, covering Phoenix and Central Arizona, made its air debut Saturday (2) with a 17-hour benefit show, "Celebrity Parade for Cerebral Palsy," for the Cerebral Palsy Foundation of Central Arizona.

The all-night telethon had Vincent Price as master of ceremonies, assisted bly Warren Hull and Jane Pickens.

YOUNG'S 'FATHER' RADIO SERIES INTO VIDPIX

Hollywood, May 5.

Robert Young's radio series, "Father Knows Best," makes the transition to television via vidpix next season.

Exec producer Eugene B. Rodney will offer the tele version to General Foods, AM sponsor. Understood U. S. Steel and Prudential Insurance also are being offered the package. Plans are to can the vidpix by July 31, since Young reports for a theatrical film, "1600 Pennsylvania Ave.," in August.

Wick Into Vidpix Field With Brit. Crime Series

Charles Wick last week extended his efforts from personal management into the vidpix field with the acquisition of American television rights to "Fabian of Scotland Yard," series of half-hour films being produced in England for theatrical distribution by Anthony Beauchamp.

Series is based on the cases solved by Robert Fabian, retired superintendant of the British police agency, and on a book of those cases. Wick, in the field of personal management, reps, among others, Sarah Churchill, Beauchamp's wife.

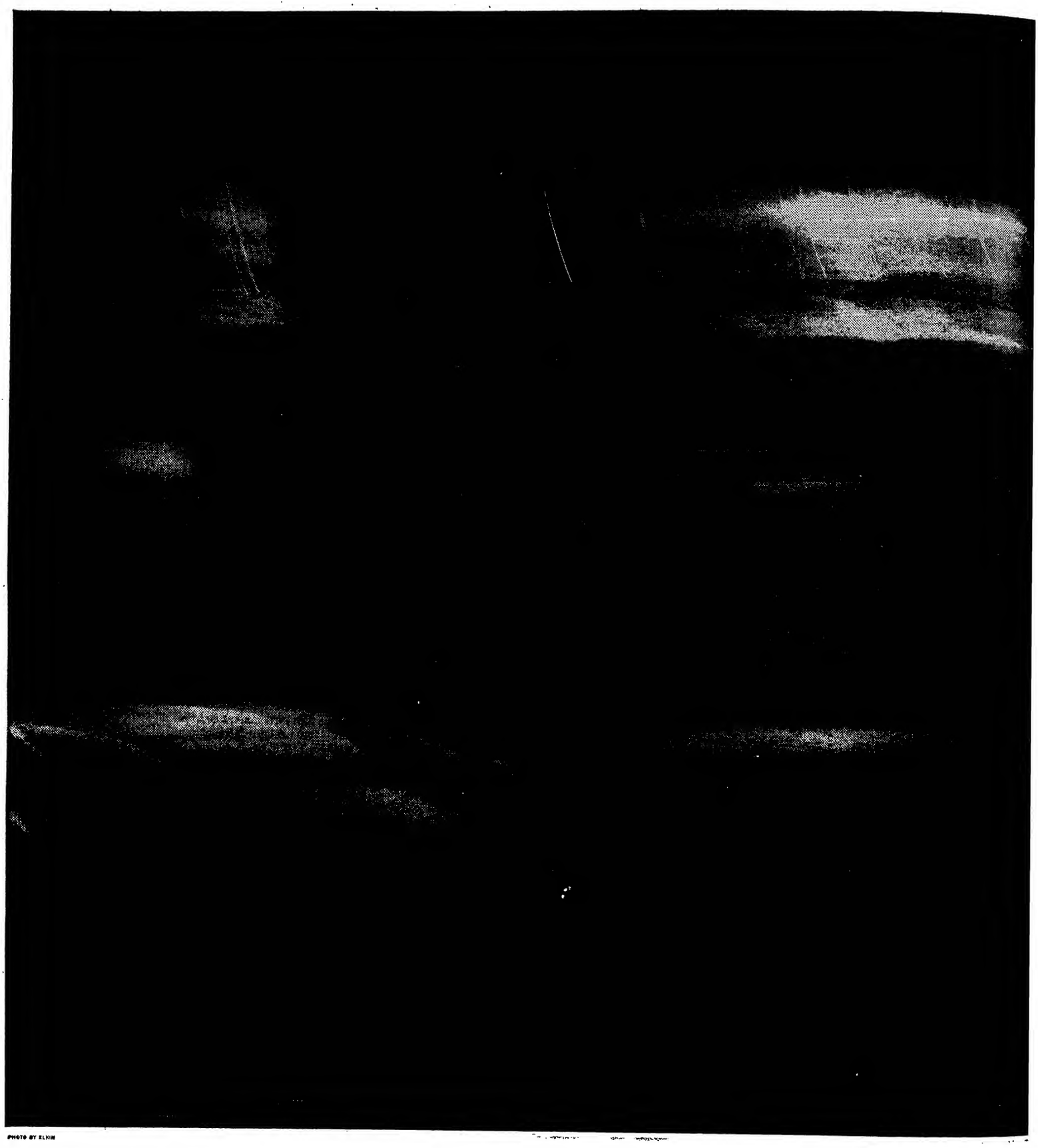


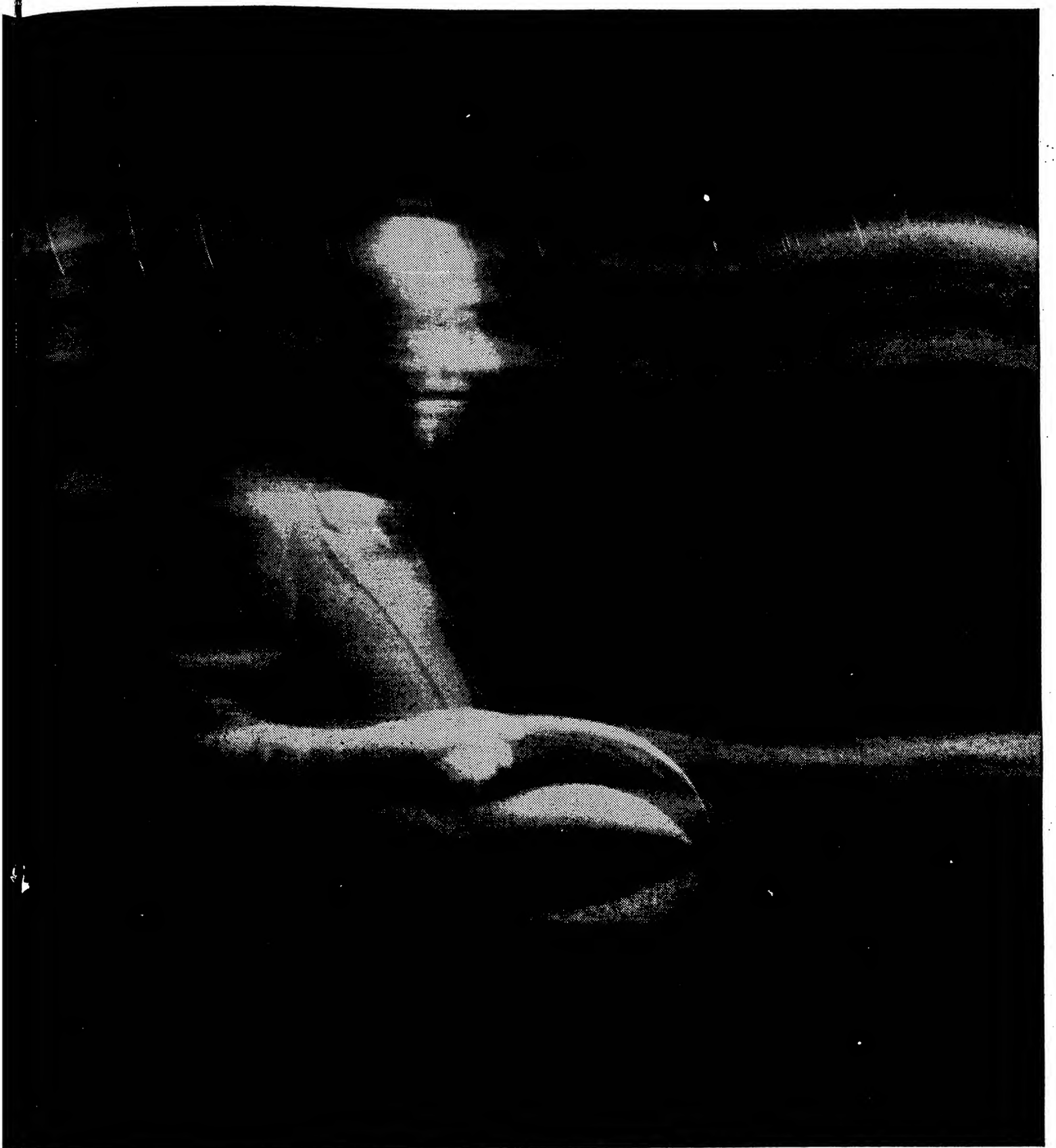
PHOTO BY ELKIN

Talk about radio-*activity* . . .

Man alive! Galen Drake (blur, above) is so supercharged with it he clicks wherever he goes. And he goes practically everywhere, with the speed of sound.

Just recently, for example, he broke all records by making personal appearances at seven Long Island supermarkets in a single afternoon. (He would've done better, too, except that he spent the morning helping out at a cooking school over in New Jersey.)

Betweentimes, he's on the air seven days out of seven—5 hours and 35 minutes a week—on WCBS Radio and on the CBS Radio Network.



In addition, he runs a full-scale Housewives' Protective League merchandising program which whisks him up, down and across the WCBS area at a breathtaking pace.

Air time or spare time, Galen Drake's trade is talk. Day in and day out . . . in neighborhood stores and supermarkets, at club groups and luncheons . . . he's talking and selling for his 21 current sponsors with a friendly, fluent ease that *attracts* people and causes them to buy at his word.

As American Trailways puts it: "Galen Drake's commercials are the best we ever heard."

Burnham & Morrill (B&M Baked Beans) says: "He's our star salesman!" Another advertiser goes further: "The proof is in dollars and cents. Galen is the biggest bargain we ever had!"

An average of 2,000 fan letters a week proves his popularity, too. So does his total of 2,212,670 listener-impressions per week in the WCBS intense service area alone.

Like to put some zip in your advertising? Give us a buzz about Galen Drake—man *alive!*

NEW YORK · CBS OWNED · 880 KC **WCBS**
REPRESENTED BY CBS RADIO SPOT SALES

**Wondering how he really looks? It took high-speed photography to catch Galen, but here he is!*

Fee-TV Blast

Continued from page 25

Zenith, did. Major studios reluctantly released to McDonald films more than two years old, which had already completed their first, second and third theatre runs.

The film studios, though, have since done a double-take in their attitude toward fee-TV — after McDonald tabulated for them results of the Phonevision test as analyzed by U. of Chicago's National Opinion Research Centre. On the average, each family patronized Phonevision 1.75 times a week (which is about 3½ times their average attendance at film houses), and 82% had not seen the pix during their three theatre runs.

Gold Mine?

For the benefit of the majors who have been hoarding their films from standard, sponsored TV, McDonald points out, "Our total Phonevision boxoffice for the Chicago test period was $6,750—an average of $22.50 per family for three months, or $1.73 per week. If this overall average is projected against an audience of, conservatively, 10,000,000 TV setowners, the producers' average net return per picture would be $1,250,000."

Yet motion picture producers who see a cashbox-TV goldmine glowing in the sky are obviously over-optimistic if they expect to strike it rich immediately. In February, 1952, Zenith became the first fee-TV proponent to petition the FCC for hearings that would establish Phonevision on a commercial basis. In the interim, it has ballyhooed its 16m film, "Zenith Presents Phonevision," before hundreds of influential groups, like the National Collegiate Athletic Assn. and the Radio & TV Manufacturers Assn. It has also helped set up Television Entertainment Corp., capitalized at $1,000,000, which would serve as a booking agency for films and sports events when fee-TV becomes a commercial reality.

But Zenith has yet to get its FCC hearing. "Although we have no official confirmation," Farrell Davisson, Zenith's Chicago public relations director, said this week, "the feeling here is that the Commission may act on our petition this fall."

Yet Zenith sales officials in N. Y. confide privately that even this hope may be somewhat rosy. The problem is not that Zenith is a fly-by-night outfit. Despite Sarnoff's assertion that fee-TVers "need an angel to back faith with money, and they haven't found that angel yet," Zenith has financial stability. Its consolidated sales last year were a record $137,600,000, and its electronics scientist, Dr. Alexander Ellett, formerly with the Office of Scientific Research and Development, has been working at streamlining the technical "bugs" of cashbox-TV for two decades.

Rather, Zenith's N. Y. execs see at least two hitches holding up the chances of winning the FCC's blessings this fall. One reason is that the FCC is up to its ears already trying to iron out the granting of the 2,051 TV station permits provided by the thaw. The other stumbling block, it's believed, is that the FCC will not sanction the commercialization of one fee-TV system, until its examines the proposals of all pay-as-you-see-TV corporations.

Preliminary Tests

If this second reason holds true, then the FCC's stamp of approval will be held up by the delayed operations of the third TV system, International Telemeter Corp. of L. A. Telemeter, developed by David Loew and Carl Leserman and owned 50% by Paramount Pictures, claims it is the only "cash-and-carry" or "cash-on-the-barrel" system, because its subscribers deposit 5c. to $2 immediately in a coinbox attached to the home TV set to get desired programs.

Telemeter has conducted preliminary tests on KTLA, L. A., during non-commercial hours. It had scheduled for this spring a test of its subscriber-TV in Palm Springs, Cal. Operation would involve setting up a community antenna atop a nearby mountain, and piping, via the seven L. A. TV stations, first-run films from a local picture theatre, rodeos and high school football games, to some 2,500 Palm Springs TV sets. The unscrambled programs over Channel 6 (now not being used) would be in direct competition with "free" stanzas, and so should furnish a good indication of public willingness to pay for special shows.

Telemeter's exec v.p. Carl Leserman, however, revealed last week that the test won't get underway until this fall. The operation had been set back by the strike of Southern California Edison Co., which cut off power to the Telemeter hookup in Palm Springs. Yet despite this setback. Telemeter execs insist they will petition the FCC for commercialization of their system "some time this year."

At the convention of the Society of Motion Picture and Television Engineers last week, Telemeter toppers were conjecturing, too, on reason for the cold shoulder to fee-TV. Reasoning was that network brass was becoming worried for fear subscription-TV would replace the present system of telecasters selling air time to bankrollers, thus jeopardizing multi-million-dollar investment in the status quo.

As if to offset this fear, Telemeter suggested an arrangement whereby advertisers could be integrated into fee-TV. Under this system a bankroller could distribute tokens as premiums with his products. These would fit into the TV coinbox slot, and let the purchaser view a special program. What's more, a viewer, lacking a token, could insert money, which when collected, would go back to the sponsor.

"Total costs of TV programs," warns Telemeter v.p. Louis N. Ridenour, "amount to sums less than 5 cents per viewer of the program. Yet the total budgets represented by this modest cost per head are growing so large that most advertising sponsors are meeting them only with difficulty today."

A variation of this theme was expressed last week by Zenith's veepee H. C. Bonfig before the Chicago Federated Advertising Club. He said the nation's newspapers last year received $2,485,500,000 from advertisers and $1,208,905,000 from newsstand sales and subscriptions. He compared this with TV, which received $580,000,000 from advertisers—and received nothing from viewers. Clearly, he said, since national bankrollers will not be able to afford more than the top 100 to 125 markets for web programs, a form of subscription-TV would be needed, both to ease the blue-chip advertiser's burden, and to support small-market telecasters unable to depend entirely on local advertising.

Whatever happens this fall, there's no doubt that fee-TVers can't be counted out of the picture yet, whether their support comes from sports impresarios, educational TV proponents, Broadway producers or film tycoons.

Bullish Stance

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It's estimated that 1956 will see 38,000,000 TV sets in American homes.

(2) Investment by RCA of $20,000,000 in development of color television has been justified by general acceptance of the RCA concept of an all-electronic, compatible system. RCA is ready to proceed with plans for commercial color TV as soon as the FCC authorizes standards.

(3) For the 45,000,000 radio families in the U. S., national advertisers can use radio to reach massive audiences at low cost "just as they use certain magazines to have their message read by large groups in specialized fields."

(4) New products in the RCA offing include a compact, push-button sound tape recorder, and a tape recorder for television programs, which may revolutionize the TV art and extend into the motion picture industry. Other developments include transistors, closed-circuit TV systems for industry, education and the home, microwave communications systems, and improved high fidelity record reproducing equipment.

(5) Good consumer acceptance of RCA room airconditioners and room dehumidifiers in 1952 (all available models sold and 1953 production expanded), and of a new line of gas and electric ranges under the brand name "RCA Estate," introduced in January, 1953.

At the meeting, in studio 8-H at NBC, there was some minor byplay by several small stockholders—on proposed voting changes (defeated) and the customary practice of the management voting unmarked ballots (unchanged)—that brought spirited defense from stockholder Marvin Sawyer of Kansas. "If you don't like the company," Sawyer said, "sell your stock and get out of these meetings." He got a laugh when he confessed board members "haven't taken me out to dinner," that he owed them nothing and could speak freely.

CBS Ready

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"Friends" schedule, with Victor Borge good for at least one appearance.

Sponsors are holding firm, with only grumbling on the Sunday radio tape reruns in the 4:30 to 5:30 p. m. time. Kingan, sponsoring "King Arthur and His Round Table," is reportedly unhappy and may cancel.

Meanwhile, a shift has taken place in Godfrey publicity. Last Monday (4), Mel Spiegal of CBS-TV press replaced Walter Murphy as Godfrey's publicity director. Spiegal, who has been associate editor of Movie-Radio Guide magazine and radio editor of The Morning Telegraph, has been with CBS since September, 1942.

Godfrey's operations, one on each hip with metal inserted for broken bone, will entail long convalescence. It's hoped he will be back on his daytime show by July 1, broadcasting from his Virginia farm, on which there will be a camera. Split screens and switchbacks to New York, where the cast will be, will be used extensively. Godfrey is not expected to return to the evening programs until Sept. 1.

Admiral

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hypo over last year's first-quarter volume. An 86% boost in consolidated sales over '52 first-quarter figures is reported by Zenith. Sales of $47,898,773 of Zenith products has contributed to a $2.20 per share increase over the stockholders' returns for the '52 first quarter.

John B. Huarisa, Admiral's exec veepee, attributes the rising sales curve to replacement of older sets, the debut of new TV stations, and good business in fringe communities.

Biggest Can. Bankroller

Toronto, May 5.

Probably the largest single bankroller in Canadian television today is Canadian Admiral Corp., Canada subsid of the American television set and appliance manufacturer, which this week revealed it spent over $150,000 in video advertising here and in Montreal over the past seven months.

Admiral, which has concentrated in sportscasts, shelled out $156,978 for a total of 44 programs running 100 hours on CBLT here and CBFT in Montreal. Most of the expenditure was for air time, with about 11% going for talent.

Teleset firm sponsored hockey games in Montreal, and reported that attendance had increased last year over 1951, when the games weren't televised.

Fellows

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tiative of new thinking" as "the great need of advertising in today's competitive marketplace."

In a group which represented such farflung segments of the industry as topflight network reps, indie station managers, nationally known women's program personalities, broadcasting freshmen, and the radio-TV educational specialist for U. S. Dept. of Education, Fellows struck a controversial note when he tackled the problem of educational TV. Expressing his awareness of the fact that a number of AWRT members present "are employed directly in educational pursuits," the NARTB prexy, outlined the attitude of the broadcasters toward this current hot issue.

Firmly denying that NARTB is opposed to educational TV, Fellows said, "We see no reason that there should not be an opportunity for educators to own and operate television stations, as long as they do it in such a way that unfair competitive advantage over commercial broadcasting outlets is not given them." He termed such advantage "contrary to the whole philosophy of American free enterprise." Besides urging that such licenses be confined to non-commercial enterprises, he expressed opposition to "special privilege" for educators, referring specifically to "setting aside financial requirements for obtaining a license." He pointed out that NARTB has not opposed the allocation of educational channels, but that it did oppose "such a reservation in perpetuity" as "a waste of facilities." Above all, he advocated "proper safeguards" against government ownership or control of such outlets, a statement which brought overwhelmingly sympathetic response.

From the Production Centres

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Teachers Assn. Jack Steck, executive program director, received the award.

The National Safety Council has adopted slogan "Farm to Live, Live to Farm," originated by **Bill Givens** and **Homer Martz**, farm directors of KYW, Philadelphia, and KDKA, Pittsburgh, for the farm safety campaign at the Pennsylvania State Farm Show, in Harrisburg, last January . . . **Steve Allison**, late-night gabber at WPEN (11 p. m.-2 a. m.) has added a seventh night (Sunday) to his weekday show. Sunday night program will be taped recap of best interviews of the week . . . **George Skinner**, veteran WPTZ newscaster and TV personality, has been named network news editor for the station . . . **George Woods**, WDAS "wakeup" disk jockey, honored with dance and reception by his fan clubs at Reynolds Hall (2).

IN CLEVELAND . . .

Bill McGaw completed stay at Royal Academy of Art, London, and is back as WNBK associate director . . . **George Condon**, Plain Dealer radio-TV editor, on Coast writing stanza . . . **Maurice Condon** is reported stepping out as WEOL general manager . . . **Harold Eckes**, East Ohio Gas advertising manager, and **Avvie Katz**, Gasinator president, planning new advertising campaign for radio-TV . . . Ohio Cancer Society awarded citations of merit to **Ham Shea**, **Joe Mulvihill**, **John Ziegler** and **Tom Manning** for NBC's efforts in recent drive . . . **Mildred Funnell** and **Gloria Brown**, WTAM Women Club editors, on Cuba junket with stopover at Women Radio-TV convention . . . WGAR's **Charlie Roberts** scored 9,000 mail count in two-week pitch for free booklet on cooking . . . Music for Press Club's presentation of "Blessed Event" shoe jingle written by NBC's **Norman Cloutier**, arranged by Paul Beresford with Johnny Andrews singing, and Bandwagon Boys doing the music . . . **Windsor J. Smith** has left NBC newsroom; replacement is **Ed Gress**, WTHI . . . **Carol Brosmer** has left WERE, and **Jean Cashmir**, exited NBC, both joining TV Guide . . . **John Wellman** has succeeded **Tom Taylor** as WTAM producer.

IN PITTSBURGH . . .

Dick Fortune, publicity director of WDTV, invited to White House Correspondents' dinner to President Eisenhower . . . **Art Pallans** celebrated their 10th wedding anniversary and **Jim Shannons** their fifth . . . **Cal Mara**, of WJAS, was presented with a U. of Pittsburgh Key Award for her editorship of the Pitt Evening News . . . **Angelo Molinari**, prop man at Channel 2 and singer on "Happy's Party," has been upped to the film department . . . KDKA pals honored **Bernie Armstrong**, retiring as musical director to move to Florida, with a stag dinner at Radio Cafe . . . "Headline News," sponsored by credit dentist Dr. Baum, started its 8th year on WJAS. Announcer **Ralph Petti** now doing the late Sunday night quarter-hour . . . **Audrey Rochenbach**, chief telephone operator at WDTV, engaged to **Bob Eccleston.**

Aneurin Bodycombe has taken over the organist's berth on Dairymen Cooperative Assn. Wednesday evening program on KDKA . . . **Dolores Hawkins** got confirmation while here at Copa of brace of appearances on summer replacement for "Your Show of Shows" from Hollywood weeks of June 20 and 27 . . . **Joe Tucker**, WWSW sports head, covered the Kentucky Derby in Louisville. He drove down accompanied by sportswriters **Jack Sell** and **Bob Strum** and Steeler footballer **Elbie Nickel** . . . **Helen (Mrs. Joe McKinney) Harding**, former secretary to WCAE sales head **Carl Dozer**, has left the Red Cross to join Ketchum, Inc. . . . **Lewis W. Dickey** has resigned from WWVA in Wheeling, W. Va., to become a salesman at WDTV . . . **John Zwergel** has replaced **Charles McGrath**, leaving Pittsburgh shortly on another venture, in Warren R. Smith's TV film laboratory . . . **Peggy McSorley** a new addition to the WCAE accounting department.

IN MINNEAPOLIS . . .

WDAY-TV, being readied at Fargo, N. D., has joined the CBS network, which also includes WCCO-TV here. It'll be this territory's fifth TV station in operation, including the Twin Cities' two and those just opened at Minot, N. D., and Sioux Falls, S. D. . . . Twin cities have no daylight saving time and, in consequence, there are time changes for many network live TV shows here. **Dave Garroway's** "Today" becomes shortened from 7-9 to 7-8 a. m. Network radio shows, however, are transcribed, so that they can retain their usual time . . . WCCO-TV taking on new CBS show "Danger."

Success of the **Ed Viehman** WCCO mid-afternoon radio "Mr. Nobody" show has resulted in it being extended additional 15 minutes. Variety program gives Northwest talent chance to display wares, there being guests each week from territory's towns . . . **Fred Heywood**, head of WCCO radio public relations and sales promotion, named member of important Committee on Committees of Minneapolis Chamber of Commerce, leading local businessmen's group . . . **Stew MacPherson**, WCCO radio sports and news and special events personality, flew to Winnipeg April 27 to emcee the **Bob Hope** show at the Auditorium there . . . Local radio stations WTCN and WMIN, granted TV channel 11 on a split-time basis, are working out operating details. WTCN plans call for completion of station and start of operations by Sept. 1. There now are four Minneapolis-St. Paul TV station permits. Two stations, KSTP and WCCO, have been in existence three years or longer . . . **Dorothy Greenwood**, KUOM (U. of Minnesota radio station) adults program director, winner of one of two "Better Understanding" awards by the English-speaking Union of the United States for contributions to international cooperation.

WCCO-TV news director **Chick McCuen** a speaker at first TV news seminar in Evanston, Ill., this week. Affair was co-sponsored by National Radio and TV News Directors Assn. and Northwestern U.'s Medill School of Journalism . . . WCCO-TV sports director **Rollie Johnson's** "Hunting and Fishing" show to be launched again first Thursday after fishing season's opening and once more will feature a $10,000 prize contest . . . **Cedric Adams**, top WCCO personality, staged his first remote news telecast from Union Industries Show at municipal Auditorium and was presented a special cake by the local Cooks & Bakers Union, AFL . . . As a promotion for WCCO-TV's initial installment of "Danger," the station had show's star, **Jimmy Desmond**, sang his new song marking his TV dramatic debut over the long distance phone for Minneapolis Morning Tribune and St. Paul Pioneer Press columnists **Will Jones** and **John Harvey**, respectively, who also interviewed him for their sheets.

Lubbock, Tex.—M. M. Rochester, sales manager, has been promoted to the post of general manager of KSEL here.

Local boy makes good—*business*

The Durantes, O'Connors and Cantors of tomorrow are only local boys today. Starting June 13th—on a full NBC Radio network—they will get their first big push along the road to national fame. On summer radio's Saturday night showpiece, **NEW TALENT, U.S.A.,** *America will audition the biggest parade of new stars ever assembled for a national radio audience.*

IT GOES IN LOCAL . . .
IT COMES OUT NATIONAL

Each week (7:30-9:30 EDT), New Talent, U.S.A. will originate from four different cities. The NBC affiliate in each city will produce a 30-minute segment of the show. Each station will air the best of its hometown talent, both professional and non-professional, selected through talent elimination contests.

Studio audience will pick each city's winner (who will be given valuable prizes) and a New York program board will select, from the four, the winner of the week. At the end of 13 weeks, 52 cities will have had NBC Station talent contests . . . and 13 winners will have been selected. On the 14th week, these winners will compete in the National Finals—with New York origination and a grand prize.

NEW TALENT, U.S.A, ASSURES LOCAL CO-OPERATION

Local listener excitement, aroused by the talent elimination contests, most of which will run from 5 to 8 weeks. *Dealer enthusiasm and co-operation,* stirred by local identification —local boy makes good business. *Merchandising potentials* which only a local-national program can provide. *Full merchandising, exploitation and audience promotion* support from NBC affiliates and field representatives.

New Talent, U.S.A. is available to sponsors in 30-minute segments and multiples thereof. The program price starts at $750, modest enough to make it a profitable buy . . . to reach listeners all summer, at home, at the beach, in their cars. For, this summer, wherever people are . . . they will have **NEW TALENT, U.S.A.** (In the event of ties, duplicate prizes will be awarded.)

NBC Radio Network

a service of Radio Corporation of America

Tele Followups

Continued from page 28

season. Toward the finish, Gleason lent himself to a direct peddling chore for Ipana toothpaste, and then there was an extended bally for See magazine based on a Gleason article. Presumably the magazine did not underwrite the time, though it was so obvious that it got more out of the show than the official sponsors. *Trau.*

"Philco Television Playhouse," which often comes up with adult, offbeat themes, had another in Paul Peters' "The Accident" last Sunday (3) on NBC-TV. Play related the effect of an emotionally disturbed 11-year-old boy on the three-person household of his aunt, to whom he had finally been shunted. It was a powerful, uncompromising drama, touching subjects seldom mentioned on the air or in pix—a boy finding his mother a suicide, his being unwanted by father and stepmother, and his being accused of causing the death of a baby, his half brother.

Clifford Tatum, as the boy, did an unusually fine, sensitive portrayal of an inarticulate, troubled lad whom misfortune had cuffed into a perturbed misery. As his aunt, Maureen Stapleton made the most of a most-human role, that of an understanding relative led to an unkind act by concern for her own 12-year-old daughter, well played by Lee Graham. Jeffrey Lynn, easygoing in a sympathetic part, rounded out the small household in Suffolk County disrupted temporarily by the intrusion of the boy's emotional problems.

Peters' tele original was a gripping drama, making fine use of symbolism in the problem of a maurading tomcat, raiding the small livestock of the potato-farm area, which was finally trapped and shot. Effect was to heighten the dilemma of the boy, who had befriended the unwanted feline.

If solution in act three—the boy leaping from a 20-foot window, creating guilt and repentance in his aunt and subsequent understanding of one another—was too hasty and a bit awkward in Vincent J. Donohue's otherwise fine direction, it was nevertheless psychologically sound and deeply stirring.

Rest of the cast was uniformly excellent. Noteworthy were Helen Ray, as the grandmother who must reluctantly leave the boy; Joe De Santis, as a Polish potato farmer; Angela Adamides, as his shy daughter, and Peter Hobbs as the boy's distraught father, who cannot grapple with the youth's problems and the needs of a new family with a second wife. Producer Fred Coe rates mention for consistently high quality of adult dramas. *Horn.*

British humor is a finicky thing when played before American audiences. It can catch hold, or it can fall flat on its face without making the slightest impression of comedy. Fortunately, "Lux Video Theatre's" presentation last Thursday (30) on CBS-TV, "The Ascent of Alfred Fishkettle," fell into the former category. With a topnotch cast headed by Robert Newton and Jack Lemmon, and a script of the purest whimsy by Francis Bethencourt, the play registered in fine fashion and made for a rippling half-hour of TV comedy.

Story of a young amateur chemist who's the terror of the neighborhood with his experiments in the backyard shack was smartly ornamented by some excellent characterizations: Newton as his unimaginative, down-to-earth and quick-tempered father, Jean Cook as a screenstruck girl from next door, Viola Roache as her beer-swilling mother, Bethencourt as an over-eager reporter, and, best of all, Lemmon as the wild-eyed experimenter. Both Bethencourt's creations and the cast's execution of them were in the best traditions of British caricature.

Plot really got underway, though, when Lemmon drank a sugar compound that enabled him to float, and it thickened when, ordered down from the air by Newton, he had his mother mix an antidote that instead of bringing him down to earth, flattened him against the ceiling. Then, when served tea with sugar, he went through the ceiling and was last sighted over the English Channel. Story ended with Lemmon dropping back to earth and Newton destroying the shack with a vengeance.

Laughs stemmed more from the reactions than the plot itself. Picture of Miss Cook dressed in a slinky gown after her latest film heroine trying to make love to the inventive and absent-minded Lemmon was a corker, as was Newton's outburst when he saw Lemmon floating.

Fielder Cook's direction kept things moving at a brisk pace, and William Craig Smith's sets, especially the zany looking shack-laboratory, enhanced the mood of whimsy. *Chan.*

Final act of "Rosenkavalier" first two acts had been given the week before) rang down the curtain on NBC Television Opera Theatre's season Saturday (2), to wind up this highly meritorious enterprise in great style. There was less excitement than in the earlier week's broadcast, perhaps because the major part of the story had already been told. But the amusing discomfiture of Baron Ochs made for one highlight, and reunion of the young lovers for the other. John Gutman's breezy, down-to-earth English libretto gave much more meaning to the work than the usual presentations in the original German. The one-hour presentation was rowdy and poignant in turn, with lush music decorating it throughout.

The great musical moment, the Trio towards the finale, was handicapped by its very nature, its static quality being marked by the three principals standing stiffly as they sang. Otherwise, the hour had movement, color and pace. Ralph Herbert recreated his memorable portrait of the Baron, rich, crude and flavorsome. Wilma Spence was a regal Princess, vocally and dramatically. Frances Bible, as Octavian; Virginia Haskins, as Sophie, and Manfred Hecht, as Faninal, led an able supporting group. Kirk Browning's direction, Peter Herman Adler's conducting and Samuel Chotzinoff's overall production helped vitally in a high-grade windup. *Bron.*

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 P.M., EDST
Mgt.: William Morris Agency

Duggan

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Stevens currently is in a hospital in New York as a result of an airplane accident.) Both programs will be sponsored by Polk Bros., appliance firm which also has a nightly feature film on WBKB.

NBC, meanwhile, has replaced Duggan on the evening sportscast with staffer Norm Barry. Kay Westfall and Franklyn McCormick will get Duggan's former Sunday night slot for a man-and-woman look at sports format. Joe Wilson has taken over the twice-weekly harness races remoted from Maywood park.

Mrs. Ashton-Stevens OK

Kay Ashton-Stevens, widow of the late Chicago Herald-American drama critic, left Doctor's Hospital in New York, Monday (4) after treatment of three fractured ribs suffered in a plane accident, and returned to Chicago to launch a career in TV.

She'll preem this Sunday (10) as femcee on a half-hour stanza, "Free for All," to be telecast regularly on WBKB-TV, ABC's Chi outlet. The noon to 12:30 p.m. show, co-featuring Tom Duggan, w.k. Chi sportscaster, will deal with current events in the theatre, literature and sports. Polk Bros., Chi store, will bankroll the guest interview stanza.

Mrs. Stevens femceed a Chi radio show last fall, sponsored by the N. Y. Playwrights Co. and Gilbert Miller.

Power of Femmes

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for Crippled Children & Adults, Chicago; Betty Barnett, KSD-TV, St. Louis; Jane Barton, N.Y. State Radio-Motion Picture Bureau, Albany. President officer slate serves for one more year under rules of AWRT, which elects board and officers on alternate years.

Highlight of confab was final dinner, at which last year's winners of the McCall's Awards received gold mikes from Daniel Mich, publications editorial director, and NARTB prexy Harold Fellows spoke. Awards are given annually to femme broadcasters and radio-TV execs for outstanding service in various categories of community effort. On hand to receive the honor was Anne Holland, WBAL-TV, Baltimore, winner of the top award for her "Live and Let Live" TV show, a health program produced with cooperation of local medicos and the city's Dept. of Public Welfare.

Other winners present were Christine Spindel, WDIA, Memphis, named for her "Workers Wanted," show, designed to raise standard of Negro living; Phyllis Adams, NBC-TV, New York, whose daily discussion panel, "It's a Problem," singled her out for the honor; Nena Badenoch, radio-TV director for National Society for Crippled Children, for her work on behalf of the handicapped; Mary Morgan, CKLW, CBS, Detroit, for her radio crusade against narcotics, via her "News Digest," and Madeline Long, WCCO-TV, Minneapolis, for "Video School," a TV view of teaching methods in the public schools.

Two awards given in absentia went to Jo Stafford, for her Voice of America broadcasts, and Evadna Hammersley, KOA, Denver, for her service to women via the "KOA Home Forum." Panel of Judges consisted of Irene Dunne; Dr. Earl J. McGrath, U. S. Commissioner of Education; Mrs. Oscar A. Ahlgren, president, Federation of Women's Clubs; Elizabeth E. Marshall, top winner of last year's awards and AWRT v.p., and Otis Lee Weise, McCall's editor and publisher.

Toledo—Bernie Young has joined WSPD, Toledo, as announcer, replacing Jim Rudes, who has moved to WSPD-TV.

Inside Stuff—Radio

Ted Cott, g. m. of WNBC and WNBC-TV, New York flagships of the NBC chain, thinks that his ex-station, WNEW, Gotham independent, missed a bet with its "copy-cat" jingle. Directed at Cott, among others, for "adopting" some of WNEW's ideas for his new NBC operations, jingle is an unique intra-city blast. But Cott thinks they "might just as well have rewritten the jingle to read 'copy-Cott' since obviously they mean me." Cott's position is that there is no copyright on disk jockey merchandising and kindred programming ideas. Cott recently took Gene Rayburn (& Finch) away from the Bernice Judis-operated indie. Dee Finch remains on his regular a. m. show over WNEW with a new partner, Gene Klavan.

WLIB, N. Y. indie, which a month ago scored a news-public service beat for its Negro listeners via taped recordings with a young Negro GI who was cited for heroism in Korea and an interview with his mother, turned the trick again, this time for its Polish listeners. When Franciszek Jarewski, the Polish pilot who flew his MIG into Denmark to seek sanctuary, arrived at N. Y.'s Idlewild Airport Friday (1), station sent down its Polish-language specialist, Michael Kecki, to tape an interview. The 10-minute tapes were played three times the following day, resulting in a flood of congratulatory calls at the station and favorable comment throughout the Polish community.

Decision of WNBC, N. Y., to sub Bob & Ray for the first hour of "Music Through the Night," the station's all-night classical music program, was okay with WQXR, the N. Y. Times station, whose light-classic show, "Just Music," had faced tough competition from the WNBC classical entry. Shortly after the WNBC announcement that the 12-1 a. m. slot would be taken over by the deejay team, WQXR announced that had dropped "Just Music" and substituted in its place "Symphony at Midnight." New symphonic show figures to lure back those listeners who had become "Music Through the Night" devotees. WQXR, incidentally, now airs five hours of straight symphonic music daily, with six on Sundays.

WNBC, N. Y., is looking for a highbrow deejay, professional or not, to spin the classical platters on its all-night "Music Through the Night." Station is advertising on the program itself. Lee Jones, staff announcer who has too many other chores, is filling the job now.

"Flying With Arthur Godfrey," a sound and color film made by Godfrey, Dick Merrill and others at Miami, to tell the story of aviation, is ready for release to Kiwanis Clubs, Chambers of Commerce and similar service organizations. Godfrey announced this on his final CBS broadcast (1), before entering the hospital for hip operations. He gave a New York address to which letters should be directed for bookings. Godfrey said the picture should be titled "Flying With Dick Merrill," since he planed with the famed commercial lines pilot.

Answer to baseball's complaints of a bad boxoffice due to television and other problems is broached by sportscaster Bert Lee, Jr. (otherwise Bertram Lebhar, Jr., director of station WMGM, N. Y.). Lee would abolish all day games during the week, substituting night games in their place. On Saturdays, only day games would be scheduled, and on Sundays, double-headers. He'd eliminate the month of April from the schedule, starting the season May 1 and making up for the lost time via the Sunday twin-bills. It's all a question of the ballclubs giving the fans their money's worth, says Lee. If they schedule games when people can go to them, if they eliminate the possibility of cold weather, then they don't have to worry about their boxoffice. People will always prefer live baseball in the park to watching it over television. It's just a question of making it convenient and worthwhile for them, he says.

Rosemary Clarke, who for some time presented "The Lives of Saints," a children's program, on Albany and Schenectady stations, under the auspices of the Albany Diocesan Catholic Radio Guild, and who also did a commercial show over WRGB-TV, wrote for The Knickerbocker News, of Albany, four articles on poliomyelitis and her fight with the disease. She was stricken last June while working for a radio station in Guatemala and after she had appeared in a Mexican motion picture. Flown back to Albany, Miss Clarke was confined to Albany Hospital for some time and later was a patient at the State Rehabilitation Hospital in West Haverstraw.

Vanessa Brown Subs WCBS Kimbrough Show

Vanessa Brown is subbing for Emily Kimbrough on the latter's CBS, N. Y., 4 to 4:05 p.m. program, week of May 11.

Miss Kimbrough is on a European tour. Week of May 18, tapes of her Continental trip will be aired on the show. She will broadcast live from London on Coronation Day, June 2.

St. Louis — Art Roberts has joined KXLW as a deejay. He'll handle two shows daily.

CHIROPRACTIC
FOR HEALTH
Bert Sheryll, D.C.
CHIROPRACTOR
1639 Broadway, N. Y. C.
Circle 7-4438
Capitol Theatre Building
Call for an Appointment

Fair-Priced

Continued from page 22

of building and maintaining an audience. By their "every show's a Christmas show" attitude, the networks are over-satiating the audience, Weitman believes. "At the Paramount (N. Y. Paramount, of which Weitman was managing director), we had a problem whenever we brought in a Martin & Lewis or Danny Kaye, or an act of their stature. What do we follow it with? The problem applies in television too. If each show is a great spectacle, or is loaded with top names, what do you follow it with?"

ABC-TV, Weitman declares, will give the audience a "steady diet" of good entertainment with their established stars, and will use their programs to showcase newer and younger acts the network hopes to build up. Again drawing from his Paramount experience, Weitman points out that when a house gets a top name attraction, it places a simple show with moderate acts around it. Same type of operation will hold at ABC-TV as regards the web's top names.

'Mass Appeal' Accent

General programming plans will accent "mass appeal" and a pitch for the teenage listeners. Latter is predicated on the belief that listening, or viewing, is habitual, and if the web can capture the teenagers, it will have them as viewers for many years to come. Tied in with this is the "mass appeal" angle, in that Weitman feels one way to capture universal appeal and the youngsters at the same time is through the medium of music.

He's currently working on plans for two music shows, one which would feature bands, the other dovetailing pop and classical music. Latter would feature a top name pop singer and a star from the Metopera. Weitman feels that the combination of both types of music will provide that universal appeal missing from shows which accent one type or the other. He points out that many of the purchasers of classical disks are juves, along with the fact that it's the ordinary people who fill up the Met and the concert halls.

Band program, he feels, if properly presented, could help to restore the band business to its former prominence, and at the same time build another winner for the net. Program would feature top name bands, but accent would be on the melody. Again, he says, it's a question of universal appeal. There are some people who may understand the intricacies of bop or "progressive" music, but you've got to play the melody to get the people to listen, he declares.

Talent for the two music shows hasn't been set yet, nor have all the details been worked out, but they're definite projects for the network.

Edmonton, Alta.—Dan E. Cameron, manager of the CBC's 50,000-watt station CBX at Lacombe, Alta., with studios in Edmonton, has been transferred to Winnipeg, Man., and promoted to program director for the prairie region. His successor is Dick Claringbull, who has been manager of personnel and administrative services in Toronto.

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WBNS-TV Columbus, O.

Reprinted from Variety April 15, 1953.

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WBNS-TV has maintained a consistent
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Our 279,000 families interested in
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Television Chatter

New York

Gabby Hayes, now riding the NBC-TV range, will be 68 on Friday (8) . . . **David Gordon**, of Dancer-Fitzgerald-Sample, married May 1 to **Arlene Marks**, retail buyer, had only a two-day honeymoon, as he had to hurry back to scouting for the "Talent Patrol" program . . . **Bambi Lynn** and **Rod Alexander**, on "Your Show of Shows" last Saturday (2), flew to Chicago to be featured on **Betty Hutton's** "International Show" at Shubert Theatre, starting last Monday (4) . . . **Jack Sterling** marrying **Barbara MacGregor** of Spring Lake, N. J., Saturday, June 20, and planning two-week Bermuda honeymoon. No replacements set yet for his WCBS Radio show or his tele "Big Top" ringmaster role.

Gordon MacRae will make his tele debut on Friday (8), subbing for **Eddie Fisher** on latter's NBC-TV Coke Time program. Other dates for MacRae on the program are May 13, 15 and 20. Fisher is taking short leave for a London Palladium date.

Violinist **Florian ZaBach** to appear on WABC-TV's "Talk Of The Town" May 18-22 . . . **Mort Green** and **George Foster** scripting the May 13 stanza of the "Arthur Godfrey and his Friends" show, when **Perry Como** takes over as guest m.c. for Godfrey . . . **Ziggy Lane** joined WOR-TV's "Dinner Date" as singing host . . . **John W. Loveton**, producer of "Mr. and Mrs. North," in New York. Loveton just completed the pilot film for his latest TV series based on **Thorne Smith's** "Topper."

Robert Shackleton, lead in the Broadway legiter "Where's Charley?" and his new singing partner, **Evelyn Ward**, will make their tele debut as a team on the "Kate Smith Hour" on NBC-TV Friday (8) . . . **Phyllis Kirk** will star on "Lux Video Theatre" tomorrow (Thurs.) in "Listen, He's Proposing" . . . **Jack Houston** has rejoined **Jackie Gleason's** writing staff.

BBC will air an American moppet show this June, in "Jolly Gene and His Fun Machine." The show, direct descendent of the former ABC-TV show, "Cartoon Tele-Tales," is likewise being scripted, performed and produced by the brothers **Chuck** and **Jack Luchsinger**.

Phyllis Adams, production supervisor of "Author Meets the Critics," flew to Atlanta over the weekend to accept McCall's "Golden Mike Award" at the convention of American Women in Radio and Television . . . **Clyde Matthews** named director of the public relations department of Lincoln School of Radio and Television . . . Singer **Jean Martin** named chairlady of the Bill Robinson Birthday Memorial Benefit for the Lighthouse May 25 . . . ABC-TV's "Talent Patrol" to originate from Mitchell Field next Monday (11).

Frank Pulaski, N. Y. radio-TV actor, has finished shooting "The Robe" at 20th-Fox, and is signed for "Big Town," Coast TV'er.

Actress **Lisa Howard** has been signed by the Wm. Esty Co. to appear opposite **Ralph Bellamy** in one of the "Man Against Crime" series. The title of the teleplay is "The Washington Story," and will be filmed on location in Washington.

Russell L. Furse, general manager of CBS-TV network program department, N.Y., joining KEY-T, Santa Barbara, on June 15 as director of program operations . . . **George Reeves**, the tele Superman, signed by Columbia Pictures to play Sgt. Stark in "From Here to Eternity" . . . **Dorrel (Buck) McGowan**, producer of "Death Valley Days" tele series, in Rio de Janeiro to plan a film . . . **Merrill E. Joels** doing "Date With Judy" today (Wed.) and "Kate Smith Show" next Tuesday (12) . . . **Lou Edelman**, for years with Warner Bros., and whose latest job was "The Jazz Singer," has signed a contract with ABC to do a dramatic TV series.

Taylor Grant will handle the newscasts on Levy Bread's three-times-weekly program on WABC-TV . . . **Tony Bavaar** invited Glee Club of St. John's U., Brooklyn, his alma mater, to guest on his "Inside Times Square" on WOR-TV May 8 . . . **Bobby Breen**, who's been set for a cross-the-board variety segment on WJAR-TV, Providence, as part of his comeback try, in town to plug United Cerebral Palsy campaign . . . **Johnny Olsen** honored with a "day" at Palisades Amusement Park Saturday (2) . . . **Peter Arnell**, producer of "The Wheel of Fortune" CBS-TV program, will receive an Award of Merit from Encyclopedia Britannica, from **Robert C. Preble**, president of the company, on the Friday (8) telecast.

Eileen BARTON

Latest Coral Releases
"POT LUCK"
"PRETTY GIRL MILKING HER COW"

Dir.: MCA

Hollywood

KLAC-TV newsman **Clete Roberts** leaves this week on an around-the-world assignment, and will lens events and localities for airing on 19 stations . . . Producer **Bob Fallon** to N. Y. on biz . . . **Monty Margretts** subbed for **Chef Milani** on KTTV, due to illness . . . KLAC-TV program director **Fred Henry** and wife sailed for Hawaiian vacash over weekend. . . . **Hugh Hendrickson** and **Polly Crawford** joined cast of KTLA's "Frosty Frolics" . . . **Hal Roach, Jr.**, back from Gotham junket . . . **Robert Florey** to produce-direct **Celeste Holm** pilot pic for NBC-TV . . . **Alan Dinehart** replaces **Norman Tokar** as producer-director of **Alan Young's** CBS-TV'er. . . . Serutan bought Christ. Koplan's "You're Never Too Old," and show begins on KNXT early in the month. **Milton Charles** inked as musical director.

Chicago

Howard Miller to disk jockey a platter and prattle session with guest slots on WGN-TV. The 105-minute show will occupy the presignoff berth and will debut May 8, bankrolled by DeMet Pontiac . . . The possible replacement for fall telepix, labelled "Chicago Theatre Festival," will feature hour teevee "live" adaptations of Broadway plays running weekly for the cumulative audience. Chi talent for the WBKB, a la WOR-TV, production will be used . . . "Quiz Kids" going sustaining . . . **Tom Compere**, NBC attorney, resigned in order to entrepreneur a publishing firm . . . **John Harrington** to newscast on WBBM-TV . . . **Bob Hope** to do his radio and teevee shows from NBC's Studebaker Theatre. ABC's **Don McNeil** will guest on the May 24 show . . . Benton & Bowles kineing a quiz show for Procter & Gamble, featuring **Fran Allison** and **Jim Ameche** . . . WBBM's **Billy Leach** warbling a new cut "Red Canary" for Columbia Records . . . **Lee Salberg**, formerly WBKB's Channel 4 promotion topper, to head the WBKB Channel 7 continuity operation . . . **Faith Brooks** joins NBC's "Hawkins Falls" cast via "Dial M For Murder" . . . Latest tally for teevee receivers in use in the Windy City area is 1,385,878.

Curley Brooks, former U. S. Senator, has filed for a Peoria television station. FCC application lists Brooks' assets at $672,450 . . . **Irv Kupcinet** to do a 28-hour Cerebral Palsy telethon on WBKB . . . **Larry Joselit, Jr.**, ankled the **W. Biggie Levin** office . . . **Frances Horwich**, NBC's moppet mistress, guest speaker for the Midwestern Assn. for Nursery Education in Indianapolis . . . **Robert F. Hurleigh** is testing WGN as to whether or not it can support two "colonels." The news chief was awarded the honorary title by the Governor of Kentucky . . . The National Television Review Board has selected "This Is Your Life" as the April, '53 show of the month . . . WGN represented at the American Women in Radio and Television convention by **Myrtle Stahl**, educational director; **Kathleen Mitchell**, programmer, and **Gloria Werkmeister**, telepix topper . . . **Buzz Podewell**, 10-year-old, to "assist" **Don Herbert** on NBC's "Mr. Wizard" . . . Sarra, Inc., telepic producer, has wrapped up 26 commercials for five of its clients . . . **Stephan Krasula** has joined NBC as senior promotion writer via a stint with Pabst brewers.

London

Belita is to guest-star in "A Good Idea-Son," the **Max Bygraves** show to be beamed Saturday (9). She'll appear in a solo ballet spot, sing point numbers and work sketches with Bygraves . . . "When the Queen is Crowned," the first of the three BBC coronation films which have been sold to Canada, Japan, Germany and other continental countries, will be aired next Monday (11). The remaining two, "The Second Elizabeth" and "What is the Crown," will be televised May 18 and 25 . . . **Frankie Howerd** returns to TV next Wednesday (13) in the **Kenneth Carter** production, "Nuts in May." Scripted by **Eric Sykes**, program combos **Gilbert Harding** and **Carole Carr**.

Charlie Chester emcees the next "Centre Show" May 12 . . . **Harold Clayton** produces **Max Faber's** adaptation of "The Lady from the Sea" next Monday (10), with **Irene Worth** and **Robert Harris** heading the cast . . . **Brenda Hamilton** has dramatized the West Country legend, "For Want of a Nail," which **Desmond Hawkins** will produce next Wednesday (13). Cast heads are **Robert Brown** and **Wensley Pithey** . . . **David Paltenghi's** dance drama, "Tricks of Fate," is to be produced by **Christian Simpson** next Monday (11) . . . A short play by **Denys Ives**, "Let Us Be True," is to be produced by **Stephen Harrison** next Tuesday (12) . . . "Toppers About Town" comes from the Trocadero this Friday (8) with **McDonald Hobley** introing the cabaret.

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Inside Stuff—Television

NBC made a clean sweep last week of the annual Christopher Awards, taking two prizes on television and the pair in radio. TV citations went to producer Henry W. Salomon, director M. Clay Adams and Robert W. Sarnoff for the "Normandy Invasion" chapter of "Victory at Sea," while "Voice of Firestone" copped with producers Charles Polachek and A. J. McGinness and directors John Goetz and Edwin Dunham were cited for the program's Easter presentation. In radio, Arturo Toscanini got an award for his performance of Beethoven's "Missa Solemnis" on March 28. On the "Theatre Guild on the Air" series, exec producer Armina Marshall, producer J. Carlisle MacDonald and writer Bernard C. Schoenfeld were cited for their "Trial by Forgery," aired on Jan. 18.

Threatened stalemate over renewal of rental options for transmitter space in New York's Empire State Bldg. between WNBT, WCBS-TV and WPIX and the building management failed to materialize, with the three stations signing a lease till April 30, 1959. Their move puts all seven of the N. Y. area TV stations atop the building with their transmitters. Deal was negotiated for the building by president William J. Keary.

Larry Storch, subbing for Jackie Gleason in the summer, will have a three-sketch format (like Gleason's) for his show. Approach will be a new one for Storch, who has not done characterizations regularly before. It's evident that CBS-TV is favoring sketch material over situation comedy for its comics. Alan Young, two Sundays ago, abandoned situations for his old two-sketch format. Comic prefers the original setup, which provides more variety.

Sidelight on hiring difficulties has developed at CBS-TV's N. Y. production centre, the old Sheffield Farms place at 524 West 57th St. The building is so far from "normal" communication—between 10th and 11th Aves.—that gals are refusing jobs there. They don't like the extra travel time and money spent on two fares (a cab or bus in addition to the subway).

William Bush Baer, dean of New York U.'s College of Arts and Science (where he teaches the Bible as a literary course), completes his first six months of tele Sunday (10) and confesses he thought he'd never make it. His program is one hour of Bible readings on WCBS-TV, N. Y., called "Our Goodly Heritage," at 11 a. m. The show continues on kinnies while Baer vacations this summer.

Radio Still Topdog

Continued from page 22

revenues which equalled the total volume of the 529 AM stations in these markets.

FM's Slight Gain

The report showed a slight gain in the FM picture, with eight of the 54 FM-only stations operating in the black in 1952. However, the stations lost an aggregate of $1,000,000 during the year, which compares with a loss of $1,800,000 taken by the 66 FM-only stations which were operating in 1951.

A tabulation of broadcast (AM, FM and TV) operations by cities showed New York first with revenues of $52,640,000. Of this total 53.5% was accounted for by TV. In 1951 the metropolitan area's seven TV outlets accounted for 52.4% of the total broadcast revenue, and in 1950 the proportion accounted for by video was only 33.8%.

Chicago was second in revenues with $31,977,000. The city's four TV stations accounted for 50.6% of the broadcast business, as compared with 44.8% in 1951 and 30.8% in 1950.

Los Angeles, third with broadcast revenues of $28,306,000, accounted for the highest proportion of broadcast business by TV—63.5%. The city also had the highest TV take in 1951 (56%) and 1950 (42%).

The FCC report covered AM-FM operations of seven networks (four national and three regional) and their 25 owned-and-operated stations and 2,300 other outlets.

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Exclusive distribution franchises available to individuals or organizations for selling TV film programs. Should be financially able to set up your own regional selling organization as part of national operation. Advertising or broadcasting sales background helpful. Write fully. Box V-5153, Variety, 154 W. 46th St., New York 36, N. Y.

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DANCE BIZ BRIGHTER ON COAST

Prep New Sheet Music Format To Spark Piano Sales Upbeat

A radical change in the printing of sheet music may be on the market before the end of the year. The new type sheet music which is under consideration by E. H. Morris Music aims to hypo sheet sales by making piano playing easier. Plan is to print specially designed copies in which notes are designated by color blocks with the key to the color-note relationship supplied by a permanent master chart.

The technique was conceived by the Kimball Piano Co. of Chicago to expedite piano lessons, and Morris staffers are now in Chi eyeing the system for conversion to mass pubbery operation.

According to Sid Kornheiser, general manager of the Morris firms, current pop disk market is being supported mainly by juves and if piano playing can be simplified for them they'll start buying up pop sheet copies as they do platters. "This is an opportune time for pubs to revamp their printing processes," Kornheiser claims, "because piano sales are on the upbeat and we've got to have something to offer the new market." About 154,000 pianos were bought in 1952, making an increase of 9% over the previous year.

For the past couple of years, sheet music sales have been a chronic headache to the pubs. The copy market has failed to keep pace with the disk market and it's from sheet sales that the pubs get their big payoff. Records, which have hit the 200,000 to 300,000 mark, have had small impact on the copy market. If this new printing technique catches on with the teenagers, it's expected that sheet sales marks will begin to compare favorably with those racked up by disks.

With more pianos moving into U.S. homes, the pubs are getting a wider market in which to peddle their sheets and they're eyeing all outlets to expedite sales.

Wrong Note

Vancouver, May 5.

A typographical error on a concert notice brought blushes and an apology in Vancouver's morning News Herald last Thursday (30). With a Page One bow in the direction of the touring Philharmonic Piano Quartet, the paper announced:

"The News Herald wishes to apologize to the Quartet, arranger Moritz Bomhard and Famous Artists, Ltd., for a typographical error that appeared in Ada McGeer's criticism Wednesday (29) morning.

"Mrs. McGeer praised the 'uncluttered arrangements' of the Quartet. However, this unfortunately appeared as 'uncultured arrangements.'"

COL. ARTISTS MGT. SIGNS GIESEKING FOR '54 TOUR

Undoubtedly guided by rave audience and critical reaction to Walter Gieseking's Carnegie Hall, N. Y., date of the week before, the Andre Mertens division of Columbia Artists Mgt. signed the controversial German pianist to a contract last Friday night (1). Pact was inked in N. Y. between Mertens and Andre Puglia, Parisian theatreowner and legit producer, and Gieseking's personal rep.

Bids are already being made for U. S. dates for next season, despite lateness of booking schedules, with pianist available in January and February, 1954, for a limited number of appearances, between 15 and 20. They'll mostly be recitals. Two Carnegie Hall, N. Y., appearances are included.

Columbia execs presumably were satisfied with manifestations from Puglia that cleared Gieseking of collaboration charges, including a decoration to the pianist from a postwar French government. Puglia himself was a prisoner of the Nazis during the recent war.

Lombardo Pulls 291G On 46 Concert Dates

Guy Lombardo's band, which returned to its home base at the Hotel Roosevelt's, N.Y., Grill Monday (4), racked up a $291,940 gross on its two-month tour which wound up last week. An annual event for Lombardo, the concert trek covered 46 dates at an average of $6,300 per stand.

Tour wound up last Wednesday (29) at the Syria Mosque in Pittsburgh, where Lombardo played three nights for The Shriners.

Hill & Range In Tune Deal With Cinerama

Another chain in the alliance between pix and publishers is being welded by Cinerama Productions and Hill & Range Music. Deal currently being negotiated will give publication rights of Cinerama scores to Hill & Range.

According to Jean Aberbach, who heads H&R with his brother, Julian, there'll be no Cinerama-H&R activity for some time to come since Cinerama has only one pic, "This Is Cinerama," now on release and only one other, "Paint Your Wagon," in production. The score for "Wagon," which is being written by Alan Jay Lerner and Arthur Schwartz, will probably be published by Chappell Music. Chappell published the score for the Broadway production of "Wagon," which was penned by Lerner and Frederick Loewe.

H&R, however, may get to work on the background music for "This Is Cinerama," written by Lou Forbes. It's also understood that Cinerama brass and the Aberbachs are mulling bringing the score out in disk album form.

Faith's 'Rouge' Bestseller Leads Col's '53 Platters

Percy Faith has turned up with the bestselling wax version of "The Song From Moulin Rouge," picture song from the John Huston-Jose Ferrer pic, "Moulin Rouge." Faith's slice has already sold 500,000 copies for Columbia Records and is the diskery's leader this year.

Vocal on the Faith etching, incidentally, was originally slated to be Jerry Vale, Col's new male singer. Vale, however, became ill and Felicia Sanders pinchhitted. Miss Sanders, however, was paid off at a straight vocalist fee, with all royalties going to Faith.

BMI Opens Longhair Contest for Students

As part of its longhair music promotion, Broadcast Music, Inc., launched its Student Composers Radio Awards contest this week in the U. S. and Canada. Winning compositions, which will be named in April, 1954, will bring $2,000 as first prize, $1,500 for the second and $1,000 for the third, with six other awards, totalling $3,000, also to be made.

Judges in the contest are William Schuman, Juillard School of Music prexy; Earl V. Moore, Michigan U. School of Music dean; and Henry Cowell, prexy of the American Composers Alliance.

LAS VEGAS ADDS TOP SHOWCASE

Hollywood, May 5.

Two years of repeated blurbing that the dance bands are coming back appear to be having some effect on the Pacific Coast. While still far below the total of the lush wartime period, the number of potential one-night stands for traveling bands is growing daily and present indications are that this summer will be one of the best in recent years for peregrinating pipers.

Lack of Pacific Coast time has been a complicating factor in booking bands for the Hollywood Palladium for the last couple of years. On more than one occasion, tentative bookings had to be scratched when it was discovered that there wasn't enough Coast work, in addition to the Palladium, to warrant the jump from Chicago. As of May 1, however, a band playing the Palladium can also figure on a minimum of 25 one-nighters up and down the coast, either before or after the Palladium date, and gigs are opening up in Montana, New Mexico and Arizona to make the trek in or out more easily accomplished.

Palladium in recent years has frequently had to depend on such for one night for a party at the officers' club and for another for the enlisted men.

Despite a growing optimism in band circles locally, there's little

(Continued on page 48)

RCA Victor's 16 'Show Time' Series

RCA Victor will recreate the highlights of 16 fave legit musicals in a new disk series tagged "Show Time." Project is being handled by George Frazier under the direction of George R. Marek, Victor's artists & repertoire chief.

Plans for the series include using original cast members wherever possible, in songs they introduced on Broadway with legituner orchestrations conducted by top musicomedy pit leaders. Each musical will be represented by its top four songs.

Victor will release the "Show Time" platters both on long play (33 rpm) disks (two shows back-to-back) and on extended play (45 rpm) disks. The platters will be recorded in the new orthophonic sound system and special album covers will be designed to hypo promotional values.

The 16 shows skedded for September release are "Oklahoma," "Carousel," "Show Boat," "Cat and the Fiddle," "Babes in Arms," "Jumbo," "Mlle. Modiste," "Blackbirds," "Naughty Marietta," "Shuffle Along," "Bandwagon," "Little Show," "Girl Crazy," "Porgy and Bess," "Kiss Me, Kate" and "Anything Goes."

Among the musicomedy performers who'll appear in the series are Jack Cassidy, Thelma Carpenter, Cab Calloway, Doretta Morrow, Felix Knight, Sheila Bond, George Britton, Helen Thigpen, Patricia Neway, Harold Lang, Carol Bruce and Helen Gallagher. Pit leaders who'll baton the sessions are Jay Blackton, Lehman Engel, and Milton Rosenstock.

'Juliet' Cleve. Copy Click

The Richard Rodgers - Oscar Hammerstein 2d legit musical, "Me and Juliet," set an unprecedented record in the lobby sales of sheet copies during its two-week stand at the Hanna Theatre, Cleveland. Sheet sales neared the 5,000 mark when the legituner wound its Hanna run Friday (1).

Top sellers from the score were "No Other Love," "Marrying Type Love" and "Keep It Gay." Chappell Music is publishing. The show opens in Boston tonight (Wed.).

Music Biz Goes to College in Pitch For Song Plugs Over Campus Stations

The music biz is going to college. One of the most concentrated markets for pop songs in the country, the college campus has now been discovered by disk companies and music publishers as an important songplugging and hit-making medium.

Music men are particularly eyeing the Intercollegiate Broadcasting System, which comprises around 95 stations in as many major universities. The listening potential for the IBC is estimated at over 1,000,000 students, a considerable portion of whom are regular disk buyers. The stations operate on special low-power channels limited to the college area.

With the communications departments of the schools providing the station staffers, the campus outlets have their disk jockey personalities who plug disks much like the commercial deejays on the standard kilocycles. In recent months, the disk promotion men have begun contacting these student deejays and providing them with the regular jockey service.

The college stations' importance in the longhair field is spotlighted by RCA Victor's move to provide a basis longhair library of 50 longplay disks to 65 of the top outlets. In return, Victor has been guaranteed a one-hour show of Red Seal disks each week for a minimum of 26 weeks. Victor will supplement the basis library with 50 additional platters during the coming year, including old and current releases.

Listenership among students to their stations is rated as high, since they offer a rounded program service in addition to providing special school news. Music men figure that reaching students via this medium is at least as effective as the jukeboxes in the campus sugar bowls.

For Adults Only

E. H. Morris Music is using the English market as a testing ground for one of its new copyrights, "Till They've All Gone Home." Tune, which was written by Bob Hilliard and Alex Alstone, hasn't been shown to any record companies in the U. S. because Morris brass feels it may be too "adult" and provocative for the American market.

Song will be introduced in England by Gracie Fields via British Decca Records.

ASCAP Lining Up TV Member Rights For New Web Pact

In line with pending negotiations with the video networks for a new licensing agreement, the American Society of Composers, Authors & Publishers is lining up new TV representation commitments from its member writers and publishers. Old assignment of TV video performance rights to ASCAP by the membership expired at the end of last year after a three-year term.

ASCAP is currently recommending that its members reassign their TV rights to the Society for another period of four years, expiring at the end of 1957. Although the powwows with the video networks have not passed the preliminary stage, ASCAP's move indicates that it will ask the webs for a four-year deal to replace the three-year pact which ran out at the end of 1952.

ASCAP will hold all the reassignments in escrow until it receives commitments from writers and publishers representing 80% of ASCAP's distribution last year. Agreements from four or five of the top publishing firms plus about 50 top writers would give ASCAP the minimum 80% required before such agreements go into effect.

Meadowbrook Biz Up, Not for Sale: Dailey

Reports that the Meadowbrook, Cedar Grove, N.J., was on the market were denied this week by proprieter Frank Dailey. According to Dailey, offers have been made for the purchase of the ballroom but none high enough to warrant a sellout. Dailey added that the Meadowbrook's biz in the past two years has been better than at anytime since 1946. Credited for the upbeat are the b.o. lure of some top name bands and an increased banquet business.

Dailey stated that if he ever sold the Meadowbrook it would be because he's had the entire responsibility of running both the Cedar Grove spot and the Ivanhoe, Verona, N.J., since the death of his brother, Vincent, last September.

M-G-M Pacts Dixie Group From Juilliard

The Sperie Karas orch, a new jazz group, has been pacted by M-G-M Records. Diskery will kick the group off on wax with the release of four sides sometime next month.

All the members of the Karas orch, a 10-man outfit, are students at the Juilliard School of Music, N. Y. Orch is being handled by Patricia Music.

David Van Vactor, conductor of the Knoxville Symphony Orchestra for the past six seasons, has been signed again for next season.

JONI'S 'HEARD' EARNS 2D GOLDEN PLATTER

Joni James is hitting the golden disk circle for the second time with her M-G-M etching of "Have You Heard." Disk is expected to pass the 1,000,000 sales mark this week and the diskery is prepping a gold disk award during her stand at La Vie En Rose, N. Y. nitery. Thrush begins a 10-day engagement there tomorrow (Thurs.).

She received her initial gold platter earlier this year for "Why Don't You Believe Me?" Latter disk skyrocketed her into the top coin personals.

Capitol's Bill Fowler Denies 100% Return Deal

New York.

Editor, VARIETY:

Refering to yours of April 29 story, "Diskers Worried About Full Return Policy," Capitol does not now, nor has it ever, sold to dealers on consignment. Capitol does not have a 100% exchange privilege on singles or albums.

Only on infrequent occasions has any special exchange been authorized. Such an exchange has been authorized on not more than four or five records, out of a total of 600 new singles released by Capitol during the past 16 months. Obviously this is not a regular practice nor a blanket policy.

William H. Fowler
(Vice President, Capitol Records)

Castle Disbands Orch To Join Dorsey Bros.

Lee Castle, who has been heading his own crew for the past nine years, is disbanding to join the newly reteamed Dorsey Bros. orch as featured sideman.

Castle, who is expected to join the Dorseys in two weeks, plays weekend date at the Rustic Cabin, Englewood Cliffs, N. J., Friday and Saturday (8-9).

Jocks, Jukes and Disks

By HERM SCHOENFELD

Jerry Vale: "For Me"-"Tired of Dreaming" (Columbia). Jerry Vale, one of Columbia's newest additions, makes a powerful bid to crack into the hit lists with this coupling. Vale has an Eddie Fisher quality without being a carbon copy. "For Me" is a solid ballad with big potential. "Tired of Dreaming" is another classy item, Percy Faith orch lending an effectively dramatic background.

Victor Young Orch: "The Call of the Far-Away Hills" - "Anna" (Decca). Background music for the Paramount pic, "Shane," "Call of the Far-Away Hills" makes an ideal instrumental number. There's a lilting western strain for the melodic line and Victor Young's orch, with Carl Prager handling the alto sax solo, gives it a superlative rendition. The workover of "Anna" is also tops but probably too late to catch up with the other cuts of this Italian picture tune.

Ralph Marterie Orch: "Go Away"-"Crazy" (Mercury). "Go Away" is a bright rhythm tune with a clever lyric idea. Ralph Marterie's orch and chorus work it over snappily for hit potential. **Roberta Lee** also socks this tune across for Decca with possibilities. On the Mercury label, "Crazy" is a rhythm & blues item on which Marterie hits hard but smoothly.

Phil Ellis-Eddie (Piano) Miller Orch: "Hi-Lili, Hi-Lo"-"You're Painting the Town Red" (Rainbow). "Hi-Lili," from the Metro pic, "Lili," is a charming folk-styled number with good chances. This rendition by Phil Ellis and Eddie Miller follows the film's rendition closely for okay results. Flip is a fair entry.

Mel Blanc: "I Love Me"- "Somebody Stole My Gal" (Capitol). These are a couple of overdone comedy sides. Mel Blanc's vocals are speeded up for an offbeat effect as is **Lou Busch's** piano. This gimmick gets tiresome quickly. It's the same on both sides.

Eileen Barton: "Pot Luck"-"A Pretty Girl Milking Her Cow" (Coral). "Pot Luck" is uncomfortably close in idea to "Bake a Cake," Eileen Barton's hit of about three years ago. It's a simple rhythm number with a cute lyric but it doesn't swing like "Bake a Cake." "Milking Her Cow" is a takeoff on a Irish folk number in a jump style. There are too many tempo switches for this side to hit.

Rosemary Clooney-Jimmy Boyd: "Little Josey"-"Dennis the Menace" (Columbia). This teaming of Rosemary Clooney with moppet Jimmy Boyd has produced a couple of cute sides which could stir plenty of action in both the pop and kiddie market. "Josey" has a catching melodic pattern with top chances. Based on the cartoon by the same name, "Dennis the Menace" has some cute comedy lines delivered by Boyd. The tune, however, is trite.

Don Howard: "Why Must I Love You"-"You Can Live With a Broken Heart" (Coral). Don Howard is trying to repeat his "O Happy Day" click with "Why Must I Love You." But it's not even close. Howard's pipes lack the easy charm of the original and this tune is only a pale carbon of "O Happy Day." On the flip, Howard essays a straight pop but his voice can barely carry the tune.

Morton Gould & Rochester Pops Orch: "Music Box Tango"-"Wedding Dance" (Entre). This coupling is another entry by a symph orch which has potential for the pop market. "Music Box Tango" is a light, charming number which Morton Gould batons in a highly listenable arrangement. Reverse is a more spectacular instrumental, but wide of the pop target.

Homer & Jethro: "That Hound Dog in the Window"-"Pore Ol' Koo-Liger" (Victor). Homer & Jethro have been cashing in on their parodies of pop tunes and have come up with one of their biggest in "Hound Dog," a burlesque of "Doggie in the Window." This is a completely hoked-up version with barks, and gags punctuating the duo's vocal. Flip is a takeoff on Hank Williams' "Kaw-Liga," also handled in that broad comedy style.

Helen Dixon: "Don't Call My Name"-"The Breeze" (Okeh). Helen Dixon is a wax newcomer with promise. "Don't Call My Name" is a quasi-religioso tune which she delivers with plenty of power against a solid orch and choral background. On "The Breeze," she comes through with a slick version which ranks with the **Kay Starr** and **Trudy Richards** etchings.

Dickie Valentine: "Broken Wings-All the Time and Everywhere" (London). "Broken Wings," an English click, is a pleasing ballad neatly rendered by British songer Dickie Valentine. It's not however, styled directly for the U. S. market. Flip is a fine Bob Merrill tune in which Valentine sells neatly. It merits jock attention.

Lu Ann Simms: "I Wouldn't Want It Any Other Way"-"Hand-Me-Down Heart" (Columbia). Lu Ann Simms has been turning out good sides although falling short of a click entry. She consistently handles ballads with sensitivity and her workover of "Any Other Way" is solid all the way. Flip is a country-flavored item with a melancholy theme which Miss Simms projects tastefully.

Best Bets

JERRY VALE ..... **FOR ME**
Columbia ..... *Tired of Dreaming*
VICTOR YOUNG ORCH. .... **CALL OF THE FAR-AWAY HILLS**
Decca ..... *Anna*
RALPH MARTERIE ORCH. ..... **GO AWAY**
Mercury ..... *Crazy*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
89th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

Platter Pointers

June Valli has a couple of attractive sides in "Brass Ring Love" and "Many Are the Times" (Victor) . . . **Stan Kenton's** orch gives arresting workovers in typical progressive style to such standards as "Sophisticated Lady," "Over the Rainbow," "Fascinating Rhythm" and "Lover Man" (Capitol) . . . **Jimmy Young** has a listenable one in "Longin' for You" (London) . . . **Sarah McLawler** impreses with her bluesy vocal of "I'm Tired of Cryin' Over You" (Brunswick).

Cleffer Stern Back To Paris After N.Y. Huddles

French pop and longhair composer Marcel Stern flew back to Paris last Friday (1) after five weeks in New York on music-film-vidpix business. Stern, formerly a concert violinist in France and Italy, is now known in his country chiefly for the scoring of French films, with studios in Paris and at his residence in St. Cloud. While here he huddled with Mills Music on some of his pop output and discussed the music for a new telepic series. His brother, Emile, was in the States and South America several years ago as piano accompanist for Jean Sablon.

Stern's most important serious effort is the symphony "Liberation." It's a realistic work covering his experiences in the French army when the Germans invaded Paris and he fled.

Merc Names N. Y. Flack

Mercury Records has named Buddy Friedlander its eastern disk promotion rep.

Friedlander is giving up his indie disk flacking to take over the new post.

Longhair Disk Reviews

Mascagni: Cavalleria Rusticana and **Leoncavallo: Pagliacci** (Columbia, 3 LP, $17.33). Official Met Opera diskings of the popular double-bill, in rousing performances that vividly recreate the mood, color and vitality of the operas. Fausto Cleva conducts both works, using Met orch and chorus. "Cav" has Richard Tucker, Margaret Harshaw and Mildred Miller for leads; "Pag" uses Tucker, Lucine Amara and Giuseppe Valdengo. Tucker, especially in "Pagliacci," is vocally standout.

Ravel: Daphnis et Chloe. (London, $5.95). Complete ballet is recorded by Ernest Ansermet and L'Orchestre de la Suisse Romande for an unusual disk, dreamy, impressionistic and evocative. Some surface noises detract, but otherwise it's a colorful, highly proficient recording.

Grieg: Symphonic Dances and **Norwegian Dances** (Mercury, $5.95). Charming, melodic works, based on Norwegian folk dances, with typical Nordic mood and flavor. Handsomely played and recorded by Erik Tuxen and Danish National Orchestra.

Scarlatti: Stabat Mater (Vox, $5.95). Moving, substantial work, less known perhaps than Pergolesi's but quite as appealing. Rosanna Giancoli and Miti Truccato-Pace are fine soloists with the Scuola Venziana orch under Angelo Ephrikian supporting.

Respighi: Pines of Rome and **Foutains of Rome** (Mercury, Westminster, $5.95). Respighi's two impressionistic tone-poems, backing each other, have been issued coincidentally by Mercury and Westminster. Both are fine interpretations, Mercury's by the Minneapolis Symphony under Antal Dorati, Westminster's by the Vienna State Opera orch under Argeo Quadri. Mercury's is broader, more robust, but no less appealing than the more refined Westminster's. *Bron.*

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of April 24-30, 1953

(Listed Alphabetically)

A Little Love	Lion
All By Myself	Berlin
April In Portugal	Chappell
Blue Gardenia—†"Blue Gardenia"	Harms
Breeze	Leeds
Can't I	Harvard
Caravan	American
Doggie in the Window	Santly-J
Golden Years—†"Houdini"	Paramount
Have You Heard	Brandom
Haven't Got A Worry	Famous
How Do You Speak To An Angel—*"Hazel Flagg"	Chappell
Hush-A-Bye—†"The Jazz Singer"	Remick
I Believe	Cromwell
I'll Be Hangin' Around	Broadcast
I'm Sittin' On Top Of The World	Feist
My Flaming Heart	Robbins-M
Nearness Of You	Famous
No Help Wanted	Acuff-R
Pretend	Brandom
Red Canary	Shapiro-B
Say You're Mine Again	Blue River
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Suddenly	Hill & R
Thumbelina—†"Hans Christian Andersen"	Frank
Till I Waltz Again With You	Village
Twice As Much	Porgie
Wild Horses	Simon
Your Cheatin' Heart	Acuff-R

Second Group

Allez-Vous En Go Away—*"Can-Can"	Chappell
Almost Always	Brandom
Anywhere I Wander—†"Hans Christian Andersen"	Frank
Broken Wings	Shapiro-B
Hot Toddy	Coachella
I Am In Love	Chappell
I Confess	Witmark
I'm Walking Behind You	Leeds
Just Another Polka	Frank
Kaw-Liga	Milene
Lady Of Spain	Fox
Let's Make Up Before We Say Goodnight	Feist
My Jealous Eyes	Famous
My Lady Loves To Dance	United
Ohio—*"Wonderful Town"	Chappell
Ruby—†"Ruby Gentry"	Miller
Somebody Stole My Gal	Robbins
Tell Me A Story	Montclare
Tell Me You're Mine	Capri
When the Red Red Robin Comes Bob Bob Bobbin'	Bourne
Why Don't You Believe Me	Brandom

Top 10 Songs On TV

(Listed Alphabetically)

Crazy Man Crazy	Eastwick
Dancing With Someone	Valando
I Believe	Cromwell
I'm Sittin' On Top Of The World	Feist
Moon Was Yellow	BVC
Pretend	Brandom
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Till I Waltz Again With You	Village
Your Cheatin' Heart	Acuff-R

Five Top Standards

(More In Case of Ties)

In The Cool Cool Cool Of The Evening	Burke-Van H
Lazy Bones	Southern
Little Old Lady	Chappell
Lover	Famous
Old Buttermilk Sky	Burke-Van H
Rockin' Chair	Southern
Roll Them Roly Boly Eyes	Marks
Tip Toe Through The Tulips	Witmark
Who	Harms

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1.	**DOGGIE IN THE WINDOW (13)**	*Patti Page* ..... *Mercury*
2.	**PRETEND (10)**	*Nat (King) Cole* ..... *Capitol*
3.	**YOUR CHEATIN' HEART (1)**	*Joni James* ..... *M-G-M*
4.	**I BELIEVE (3)**	*Frankie Laine* ..... *Columbia*
5.	**SEVEN LONELY DAYS (1)**	*Georgia Gibbs* ..... *Mercury*
6.	**TILL I WALTZ AGAIN WITH YOU (18)**	*Teresa Brewer* ..... *Coral*
7.	**DON'T LET THE STARS GET IN YOUR EYES (20)**	*Perry Como* ..... *Victor*
8.	**SIDE BY SIDE (14)**	*Kay Starr* ..... *Capitol*
9.	**TELL ME A STORY (7)**	*F. Laine-J. Boyd* ..... *Columbia*
10.	**TELL ME YOU'RE MINE (15)**	*Gaylords* ..... *Mercury*

Second Group

	SONG FROM MOULIN ROUGE	*Percy Faith* ..... *Columbia*
	ANNA	*Sylvana Mangano* ..... *M-G-M*
	SOMEBODY STOLE MY GAL	*Johnnie Ray* ..... *Columbia*
	HAVE YOU HEARD	*Joni James* ..... *M-G-M*
	ALMOST ALWAYS	*Joni James* ..... *M-G-M*
	SAY YOU'RE MINE AGAIN	*Perry Como* ..... *Victor*
	APRIL IN PORTUGAL	*Les Baxter* ..... *Capitol*
	APRIL IN PORTUGAL	*Freddy Martin* ..... *Victor*
	RUBY	*Richard Hayman* ..... *Mercury*
	BIG MAMOU	*Pete Hanley* ..... *Okeh*
	I'M WALKING BEHIND YOU	*Eddie Fisher* ..... *Victor*
	NO HELP WANTED	*Rusty Draper* ..... *Mercury*
	HO-HO SONG	*Red Buttons* ..... *Columbia*
	A FOOL SUCH AS I	*Jo Stafford* ..... *Columbia*

Victor's Camden Label for Chains

RCA Victor will pitch directly for the syndicate and department store disk business with a projected new low-priced label, to be called Camden Records. Latter subsid will specialize in classical and jazz platters cut by less prominent orchs. New label will have no relation with Victor's new quasi-indie subsid for which Joe Carlton, artists & repertoire chief, is currently lining up indie distribs.

Victor plans to sell its Camden disks directly to such outlets as Sears-Roebuck and Macy's. Latter department store, in particular, has proved to be a major sales factor for low-priced platters in the classical, semi-classical and showtune category on the Remington, Pontiac, Varsity and Royale labels.

AWARD ALL ROYALTIES TO DeSYLVA'S WIDOW

Los Angeles, May 5.

Mrs. Marie DeSylva, widow of the late B. G. (Buddy) DeSylva, will collect all the revenue from the tunesmith's songs during her lifetime, under a ruling by Judge Ernest A. Tolin in L. A. Federal Court last week. Decision was made in a suit brought by Marie Ballentine, mother of DeSylva's nine-year-old illegitimate son, Stephen William Ballentine.

Court ruled that the boy will inherit the copyrights after Mrs. DeSylva's death, a hollow victory. It was pointed out in music circles that DeSylva wrote most of his top tunes in the late twenties and early thirties, and copyrights on many of them have already been renewed or are due for renewal shortly. It is figured that very few will be inherited by the son.

'Biggest Show' in Hub Hit by Late Musicos

Boston, May 5.

"Biggest Show of 1953" ran into difficulties at the Boston Garden Monday (27), when the majority of Woody Herman's sidemen were delayed 90 minutes while driving here from Montreal. Impatient fans had begun to queue up at the boxoffice seeking refunds when Herman and four of his sidemen, plus local skinbeater Jack Sager, who was in the audience, launched into an impromptu jam session halting the exodus with the result not more than 40 fans stomped out.

Concert, which grossed about $14,300 at $3 top, was skedded for 8:30 p. m. kickoff and got underway about 10 p. m., continuing without an intermission until midnight. This is the second time this season that this type of concert has been held up by failure of musicos to arrive on time. Last October, members of Stan Kenton's band lost their way driving here from Worcester, less than 50 miles away.

Chi Hep Spot Opens While Another Folds

Chicago, May 5.

While the cause of progressive music is getting an additional outlet here, it also suffered last week when two of its landmarks decided to call it quits. Beau Coup, the new entry, starts May 8 with Anita O'Day.

Hi Hat, which moved from the near north side to the far north side to try and attract the college trade, finally went into bankruptcy last week. The Silhouette, which also played some of the progressive type combos, is up for sale.

Chappell's Indie Pitch

Expanding its activity in the record company field, Chappell Music this week appointed Joe Zimmo its indie label contactman.

Zimmo has been associated with Chappell for the past 27 years as a sales staffer.

Col Ups Ann Fulchino

Ann Fulchino has been promoted to assistant sales promotion manager at Columbia Records, assisting Art Schwartz.

She formerly was Schwartz's secretary.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PATTI PAGE** (Mercury)	Doggie in the Window
2	4	**PERCY FAITH** (Columbia)	Song from Moulin Rouge / Swedish Rhapsody
3	3	**FRANKIE LAINE** (Columbia)	I Believe / Your Cheatin' Heart
4	2	**NAT (KING) COLE** (Capitol)	Pretend / Can't I
5	7	**JONI JAMES** (MGM)	Have You Heard / Your Cheatin' Heart / Almost Always
6	9	**PERRY COMO** (Victor)	Say You're Mine Again / Don't Let the Stars
7	..	**LES BAXTER** (Capitol)	April in Portugal
8	..	**GEORGIA GIBBS** (Mercury)	Sevén Lonely Days
9	8	**SYLVANA MANGANO** (M-G-M)	Anna
10	6	**TERESA BREWER** (Coral)	Till I Waltz Again / Dancing With Someone

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*DOGGIE IN THE WINDOW	Santly-Joy
2	2	*I BELIEVE	Cromwell
3	4	†SONG FROM MOULIN ROUGE	Broadcast
4	3	*PRETEND	Brandom
5	7	*APRIL IN PORTUGAL	Chappell
6	6	†YOUR CHEATIN' HEART	Acuff-R
7	5	†TILL I WALTZ AGAIN	Village
8	..	‡SAY YOU'RE MINE AGAIN	Meridian
9	9	*SIDE BY SIDE	Shapiro-B
10	..	*RUBY	Miller

New York Pops Makes Fine Bow as Skitch Henderson Turns Into a Longhair

Skitch Henderson, WNBC, N.Y., maestro and disk jock, is trying a tough and noble experiment—stepping into the longhair field to put on a New York Pops season with N.Y. Philharmonic members, after the regular N.Y. concertgoing season is over. But judging by preem of his venture Monday night (4) in Carnegie Hall, N.Y., he may pull it off. Certainly, on basis of circumstances surrounding this venture, it should be encouraged.

Henderson hired 70 Philharmonic players for five programs this week, including Monday's U.S. composers' opener, and Romberg-Viennese, Gershwin and Tchaikowsky nights and a children's morning program. It'll cost him about $15,000—about $9,000 for the musicians (at $120 minimum, with some first-desk men getting more); $4,500 for hall rental (including boxoffice and backstage staff), and balance in ads, etc.

Series got the most unusual assist from NBC and its N.Y. WNBC flagship, with spot announcement constantly aired for weeks, other station talent helping out with plugs, and Henderson making appearances all over the ether to promote the concerts.

Series is up against Gotham apathy, since it's traditionally tough to get people to go to concerts in May. The $3.40 top also seems high. But the series has engendered much goodwill, from Henderson's many show biz friends, from Philharmonic management (glad that 70 of its men got an extra week's work), and from music-lovers generally.

Monday's preem drew about 1,500 people, little over half the house. Audience included legit, film and radio-TV figures as well as miscellaneous celebs. What they got was a surprisingly good musical evening. Henderson showed originality and daring in programming contemporary American works. These showed the fine calibre of our composers, as well as soothing the ear. Program's first half was too brief, with three short pieces by Morton Gould, Leroy Anderson and Jacques Press. Anderson's "Trumpeter's Lullaby" (well played by William Vacchiano) looks like it'll make all future band programs.

Feature was Marc Blitzstein's choral symphony, "The Airborne," a 55-minute work which comprised the program's second half. Stirring tribute to our flyers, written during the war in London and first played here in 1946, it holds up surprisingly well now. It made a stirring hour, with the Lehigh U. Glee Club, U.S. Air Force Singing Sergeants, soloists Rawn Spearman and Norman Clayton, and narrator Tyrone Power giving notable assists to Henderson and the orch. Henderson, leading a much larger ensemble than he's probably accustomed to, handled his chores well, for good balance of choirs and sections, and with a musicianly feel for rhythm and style. Mastery of the symph was always evident.

Bron.

WINS D.J. Brad Phillips Organizes Record Hops For N.Y. Churches, Charities

A series of "record hops," believed to be the first conducted by a N. Y. disk jockey, is being run by WINS platter spinner Brad Phillips as benefits for various church and charitable organizations. Both Phillips and accompanying talent work cuffo with proceeds going to the sponsoring org. Initial show was put on in a Queens church last month and spotlighted the Four Lads, Alan Dean, Danny Winchell, Bernice Parks and Doreen Davis.

Phillips is following up with a stand at the National Catholic Community Center's USO club in N. Y., May 16 (Armed Forces Day). Johnny Desmond and possibly Joni James are among the talent that will appear at the spot. He's also set to hold a hop at the Eastern Parkway Arena, Brooklyn, May 23, to raise coin for the Brooklyn Women's Hospital. Richard Hayman has been set for that engagement with other performers still to be lined up.

Transportation for performers is taken care of by the sponsoring groups and Phillips provides an accompanist for the entertainers. However, in the case of the Brooklyn stand a 14-piece orch will be provided by hop's sponsor, since spot is more of a ballroom setup and use of disks for terp music would be cutting into band employment.

Col Pop Albums 50% Over Last Yr.

Riding with a flock of hot album releases, Columbia Records' pop album division racked up 50% more sales for the first four months of 1953 than for a similar period last year. Album sale upbeat is being attributed the wide variety of low price long-play machines now on the market and the quality of the albums being turned out. Other diskeries, too, are reporting a boost in this year's album sales.

Highriders for Col are "Arthur Godfrey's TV Calendar Show," which has passed the 50,000 sales mark, the Frank Parker-Marion Marlowe "Sweethearts" album, which is nearing 50,000 sales, and Doris Day's "By the Light of the Silvery Moon," which hit 30,000 sales last week and is still moving fast.

The diskery is now releasing four new pop albums every month.

Victor's Hot 1953 Pace

RCA Victor is rolling up a big sales record for 1953. Continuing the hot pace for the first three months, Victor's disk business for April shot 20% ahead of the same month last year. Victor's upbeat this year has been reflected in its consistent placement among the pop bestsellers.

Currently, Victor's three topsellers have gone over the 900,000 mark collectively. Perry Como's disk of "Say You're Mine Again" and "My One and Only Heart," has hit 400,000; Eddie Fisher's "I'm Walking Behind You" and "Just Another Polka" topped the 350,000 marker, while Homer & Jethro's parodies of "Hound Dog in the Window" and "Pore Old Kaw-Liga" have reached 150,000. Three disks accounted for some 200,000 disks sold last week by Victor.

VICTOR EXECS FAN OUT FOR REGIONAL MEETS

RCA Victor execs will fan out across the country next week for regional sales meetings in eight key cities. Sessions are being held May 15 and 17 to outline the company's product and merchandising program for the rest of the year to distribs and field personnel.

Larry W. Kanaga, sales manager, will preside at the Boston meet, May 15, with George R. Marek, artists and repertoire chief, heading the New York conclave two days later. W. W. Bullock, manager of the sales planning section, will cover the Chicago and Kansas City sessions; E. L. Dodelin, field sales manager, will head the Cleveland and Atlanta meetings, and J. Y. Burgess, merchandise manager, will go to Dallas and San Francisco.

3 Pubs Sue N.Y. Eatery On Tune Infringements

Chappell, Famous Music and Harms filed a joint suit in N. Y. Federal Court last week against the Alamac Restaurant, N. Y., charging infringement of its copyrighted tunes via unlicensed performances. Tunes involved are Chappell's "There's a Small Hotel," "When We're Alone" (Famous) and "Dancing in the Dark" (Harms).

Plaintiffs seek an injunction and $250 statutory damages for each publisher.

Sidney Chappel Exits St. Louis Little Symph

St. Louis, May 5.

Sidney Chappel, maestro of the St. Louis Little Symph orch for the past 12 years, has resigned and will be replaced by three guest conductors during the forthcoming season.

The new comers are Isler Solomon, conductor of the Buffalo Philharmonic; William van den Burg, asst. conductor of the Los Angeles symph orch, and Richard Bales, director of the music program at National Gallery, Washington, D. C. Max Steindel, localite will conduct the fourth and final concert of the season.

Dave Kapp, RCA Victor's pop artists & repertoire chief, arrives back at the N.Y. homeoffice today (Wed.) after a two-week trip to Hollywood.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

** ASCAP. † BMI.*

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST										SOUTH							MIDWEST								FAR WEST						TOTAL POINTS
						N.Y.	Rochester	Rome	Trenton	Boston	Hartford	Worc'st'r	Atl. City	Phil.	Mobile	St. P'rb'g	Atlanta	Savan'h	Hat'sburg	N.O.	Richmond	Chi.	Des M'nes	K.C.	Det.	St. Cloud	Cincy	Cleve	Milw'kee	Phoenix	Hollywood	Fresno	Denver	Alb'q'que	Seattle	
						Brad Phillips—WINS	Mort Nusbaum—WHAM	Lou Barlie—WKAL	Stan Pat—WTNJ	Norm Prescott—WORL	Alan Henry—WONS	John Woods—WTAG	Alan Owen—WMID	Dan Curtis—WIP	John Dixon—WALA	Bill Wright—WFIN	Herb Harris—WQXI	John Wrisley—WSAV	Chuck Thompson—WFOR	Larry Regan—WTPS	Harvey Hudson—WLEE	Jim Ameche—WJJD	Don Bell—KRNT	"Oil Wells"—WHB	Don McLeod—WJBK	Art Blaske—KFAM	Rex Dale—WCKY	Jack Gale—WSBS	Paul Bartell—WFOX	Dick Gilbert—KTYL	Bill Anson—KFWB	Bob Harris—KFRE	Ray Perkins—KFEL	Jerry Nesler—KGGM	Gil Henry—KING	
1	2	11	Frankie Laine	Columbia	*I Believe	..	3	1	..	..	..	4	..	2	1	1	..	..	..	..	2	1	2	..	..	..	..	..	..	2	2	1	3	1	123
2	5	7	Les Baxter	Capitol	*April in Portugal	..	1	6	..	..	3	7	3	1	4	..	1	9	..	1	3	..	4	8	..	..	..	..	2	2	..	10	3	..	4	121
3	1	7	Percy Faith	Columbia	†Song from Moulin Rouge	2	..	2	..	..	..	5	9	..	..	6	4	..	..	3	10	3	2	5	3	..	5	..	1	1	..	1	6	..	..	119
4	4	14	Patti Page	Mercury	*Doggie in the Window	3	..	..	..	..	..	1	2	..	7	..	..	..	..	2	1	1	3	1	..	..	1	5	6	7	..	..	5	..	3	117
5	3	13	Nat (King) Cole	Capitol	*Pretend	1	..	8	..	..	..	6	1	..	..	..	6	2	..	..	..	4	5	3	..	..	4	..	..	8	9	9	2	4	..	93
6	6	13	Joni James	M-G-M	†Your Cheatin' Heart	5	..	5	..	..	..	9	..	7	10	..	..	..	..	..	7	9	..	4	..	..	3	..	..	5	4	5	4	1	..	76
7	8	5	Richard Hayman	Mercury	*Ruby	4	..	..	..	5	10	..	..	4	6	5	..	..	..	..	5	..	7	..	10	..	..	2	3	3	6	..	9	..	..	75
8	9	6	Johnnie Ray	Columbia	*Somebody Stole My Gal	9	..	4	..	2	1	..	10	..	5	..	..	..	9	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	44
9	13	10	Georgia Gibbs	Mercury	*Seven Lonely Days	..	..	10	..	..	..	..	5	..	9	..	..	..	1	..	..	..	8	6	..	3	7	7	..	..	..	..	..	..	..	..	43
10	16	8	F. Laine-J. Boyd	Columbia	†Tell Me a Story	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	5	4	8	6	7	..	5	40
11A	20	9	Ralph Marterie	Mercury	*Caravan	..	..	7	..	..	..	..	6	..	..	..	3	..	7	..	..	..	..	..	..	..	9	..	4	9	..	..	..	..	..	32
11B	17	3	Perry Como	Victor	†Say You're Mine Again	..	3	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	4	..	..	..	8	..	..	4	..	..	..	32
13	22	9	Jane Froman	Capitol	*I Believe	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	28
14A	..	2	Mantovani	London	†Song from Moulin Rouge	..	..	..	8	..	..	..	..	3	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	2	27
14B	12	7	Paul-Ford	Capitol	*Sitting on Top of World	7	4	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	27
16	19	6	Bob Manning	Capitol	*The Nearness of You	..	..	3	..	..	7	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
17	..	2	Joni James	M-G-M	*Is It Any Wonder	..	..	..	..	..	9	..	..	..	3	..	..	5	..	7	..	..	..	..	..	..	..	..	10	..	..	8	..	..	..	24
18A	10	3	Sylvana Mangano	M-G-M	†Anna	..	..	..	..	8	..	8	..	..	..	..	..	..	6	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	21
18B	10	4	Pete Hanley	Okeh	†Big Mamou	..	..	..	..	9	..	..	..	..	..	..	..	..	3	..	8	..	..	..	..	..	..	..	..	..	3	..	..	..	..	21
18C	35	5	Hamish Menzies	Decca	*Less Than Tomorrow	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	8	..	..	..	..	..	..	..	..	21
21A	22	16	Ralph Flanagan	Capitol	*Hot Toddy	..	..	..	..	..	..	..	4	..	..	7	..	..	..	..	..	10	..	10	..	..	..	..	..	10	..	..	..	5	..	20
21B	17	7	Nat (King) Cole	Victor	†Can't I	..	..	..	..	..	..	..	..	..	..	..	..	..	2	5	..	8	..	..	9	..	..	..	..	..	..	..	..	..	..	20
23A	21	2	Vic Damone	Mercury	*April in Portugal	10	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	3	..	..	..	..	..	..	..	17
23B	..	2	Tony Bennett	Columbia	*King of Broken Hearts	..	..	..	..	..	2	10	..	9	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
25A	7	14	Kay Starr	Capitol	*Side by Side	..	..	..	..	..	..	..	..	8	..	..	7	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	8	..	16
25B	..	1	Mills Bros.	Decca	*Say Si Si	..	..	..	9	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	16
27A	48	9	Norman Brooks	Zodiac	*Hello Sunshine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	6	..	..	10	..	..	..	..	15
27B	..	1	Norman Brooks	Zodiac	*Shouldn't Have Kissed Me	..	..	..	..	10	6	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
27C	..	1	Red Buttons	Columbia	*Ho-Ho Song	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	8	..	..	15
27D	30	2	Perry Como	Victor	*My One and Only Heart	6	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
31	14	3	Teresa Brewer	Coral	†Till I Waltz Again	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	..	14
32A	..	1	Eddie Fisher	Victor	*I'm Walking Behind You	8	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	12
32B	..	1	Wally Cox	Victor	What a Crazy Guy	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	12
32C	..	1	Trudy Richards	Derby	*Breeze (Bringin' Back)	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	12
35	..	8	Eileen Barton	Coral	*Pretend	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	11
36A	30	2	Ralph Flanagan	Victor	*Albuquerque	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	9	..	10	..	..	..	..	..	..	..	10
36B	..	6	Four Aces	Decca	†You Fooled Me	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	10
36C	..	2	Henri Rene	Victor	†Song from Moulin Rouge	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	10
36D	37	5	Freddy Martin	Victor	*April in Portugal	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
36E	..	2	Vince Wayne	Triple A	†Blue Piano	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	10
41A	22	20	Gaylords	Mercury	†Tell Me You're Mine	..	..	9	..	..	..	..	..	..	..	..	7	..	..	..	..	..	10	9	..	..	..	..	..	..	..	..	..	..	..	9
41B	28	3	Joni James	M-G-M	*Almost Always	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	7	..	..	..	..	..	..	9
41C	..	1	Rusty Draper	Mercury	†Big Mamou	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41D	..	1	Dolores Gray	Decca	†Big Mamou	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41E	..	2	Richard Hayman	Mercury	*April in Portugal	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9
41F	42	3	Lisa Kirk	Victor	*Ohio	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9
47A	..	13	Eddie Fisher	Victor	*How Do You Speak	6	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
47B	..	1	Jo Ann Tolley	M-G-M	†I'll Never Forgive Myself	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8
47C	35	3	Red Buttons	Columbia	*Strange Things Happening	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
50	..	4	Four Lads	Columbia	*He Who Has Love	9	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
51	..	5	Lu Ann Simms	Columbia	†Moving Away	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	4

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BG's Bow-Out From Jazz P'kge Dents B.O. Slightly; Granz Switches Billing

The Benny Goodman-Louis Armstrong package racked up overall strong grosses as it moved into its third touring week without Goodman. Goodman left the troupe April 19 in Boston when he was felled by an acute respiratory attack. His orch has been headed by Gene Krupa, and although word is out at the dates that Goodman won't appear, most of the promoters haven't been complaining about business.

Biggest night for the troupe was in Philadelphia last Thursday (30). Concert played to two sellout houses with 300 extra seats on stage at both performances and only a few camp chairs going begging at the second show. The 3,300 seat house was scaled at $4 top, tallying a strong $15,200. Unit was booked at a $4,500 guarantee vs. 50% of the gross. Date was promoted by Lee Guber, proprietor of Philly's Rendezvous Cafe, and Ed Felbin, WPEN deejay known as Frank Ford.

Sidelight of the jazz show, which brought 3,500 fans into Philly's midtown, was the bonanza for the niteries and bars on what otherwise would have been a rainy Thursday evening. With concerts skedded at 8 and 10:30 p. m., local pubs got the crowds coming and going. Incidentally, promoters of double concerts at the Academy of Music are tabbed for two nights rentals with double charge for staff and stage crew.

Previous night (Wed.) at the RPI Field House, Troy, N. Y., unit did an okay gross drawing an estimated 3,350 payees at a $3.60 top. Press stories about Goodman's absence held the attendance down.

Granz Headlines Krupa, Cuts Prices

Cleveland, May 5.

Potential take of the all-star Gene Krupa-Louis Armstrong unit, with Krupa leading the Benny Goodman band at Public Music Hall Sunday (3), was cut almost in half by the ill Goodman's cancellation. Scaled at $4 top, the jazz concert drew a gross of $4,500 and attendance of 1,530 in the 3,000 seated auditorium.

Norman Granz, promoter, announced he was changing his billing to "All-Star Gene Krupa (leading B. G. Band)-Louis Armstrong Concert" and cutting prices for the rest of the tour.

Strong 13G Gross in Pitt

Pittsburgh, May 5.

Benny Goodman's absence prevented a sellout but promoters haven't any complaints. Playing two shows at the Syria Mosque Friday (1), attraction drew a total attendance of 5,700 to the 3,800-seat auditorium and a gross of $13,000. After Federal and city taxes of 30 percent came out, that left the net at nearly $10,000, and gave everybody a good shake.

After the heavy advance sale, it was figured that there would be plenty of refunds following announcement Goodman couldn't make it, but only about $200 worth of tickets came back.

Best British Sheet Sellers

(Week ending April 25)

London, April 28.

Doggie in Window...Connelly
In Golden Coach..Box & Cox
Wonderful Copenhagen..Morris
Oh Happy Day.....Chappell
I'm Walking Behind..Maurice
Little Red Monkey...Robbins
Broken Wings .....Fields
Red Feathers .....Dash
Pretend .....Leeds
Till I Waltz Again...F. D. & H.
Downhearted .... New World
I Believe ..... Cinephonic

Second 12

Black Eyed Susie..Cinephonic
Talk to the Trees....Chappell
Don't Believe Me...F.D. & H.
Outside of Heaven.....Wood
Don't Let the Stars....Morris
Now .....Dash
Because You're Mine..Robbins
Windsor Waltz ..... Reine
Celebration Rag .....Wood
Wild Horses ..... Morris
All the Time .....Cinephonic
Even Now ..... Pickwick

Szigeti Returns to U.S. After 2-Month Jap Tour

Violinist Joseph Szigeti returned to the U.S. Monday (4), after a sock tour of Japan. His last appearance in Tokyo, April 28, was his 11th performance in that city in seven weeks, and took place before 15,000 persons at a baseball field as a benefit concert for victims of Hiroshima and tuberculosis.

Szigeti played in every major city of Japan, with his 20 original concerts extended to 27. He also gave a command performance at the Imperial Palace.

Tin Pan Alley's Four-Footed Kick Makes ASCAP Sound Like ASPCA

By JIM WALSH

(Continued from last week)

Next to dogs, horses probably have been the subject of the most unbridled enthusiasm among humans. Still well remembered is Byron Gay and Richard Whiting's 1926 novelty, "Horses," with a galloping tune said to have been adapted from Rachmaninoff's "Troika." In 1907 Vesta Victoria sang "The Next Horse I Ride On, I'm Going to Be Tied On." There was, briefly, around 1913, a dance step called "The Horse Trot," and Kay Kyser some years ago recorded "Horses Don't Bet on People." In Dickens' "Old Curiosity Shop," written in 1840, Dick Swiveller sang "My Arab Steed." And in 1924 Harry Von Tilzer published a comic ditty, "Oh You Can't Fool an Old Hoss Fly!"

"The Old Gray Mare" is an unforgettable example of rustic humor applied to equines. And, turning to horses' "cousins," cultured connoisseurs of the musical art of the "plain people" have been known to weep in ecstasy during "folk music festivals" at the sheer beauty of the animal imitations evoked by a hillbilly fiddler's bow from "Johnson's Old Gray Mule." ("Hen Cackle" is another number that sends the folk music esthetes.) Turning to the opposite musical extreme, "Livery Stable Blues" was one of the first Dixie Land Jazz Band records.

It's a natural step from horses to cows, but although Bossy is perhaps the most useful of domestic animals her virtues haven't been as extensively hymned as those of some other critters. In an old-timer, the heroine "calls the cattle home across The Sands of Dee." Perhaps the best-known cow song is "Wait Till the Cows Come Home," written by Anne Caldwell and Ivan Caryll for the 1917 production, "Jack o' Lantern," starring Fred Stone. But the cow song title championship probably goes to Harry Von Tilzer's 1915, "Cows May Come, Cows May Go, but the Bull Goes on Forever." Capitol Records' first big hit, 10 years ago, was Ella Mae Morse's "Cow Cow Boogie."

Monkey Business

Taking other animals more or less at random, there may have been more songs about monkeys written during the past half century than about any other animal. The late Teddy Morse was Tin Pan Alley's jungle and monkey song specialist for about 25 years up to his death in 1924, and one of his last songs was called "Monkey Doodle." Other monkey songs, not all by Morse, were "Mr. Monkey," "In Monkey Land," "Down in Monkeyville," "On a Monkey Honeymoon" and "The Monkey's Sister." Many others, without "Monkey" in the title, had simian characters—"Aba Daba Honeymoon," "Doodle Oodle Dee," "The Animal Fair" and "My Little Orangutan" among them.

At times, bear ditties have been almost as popular as those about monkeys. "The Teddy Bears' Picnic" is still a popular novelty number, although composed nearly half a century ago. When the "Teddy Bear" vogue was at its height around 1907 there was a pop number called "Won't You Be My Teddy Bear?" In 1910 Irving Berlin and George Botsford did the hilarious "Grizzly Bear," and a couple of years later there was a fleetingly popular number, "Oh, You Little Bear."

But the bear song undoubtedly is "The Preacher and the Bear," which was perhaps the most popular comic song record of the pre-electric era, as indefatigably recorded by the late Arthur Collins. The song was written in the early 1900s by George Fairman, who is still living in Hamilton, O. Fairman says he sold all rights to the tune for $250 to Joe Arzonia, part-owner of the Harp, a Columbus saloon in which Fairman was pianist. It was published under Arzonia's name, with the tavern keeper credited as writer of both words and music.

Even goats haven't been overlooked by the Brill boys. A comic recitation, "McCloskey's One-Eyed Goat," used to be popular, and "Two Giddy Goats" was sung in Talbot & Korn's 1910 operetta, "The Belle of Brittany." Sagebrush record buyers used to durn nigh laugh their fool heads off at Fiddlin' John Carson's record of "Papa's Billy-Goat," which told of how the goat had been tied across a railroad track. But the cantankerous animal had previously swallowed a red shirt, so it "belched up that old red shirt, then flagged down that durned old train."

Hogging It

The cleffers seem to have had a hard time finding the romantic side of swine, but Frank Crumit popularized "The Pig Got Up and Slowly Walked Away," and there have been vagrant ditties, such as Mike Fitzpatrick's "Ham and Eggs," singing the praises of porky by-products. "Liver and Bacon" is another of similar genre. More recently there was "Cincinnati Dancing Pig."

How about the really big fellows, such as the elephant? Well, J. Russell Robinson achieved a masterly title with "Go Wash an Elephant if You Want to Do Something Big and Clean," and a popular duet for bassoon and piccolo is "The Elephant and the Fly." Vincent Bryan and Harry Von Tilzer honored the big shot of the sea, the whale, with a title that perhaps even surpasses Robinson's elegant elephant epic—"A Sail on the Tale of a Whale," depicting the nautical honeymoon of a crawfish and a lobster. Still remembered is "The Torpedo and the Whale," from "Olivette."

Among the marsupials, "'Possum Up a Gum Stump" was the favorite back-country dance tune of Mrs. Andrew Jackson. In the heyday of "coon songs," Paul Dresser wrote "Niggah Loves His 'Possum." Other similar titles were "'Possum Pie," also known as "The Stuttering Coon," and "Run, Brudder 'Possum, Run."

There have been any number of dance steps named for animals during the last 40 years or so, with the fox trot, which took off in 1914, as undisputed leader. Skunks, like swine, lack romantic appeal, but some years ago there was a successful hillbilly tune, "Three Shiftless Skonks." Another such masterwork was "The Gal I Loved on Polecat Creek." Even the finny beauties sometimes get into the act, as in Saxie Dowell's "Three Little Fishes."

Getting down to the ground floor level with the serpents, "The Snake's Hips" was a popular dance number of 1923. And Joe (Fingers) Carr has recently turned out a fine example of ragtime piano playing in his Capitol waxing of "Rattlesnake Rag."

Bees' Wax

One of the oddities of pop song fauna is the attention given to insects, especially bees. Perhaps it goes back to the example set by Bill Shakespeare more than 300 years ago when he introduced "Where the Bee Sucks There Suck I" into his successful London production, "The Tempest." A "rural ballad" of 1905 was "When the Bees Are in the Hive." This was followed several years later by "Two Little Love Bees," sung in "The Spring Maid," by Christie MacDonald.

Turning now to batrachians—a fancy name for frogs—May Irwin used to wow vaude audiences in the 1890s with her "Frog Song." Thomas P. Westendorf, composer of Thomas A. Edison's favorite song, "I'll Take You Home Again, Kathleen," wrote a rather pathetic "Frog Song" of his own. There was a comic ditty. "The Lily and the Frog," popular in 1916, the same year in which another frog song, Arthur Fields and Walter Donovan's "Gila Gala Galoo," was made a hit through its rendition by the Avon Comedy Four.

Returning to our more familiar four-footed friends, a popular song of 1900, which the late George H. O'Connor, favorite entertainer of every President from McKinley to Truman, used to sing at White House parties, was "Lamb, Lamb, Lamb."

When Thomas A. Edison spoke the first words ever reproduced by a phonograph, back in August, 1877, he too had lamb on his mind, for he recited "Mary Had a Little Lamb."

And as the summing-up clincher, what is the most famous trademark in the world? The Victor dog, which should prove beyond dispute the close affinity between pop music, the record business and our animal friends!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Indianapolis—(Pearson's)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	3	**PERCY FAITH** (Columbia) "Song from Moulin Rouge"	3	1	..	8	1	2	4	5	6	1	2	77
2	1	**PATTI PAGE** (Mercury) "Doggie in the Window"	1	9	3	1	5	7	1	1	..	8	1	73
3	2	**FRANKIE LAINE** (Columbia) "I Believe"	2	..	2	2	..	..	3	2	9	2	6	60
4	9	**LES BAXTER** (Capitol) "April in Portugal"	..	..	..	7	..	1	2	4	7	6	..	39
5	4	**NAT (KING) COLE** (Capitol) "Pretend"	5	..	..	3	..	8	..	3	10	4	9	35
6	6	**SYLVANA MANGANO** (M-G-M) "Anna"	7	5	..	..	2	..	5	..	..	..	5	31
7	14	**RICHARD HAYMAN** (Mercury) "Ruby"	4	4	..	..	4	..	..	..	..	..	..	21
8	5	**F. LAINE-J. BOYD** (Columbia) "Tell Me a Story"	6	..	5	..	..	..	..	10	..	..	3	20
9A	12	**PERRY COMO** (Victor) "Say You're Mine Again"	10	2	8	..	..	..	..	..	5	..	..	19
9B	..	**RED BUTTONS** (Columbia) "Strange Things Are Happening"	..	3	..	..	..	..	10	..	1	..	..	19
11	7	**JONI JAMES** (M-G-M) "Your Cheatin' Heart"	..	..	6	5	..	4	..	..	..	..	..	18
12	20	**GEORGIA GIBBS** (Mercury) "Seven Lonely Days"	..	..	..	6	..	6	..	7	..	..	8	17
13	7	**TERESA BREWER** (Coral) "Till I Waltz Again"	8	..	..	4	..	5	..	..	..	..	..	16
14	10	**DOLORES GRAY** (Decca) "Big Mamou"	..	8	..	..	8	..	..	..	4	..	..	13
15	14	**PERCY FAITH** (Columbia) "Swedish Rhapsody"	..	..	..	..	..	..	6	..	..	..	4	12
16A	..	**Ralph Marterie** (Mercury) "Caravan"	..	..	..	..	..	..	..	9	..	3	10	11
16B	16	**KAY STARR** (Capitol) "Side by Side"	..	..	..	10	..	10	..	..	2	..	..	11
16C	16	**PAUL FORD** (Capitol) "Sitting on Top of World"	..	..	..	..	..	3	8	..	..	..	..	11
19	13	**RED BUTTONS** (Columbia) "Ho-Ho Song"	9	..	..	..	3	..	..	..	..	..	..	10
20	10A	**GAYLORDS** (Mercury) "Tell Me You're Mine"	..	..	..	9	..	..	..	..	..	10	7	7

FIVE TOP ALBUMS

1	2	3	4	5
HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	WONDERFUL TOWN Broadway Cast Decca DL-9010 DA-937 9-391	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331	PETER PAN Hugo Winterhalter Victor EP A407	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352

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"Tommy and Jimmy Dorsey plan merging again. Should be a BOX-OFFICE Bonanza."

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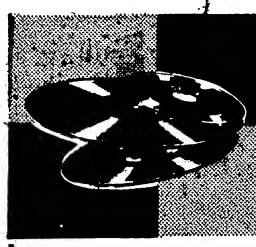

DECCA DATA

Something Special in Inimitable Andrews Sisters Style!

FUGUE FOR TINHORNS

From Musical Production "Guys and Dolls"

and

NOW THAT I'M IN LOVE

Sung by

The ANDREWS SISTERS

Decca 28680 (78 RPM) and 9-28680 (45 RPM)

Satchmo sings . . . and it should happen to all ballads!

APRIL IN PORTUGAL

and

RAMONA

sung by

LOUIS ARMSTRONG

Decca 28704 (78 RPM) and 9-28704 (45 RPM)

Those Wonderful Gals Sing the Hits from "Wonderful Town"!

A LITTLE BIT OF LOVE

and

OHIO

Both from Musical Production "Wonderful Town"

Sung by

ROSALIND RUSSELL

and EDITH ADAMS

With "Wonderful Town" Orchestra Directed by LEHMAN ENGEL

Decca 28709 (78 RPM) and 9-28709 (45 RPM)

DECCA RECORDS America's Fastest Selling Records

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

*ASCAP †BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Rochester, Neisner Bros.	Philadelphia, Charles Dumont	Boston, Krey Music	San Antonio, Alamo Piano Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Indianapolis, Pearson's	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	*I Believe (Cromwell)	1	2	1	3	2	5	3	3	2	1	1	1	107
2	2	*Doggie in the Window (Santly-J.)	2	3	2	8	1	1	2	2	1	2	2	2	104
3	3	*Pretend (Brandom)	5	6	3	5	4	4	5	1	6	..	3	4	75
4	5	†Moulin Rouge (Broadcast)	3	7	..	1	7	2	1	4	3	6	..	8	68
5	7	*April in Portugal (Chappell)	4	1	4	4	9	3	9	..	4	9	9	..	54
6	4	†Your Cheatin' Heart (Acuff-R.)	10	10	5	6	3	7	6	..	8	3	..	10	42
7	6	†Till I Waltz Again	..	9	..	..	5	6	4	5	..	..	4	6	38
8	9	*Side by Side (Shapiro-B)	..	..	9	..	6	9	..	..	10	4	5	5	29
9	14	†Say You're Mine (Meridian)	7	4	6	2	..	..	..	..	..	..	..	..	25
10	14	†Tell Me a Story (Montclare)	..	..	..	..	..	..	..	..	..	10	8	3	12
11A	8	†Don't Let the Stars (Four Star)	..	..	..	..	10	8	8	..	..	..	7	..	11
11B	..	*Ruby (Miller)	9	8	8	..	..	..	..	8	..	..	..	..	11
13	10	*Anywhere I Wander (Frank)	..	..	..	..	..	..	..	6	..	7	..	..	9
14A	..	*Dancing with Someone (Valando)	..	..	7	..	..	..	7	..	..	..	..	..	8
14B	..	*How Do You Speak (Chappell)	..	..	..	..	..	..	..	9	..	5	..	..	8

On the Upbeat

New York

Charlie Spivak's orch will play a Rensselaer Polytechnic sophomore class soiree in the Field House, Troy, N.Y., Saturday (9)... **Danny Davis** into the Tommy Carlyn Lounge, Pittsburgh, May 11... **Sam Clark** and **Harry Carter**, M-G-M Records Boston distribs, cocktailed deejays, dealers and press at their new headquarters Sunday (3)... **Sid Kornheiser**, general manager of E. H. Morris Music, vacationing in Florida for two weeks... **Abbey Albert** orch opens at the Jung Hotel, New Orleans, today (Wed.)... **Eydie Gorme**, Coral Records thrush, guested on eight of the past 10 CBS "Camel Caravan" shows... **Jerry Gray's** orch began a two-week engagement at the Statler Hotel, Buffalo, yesterday (Tues.) ... **Billy May** orch heading out on a string of Texas one-niters beginning at the U. of Texas Friday (8)... **George Treadwell, Sarah Vaughan's** husband and manager, formed a talent agency pacting **Dizzy Gillespie** and thrush **Ruth Brown**... **Dorothy Collins, Raymond Scott** and **Leonard Wolf** preemed their new Audivox label at a cocktailery at the Hotel St. Moritz, N.Y., last week (29)... **Doreen Davis**, M-G-M canary, pacted by Music Corp. of America... **Stuart Foster** into the One-Two Club, Toronto, tomorrow (Thurs.) for two weeks.

London

Songsmith **Frank Loesser** here for Coliseum opening of "Guys and Dolls" May 28 ... **Eddie Standring**, Chairman of the Popular Music Section of the Music Publishers' Assn., is seriously ill ... **Bob Farnon**, Canadian conductor - composer-arranger, leaving May 14 on the Queen Elizabeth for a three-month trip to the U. S. and Canada ... **Jean Sablon** is here for broadcasts and variety ... **Hermanos Deniz** Cuban band fixed for new West End club, Don Juan, opening May 27.

Chicago

Vince Fiorino cut five more sides for Okeh Records last week ... Rodger Mendez set for Preview May 8 ... **Bernice Parks** sliced four platters for Mercury last week ... Prom Terrace in Ft. Wayne, has been sold by **John Apt** and will be turned into a supermarket.

Pittsburgh

Al Marsico's band picked for annual Spring Home Show in the Hunt Armory... Singer **Bob Manning** into bandleader **Tommy Carlyn's** new restaurant in Brentwood for two weeks along with the **Carlyn Trio**... **Harry Comoroda** and **Earl Walton** now furnishing the musical entertainment at the new Rainbow Room ... **Frankie Barr** orch checked into the Twin Coaches for an indefinite stay... Bandleader **Marty Gregor**, back in town after three years in Miami Beach, will work around Pittsburgh at least for the summer... **Barry Lane** band signed for the weekend dancing at Chez Dee... **Bill Bickel's Starliters**, into Vogue Terrace for indefinite stay, followed at the Shamrock Room on the Northside by **Frank Natale Trio**... **Ernie Neff** threesome now playing for dancing at Don Metz's Skyvue across from the old County Airport... **Whitey Scharbo** orch into **Nick Nigro's** Colonial Manor, where **Ciro Rimac** and his Latin-American Revue opened an engagement Friday (1).

Boston

Guy Ormany band slated to play for Edison Company's annual spring hop at the Sheraton-Plaza, May 15 ... Ex-**Vaughn Monroe** saxman, **Johnny West**, joined **Tommy Girard's** outfit at The Meadows ... Pianist **Johnny McAteer** has contracted to furnish two trios at Bermuda hotels for the summer season ... **Erroll Garner** in for week's engagement at the Hi-hat.

Omaha

Dick Jurgens orch booked at Chadron, Neb., Thursday (7) and into Scottsbluff's Terrytown, May 11 ... **Tiny Hill** will follow Jurgens into Chadron on Saturday (16) for Military Ball there ... **Los Chicanos Quintet** begin two-week stand at Seven Seas here ... **Five Red Hot Scamps** into Cave under Hill Hotel ... **Johnny Hodges** opens at Angelo's Friday (8).

SCHUMANN MAY SWITCH FROM CAP TO VICTOR

The Voices of Walter Schumann, Capitol Records choral group, may shift to RCA Victor shortly. Coast outfit has turned out several albums for Capitol in addition to working with top name vocalists.

Victor execs have been talking to Schumann but no deal has been set as yet.

Krefetz Exits Atlantic To Handle The Clovers

Lou Krefetz, sales manager of the indie Atlantic label, resigned his post last week to take over the management of The Clovers, rhythm & blues combo. Krefetz brought the group to Atlantic two years ago.

No successor has yet been named.

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Eddy Howard ..... (Mercury)

Dolores Gray ..... (Decca)

Three Dons-Ginny Greer ..... (Allied)

June Hutton-Axel Stordahl ..... (Capitol)

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Nina Never Knew ● Love is a Simple Thing 20/47-5065

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Long Play-LPM 3115 consisting of these hit singles also available on 45 and 78:

Doodletown Fifers ● Azure-Te 20/47-4866

April in Paris ● Moonlight on the Ganges 20/47-4927

Midnight Sleighride ● When Hearts are Young 20/47-4995

Rain ● Stop! Sit Down! Relax! Think! 20/47-4867

If you liked Ralph Flanagan's **HOT TODDY**

You'll love **BUDDY MORROW'S**

Newest and Biggest

HEAP BIG BEAT

c/w I WONDER WHY

20/47-5295

RCA VICTOR
FIRST IN RECORDED MUSIC

Dance Biz Upbeat on Coast

Continued from page 39

locally-based bands as Harry James, Benny Strong or Sonny Burke to maintain an even flow of talent for the terpery. Other crews were reluctant to come into town without a solid itinerary which was difficult to obtain.

Another factor lending emphasis to the apparent dance renaissance is the growing use of name band attractions by the top resort hotels in Las Vegas. With the trek from the east broken up by a four-week location in Vegas and four or five weeks at the Palladium, bands now can look forward to better than three months work west of the Rockies and agencies are beginning to push bids for their traveling attractions.

Two new factors have entered the band field in the last few years to help build a chain of one-nighters in the area. In many of the medium-sized cities of the southwest, the local Elks Clubs have begun sponsoring one-night stands in a combination revenue-raising and juvenile delinquency-combatting campaign. In Arizona and New Mexico, particularly, there are better than half-a-dozen Elks Clubs which have created what amounts to their own tight little circuit of dance dates and they bid for the best available traveling talent.

In addition, the continuing defense program, which now is revolving around Air Force bases in isolated areas, has created a second small circuit. Some of the bases actually are good for two night stands with the band booked hope that Coast dance biz will work itself up to record proportions again. However, there's enough available time now to insure a steady stream of dance attractions and its believed the Coast time will hold up for at least another year.

LAST PITT RADIO BAND GETS NOTICE

Pittsburgh, May 5.

Last of the radio staff bands in Pittsburgh will be no more at the end of this month when the KDKA orch exits. Musicians got their notice 10 days ago, and will go off the payroll May 30. Each one's getting two weeks salary after that. It's understood that move, which station had contemplated for some time, was hastened by resignation of Bernie Armstrong, KDKA musical director for several years. Armstrong is quitting music and will move his family to Miami middle of June and go into another business.

For final month of its existence, the KDKA musickers will be under the baton of Charlie Klug, who had previously been mentioned as Armstrong's permanent successor before KDKA reached the decision to disband. Not so long ago, all of the major radio stations here had staff bands, but they've disappeared one by one, with KDKA's the last of the bunch.

JONI JAMES

Sings

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3. BLUE GARDENIA / CAN'T I — Nat (King) Cole
4. LEAN BABY / I'M WALKING BEHIND YOU — Frank Sinatra
5. I'M SITTING ON TOP OF THE WORLD / SLEEP — L. Paul-M. Ford

COLUMBIA

1. SONG FROM THE MOULIN ROUGE / SWEDISH RHAPSODY — Percy Faith
2. STRANGE THINGS ARE HAPPENING / HO-HO SONG — Red Buttons
3. I BELIEVE / YOUR CHEATIN' HEART — Frankie Laine
4. JUST ANOTHER POLKA / MY DARLING, MY DEAREST — Jo Stafford
5. TELL ME A STORY / LITTLE BOY AND OLD MAN — F. Laine-J. Boyd

CORAL

1. DANCIN' WITH SOMEONE / BREAKIN' IN THE BLUES — Teresa Brewer
2. MANY ARE THE TIMES / THERE'S NO ESCAPE — Don Cornell
3. MISS YOU / TOOTLE-LOO-SIANA — 3 McGuire Sisters
4. FRENESI / ALL NIGHT LONG — Eydie Gorme
5. YOU'RE DRIVING ME CRAZY / I PREDICT — Buddy Greco

DECCA

1. BIG MAMOU / SAY YOU'RE MINE AGAIN — Dolores Gray
2. RUBY / SONG FROM MOULIN ROUGE — Victor Young
3. WHO'S GONNA PAY THE CHECK / SORRY BABY — Peggy Lee
4. LESS THAN TOMORROW / YOU CAN BE IN LOVE — Hamish Menzies
5. RED CANARY / APRIL IN PORTUGAL — Florian Zabach

LONDON

1. SONG FROM MOULIN ROUGE / VOLO COLUMBO — Mantovani
2. WAITING FOR YOU / I LIVED WHEN I MET YOU — Vera Lynn
3. MARCHING STRINGS / ECSTASY TANGO — Edmundo Ros
4. DREAM LOVER / KISS THE BOYS GOODBYE — Robert Farnon
5. GREENSLEEVES / LOVE MAKES THE WORLD GO ROUND — Mantovani

MERCURY

1. DOGGIE IN THE WINDOW / MY JEALOUS EYES — Patti Page
2. SEVEN LONELY DAYS / IF YOU TAKE MY HEART — Georgia Gibbs
3. RUBY / LOVE MOOD — Richard Hayman
4. CARAVAN / WHILE YOU DREAM — Ralph Marterie
5. APRIL IN PORTUGAL / I'M WALKING BEHIND YOU — Vic Damone

M-G-M

1. ANNA / I LOVED YOU — Silvana Mangano
2. ALMOST ALWAYS / IS IT ANY WONDER — Joni James
3. TAKE CHAINS FROM MY HEART / RAMBLIN' MAN — Hank Williams
4. KAW-LIGA / YOUR CHEATIN' HEART — Hank Williams
5. YOUR CHEATIN' HEART / I'LL BE WAITING FOR YOU — Joni James

RCA VICTOR

1. MY ONE AND ONLY HEART / SAY YOU'RE MINE AGAIN — Perry Como
2. I'M WALKING BEHIND YOU / JUST ANOTHER POLKA — Eddie Fisher
3. HOUND DOG IN THE WINDOW / PORE OL' KEE-LIGER — Homer & Jethro
4. USKA DARA / TWO LOVERS — Eartha Kitt
5. NOW HEAR THIS / APRIL IN PORTUGAL — Tony Martin

Decca Adds 2 Singers

Decca Records has added two new artists to its roster with the inking of Bea Grady, Chicago songstress, and Dick Noel, Cincinnati crooner. Initial sides for both artists are slated for next month.

Brunswick Records, Decca-Coral Records subsid, also inked the Cincinnatians, a gospel group from Cincy.

'ANNA' CLICK CUES ITALO TUNE PROWL

Click of "Anna," title tune from the Italo pic starring Sylvana Mangano, has set U. S. pubs prowling the Italian film market for new material. Latest to come up with an Italian pic tune is Paul Siegel, who nabbed "Volcano," title tune from the upcoming Anna Mangani starrer, for his Symphony House firm.

"Volcano," which was written by V. Finni, will have an English lyric by Buddy Kaye for the U. S. market. Tune is published in Italy by Nazionale Music of Milan. Howie Richmond, who publishes "Anna," is now in Italy eyeing the upcoming Italo pic tune market.

Victor Uses V-Disks For Fats Waller Set

As a memorial album to Fats Waller, RCA Victor is packaging six of the late jazzman's sides originally made for the U. S. Armed Forces during the last war on V-Disks. Both the Army and the American Federation of Musicians okayed Victor's re-use of the V-Disks.

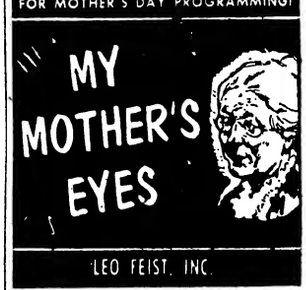
Album will be released in two weeks. Waller died in 1944.

Flock of O'seas Pubs In U.S. for Tune Deals

Tin Pan Alley pubs have been playing hosts to a flock of European publishers in on annual treks to o.o. the U. S. pop music scene and to peddle some of their copyrights. As per the past couple of years, the American firms sold more than they bought.

In New York this past month were Fred Day, of Francis Day & Hunter, London firm; Joe Roncoroni, of John Fields Music, London; Jack Denton, repping Publications Francis Day, Paris; Hans C. Gomperts, of Basart, an Amsterdam firm; and Ray Ventura, who operates his own pubbery in Paris.

FOR MOTHER'S DAY PROGRAMMING!



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BAS-SHEVA *Capitol* | FERRANTE & TEICHER *Entre (Columbia)*
BILLY ECKSTINE *MGM* | LEROY HOLMES *MGM*

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(Backed by—"HE WHO HAS LOVE")

No. 60982

$6,000,000 Balto Crash Suit Vs. Henie In 2d Yr.; Claims Merged at Trial

Baltimore, May 5.

Sonja Henie ice show liability suit, resulting from the collapse of several tiers of seats at the Fifth Regiment Armory here on March 6, 1952,, went into its second year of litigation last week when a consolidated trial opened in Baltimore City Court to determine liability for the 350 injured whose claims are said to amount to more than $6,000,000.

Seeking to simplify the legal hassle, a battery of 108 lawyers hired by the claimants have selected four lawyers to represent them in a consolidated case called for by court ruling. Trial opened last Monday (27) and figures to stretch out for two full weeks. Suit is garnering plenty of space in the local dailies with the ice star making several courtroom appearances throughout the week.

Purpose of the trial is to determine liability only, with individual damages to be settled at future hearings. Defendants in addition to Miss Henie are Sonja Henie Ice Revue, Inc., Coronati Amusements, Inc., and Edwin P. Coronati, contractor who built the bleachers.

Miss Henie and her corporation lost a preliminary point when Judge John T. Tucker ruled that the records of profits and losses and the minutes of the corporation be brought from California as soon as possible. Counsel for the skater contended that the ruling constituted an "unlawful invasion of her privacy." Lawyers for the claimants argued successfully that the records might have bearing on the

(Continued on page 50)

Pitt Burley's Early Shutter

Pittsburgh, May 5.

Casino, local burlesque house, will call it a season Thursday (7) for its earliest closing in several years. Business has been slack at the peel wheelery here, and although shutdown notice was posted first of last month and the operation since then has been on a week-to-week basis, it was figured they might stick it out until end of May at least.

This is second year of Casino's operation under the Hirst banner. Hirst took it over under longterm lease from George Jaffe, owner of the house, and for more than 30 years Pitt's leading and in recent seasons only burley impresario.

Two Personal Mgrs. Seek To Get Even With Talent Via Process Servers' Aid

Process servers had a couple of assignments last week from personal managers. Papers were handed to Laurie Anders and Betty George.

Miss Anders is being sued by Val Irving, who claims the cowgirl part of the Ken Murray TV show, has evaded payment of $2,000 as per her contract with him. Irving claims he signed a deal with her a couple of years ago.

Miss George, who completed a stand at the Latin Quarter, N. Y., last week, was hit with papers on a $3,000 bill by Sol Tepper. Tepper says he signed the singer to a three-year deal with options for a similar period in 1951, and hasn't been paid for more than a year. He says that Miss George signed a "confession of debt" amounting to $1,600 several months ago.

CNE ALL-CANUCK 'CEPT BORGE; IT'S OFFICIAL

Toronto, May 5.

With a civic bankroll of $400,000 for the production of this year's 24,000-seater grandstand show at the Canadian National Exhibition, and some 500 on the payroll, producer Jack Arthur bowed over the weekend to the dictates of the CNE board of directors. This means that the production must be all-Canadian, with exception of an admittedly-needed name draw who, as previously reported, is Victor Borge, in at $30,000 for his 14-night stint.

All-Canuck setup has been brought about by press and public's pressure following the current nationalism angle, with columnists and letters-to-the-editor all bombarding city fathers as to how the grandstand show should be run.

'Ice Follies' Fat 162G, Seattle, Up 10G Over '52

Seattle, May 5.

"Ice Follies," on its annual return to Seattle, again collected heavy dough. The 12-day run (16 performances) grossed an estimated $162,000 after taxes.

On the two Sundays, a new timetable was tried out and it clicked. The Sabbath matinees were at 1:30 p. m. and the night show was moved up to open at 5:30 p. m. It caught on.

Biz this year ran about $11,000 ahead of 1952 for same length engagement. Hixon & Wilson again impresarioed the Shipstads & Johnson blader.

E. St. Loo Names

East St. Louis, Ill.

Mounds Club, former casino, reopens here May 12 with name policy. First bill stars Jack Carter with DeCastro Sisters and the Dunhills featured. On May 19 Janis Paige replaces the DeCastros with former film star holding over to the next show, May 26, when Ben Blue comes in.

Gloria DeHaven headlines the bill June 7 and Buddy Lester June 21.

Benny Big 43G in S.F. 2d

San Francisco, May 5.

The Jack Benny variety revue hit a solid $43,000 for its second stanza at the 1,775-seat Curran. First week drew $41,000.

Revue with Gisele MacKenzie, Will Mastin Trio—Sammy Davis, Jr., Frakson, Carsony Bros., and Martells & Mignon—is scaled to $4.80 and runs through Sunday (10).

Sauter, Lastfogel Again Head USO; Wide-Base Council

James Sauter and Abe Lastfogel were re-elected president and board chairman of USO-Camp Shows, Inc., at a meeting held last week in New York. Lawrence Phillips will again serve as executive vice-president and George Schaefer, Emil Friedlander and Bert Lytell were elected v. p.'s; Clarence G. Michaelis is treasurer; Marshall L. H. Post, assistant treasurer, and John M. Lewis was named secretary. Post of assistant secretary, held by Chris Witting, was eliminated and Witting was put on the board of directors and the advisory council.

The new advisory council and the board of directors will encompass virtually every field of show business. Council will comprise Stanley Adams, new prexy of the American Society of Composers, Authors & Publishers; actor Alan Bunce, actor Ralph Bellamy, A. J. Balaban, agent Bert Allenberg; Hy Laine, exec secretary of American Guild of Musical Artists; Ward French, of Columbia Artists Management; Emil Friedlander, chairman of the board of Dazian's; Frank Folsom, RCA president; Y. Frank Freeman, Paramount studio head; Ted Gamble, exhibitor; Leonard H. Goldenson, United Paramount Theatres prexy; Robert Coyne, COMPO; Oscar Hammerstein 2d, lyricist and producer; playwright Moss Hart; Paul Dullzell and George Heller, president and acting president of the Associated Actors and Artistes of America; Bob Hope, president of the American Guild of Variety Artists; impresario Sol Hurok; Jack Irving, national administrative secretary of AGVA; Robert E. Kintner, president of American Broadcast-

(Continued on page 50)

Philly Seen Setting Nat'l Nitery Pattern If Ops-AGVA Agree on Major Issues

A settlement now pending in Philadelphia may set the pattern of conduct for all nightclubs throughout the country. Attorneys for the Philadelphia Cafe Owners Assn. and the American Guild of Variety Artists have been holding a series of conferences in an effort to settle the differences between the two organizations.

One point definitely agreed upon is a change in the present system of arbitrating disputes. A method whereby cases will be heard by a representative of AGVA and another from the nitery organization, with each agreeing to a neutral member, will probably be substituted for the present system where the union members only sit on the board.

The thorny point in the present dispute is still the question of whether the words "artists" and "operators" will be substituted for "employees" and "employers." There's the feeling around that should AGVA agree to that change, it can get any other point now under dispute. Although welfare fund payment is regarded as the major matter, insiders believe that bonifaces would rather

(Continued on page 50)

Coburn's 16G Cafe Unit

Charles Coburn is being submitted for niteries. The Kenneth Later Agency is packaging a unit to be topped by the filmster for Las Vegas and Reno dates. Asking price is $16,000, out of which he'll pay costs of the other talent.

Although Coburn has never played cafes previously, he has had extensive experience on TV variety shows and other layouts.

It's planned to spot Coburn around so that his engagements can take advantage of the exploitation of his latest film, "Trouble Along the Way" (WB).

Ill. Bills Would Create Annual Chi Fair; Racing Coin ($1,700,000) Angle

Chicago, May 5.

Bills were introduced in the Illinois Legislature last week to make possible an annual Chicago Fair. Movement has been underway during the past two years, but nothing concrete has been done due to public apathy.

Civic committee here is trying to have the legislators give them $1,700,000 from pari-mutuel racing funds, the tax revenue being used to support downstate agricultural fairs.

Along with the plans for the fair, civic group is hoping that enough funds can be raised for a giant convention hall. The largest that Chi has at present seats only 20,000 at maximum.

WALTERS PACTS PAIR OF ACTS FOR 6 MOS.

Two more acts have been signed by nitery operator Lou Walters for six-month deals. Darvas & Julia and the Seven Ashtons are slated to start in the Latin Quarter, N. Y., in November and according to present arrangements, remain there for the half-year.

Walters recently pacted George & Bert Bernard to a six-month contract, but that deal calls for Walters to play the act in Miami Beach, New York, and Tahoe Village, Lake Tahoe, Nev.

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Philly Setting Nat'l Pattern

Continued from page 49

settle for winning this point than any other. Of course, settlement on "artists-operators," etc., would be contingent upon what courts would say afterward. Payment by owners of social security, unemployment compensation and in some cases, withholding taxes, would hinge upon whether acts were considered employees or indie contractors.

Under terms presently proposed, several types of acts would be employers and others would be independent contractors. An act which pays other members of the turn would be regarded as being in an indie setup. Chorus girls hired directly by the employer would be classified as employees. Every category of performer will be classified before any settlement takes place on that point.

Insurance Cost

On the question of insurance, the Philly cafemen have stated that they could find insurance and cheaper rates. AGVA has told them to come back with counter-proposals within 30 days and it's likely to be left open until the nitery ops can get an underwriter to back a cheaper policy. Under the present insurance setup the cafemen pay $2.50 weekly per performer into the AGVA welfare fund. Out of this impost, union buys accident insurance to cover that act for the week. Union pays out $2.40 for each policy.

If the bonifaces came up with a cheaper policy, the lower price is expected to form a basis of negotiation. Union holds that the present collection is the employer's contribution to the welfare fund. The cafemen have always held that the present modus operandi constitutes a welfare fund for the insurance company and not the performer, since the act can only collect in case of accident.

Of course, cafemen throughout the country will expect a similar settlement when negotiating new basic agreements. The Philly case, therefore, is expected to become the basic pattern in the industry and may be standardized throughout the country.

Although AGVA has stated it isn't recognizing the national group, Theatre Restaurant Owners of America, because they haven't supplied the union with a roster of its members, TROA is working on the Philly situation. The nitery owners in other cities will expect that they'll be given the same break as the Philly group, and even if TROA cannot negotiate nationally, the organization will be instrumental in helping establish the national pattern.

TROA spokesmen say that new basic minimum agreements will be more beneficial to the owner than those now in effect. At the same time, AGVA expects to benefit through elimination of later disagreements and restoring harmony to that section of its jurisdiction.

Stan Greeson Associates, Inc., chartered to conduct a theatrical agency in New York with capital stock 200 shares, no par value. Directors are Stan and Edith Greeson and Charles Prager, with Jack I. Astor filing attroney.

BILLY GILBERT
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Fat Stuff

Omaha, May 5.

Sen. Sam Klaver of Omaha last week came up with a novel pro-bingo argument at the state legislature.

He reasoned some persons prefer bingo because they are too large to fit into theatre seats.

The bingo bill was voted down.

Balto Crash

Continued from page 49

question of a "joint enterprise" in the ice revue production particularly under Maryland law, on that point.

Alleges Overcrowding

Leonard Weinberg, local counsel for the plaintiffs, opened the trial with a charge that the desire for increased boxoffice receipts had led to overcrowding in the seating arrangements for the Henie show. He alleged that plans on file with city authorities showed 17 tiers of seats, though 30 tiers had actually been constructed. He claimed that the stands which collapsed were not properly inspected and the construction was still taking place while customers were being seated for the first performance of the show.

Counsel for Miss Henie argued in an opening statement that Miss Henie had taken reasonable care in hiring an "acknowledged expert," Coronati, to construct the seats and he "failed to do the job." The skater's lawyers also reported that municipal investigations subsequent to the stand collapse showed that inadequate numbers and sizes of nails were used to put green lumber together.

William L. Barrett and Anthony J. Nolan, legal representatives for Coronati, stated that ushers hired by Miss Henie were inefficient and admitted spectators to take their seats before the construction was finished.

Six women injured in the crash testified in the fourth day of the trial. Group unanimously testified that workmen were still working on stands at the time of their arrival. Crowded conditions and inefficient ushering were also described. One witness testified that seating arrangements were so tight that she accidentally put her ticket stub in the pocket of the person in the adjoining seat. Several of the victims of the crash are still hospitalized.

Municipal authorities discount any local responsibility for the crash, since armory where icer played is a state owned and operated building.

Benjamin C. Howard and Clyde Y. Morris are representing Miss Henie and her company.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 5.

Laugh of the Month: After taking three stages of the thoracoplasty "rib" operation, Kenneth Derby, Los Angeles manager, was skedded for No. 4. Asked if he'd care to have a theme song played for him over WNBZ, he Derby'ed back, "Yeah, play 'Ribber Stay Away From My Door.'"

Birthday greetings to Joe Fennessy, Al Brandt. Former is skedded to scram with a definite all-clear and Brandt is showing excellent progress.

Hefene Baugh, cashier for Warner's in Washington, D. C., took 15 months to regain her health and resumes work.

Harvey (Lee) Goodwin, nitery entertainer whose progress is tops, rates a special mention for giving most of his personal allotted time entertaining the less fortunates.

Benny Ressler, ex-vaudevillian, reports that the Shamus Club of which he is secretary is starting its annual drive for funds to provide milk and hot lunches for the kiddies during the summer at the William Morris Memorial Park. This is the top worthy cause of the downtown actors' colony.

Marlene Bronstein, staffer of the Maine Theatre, Portland, registered for the general o.o. and observation period.

Jeanie (Reed) Hayman, who graduated here class of '51, motored in from Manhattan to see her husband, Otto, Cambria, N.Y., manager who is back resting in comfort at the V.C. Hospital after mastering a major operation.

Charles (Chick) Lewis, executive v.p. of Variety Clubs Hospital, in from Gotham for monthly official inspection tour. He was accompanied by Murray Weiss of Boston, Ned Shugrue and Dr. Edgar Mayer, former medical director of the old NVA sanatorium and now professor of medicine at Cornell Medical Center, N.Y.

Write to those who are ill.

Sauter, Lastfogel

Continued from page 49

ing Co.; Lastfogel, board chairman of the William Morris Agency; John M. Lewis, USO secretary; actor Bert Lytell; Florence Marston, executive secretary of the eastern division of Screen Actors Guild; Richard Breen, prexy of Screen Actors Guild; Adrian McCalman, Artists Management Guild; Clarence G. Michaelis, Camp Shows treasurer; Justin Miller, counsel of National Assn. of Radio and Television Broadcasters; Edward J. Noble, former owner of ABC; Thomas O'Neil, Mutual Broadcasting head; William S. Paley, CBS board chairman; Lawrence Phillips; Frank Real, exec secretary of American Federation of Radio and Television Artists, and composer Arthur Schwartz.

Also Walter Pidgeon, John Shubert, Lee Shubert, George Sidney, Loew exec; Noble Sissle, Negro Actors Guild prexy; Spyros Skouras, 20th-Fox president; Lawrence Tibbett, producer Michael Todd, Gene Tunney; Walter Vincent, Actors Fund of America president; Robert M. Weitman, ABC; John K. West, Radio Corp. of America; Frank White, NBC president; Richard F. Walsh, president of IATSE; Jack L. Warner, C. J. Witting; Wolfe Kaufman, president of Assn. of Theatrical Press Agents & Mgrs., and Frank Weil, head of the Jewish Welfare Board.

Named as board members are Bellamy, Faine, Folsom, Freeman, Friedlander, Goldenson, Hammerstein, Heller, Irving, Lastfogel, Lytell, Marston, Michaelis, Murphy, O'Neil, Phillips, Real, Sauter, Schaefer, Schwartz, John Shubert, Sissle, Walsh and Weil.

Board was reduced from 39 to 24 so that a quorum could be more readily obtained. N. Y. State law requires a quorum to be one-third of the board in organizations supported by public funds.

Elected to the executive committee were Bellamy, Irving, Friedlander, Heller, Lastfogel, Lytell, Marston, Michaelis, Phillips, Sauter, Schwartz, Sissle, J. Shubert

Vaude, Cafe Dates

New York

Kitty Kallen, current at the Palmer House, Chicago, has been signed for the Vogue Terrace, Pittsburgh, June 15. She's slated to open one of the Hilton Hotels in New York in the fall . . . **Juanita Hall** opens tomorrow (Thurs.) at L'Onyx, on 52d St., which is seeking to become a jazz centre on that thoroughfare . . . **Alan Dean**, British singer, is set for the Blue Note tomorrow . . . **Mary McCarty** to open at Top's, San Diego, June 12 . . . **Fran Warren** signed for the Copacabana on the Ritz Bros. show next Thursday (14).

Kansas City

Frank Libuse set for the Desert Inn, Las Vegas, opening May 12, following his date at Eddys' Restaurant here . . . **Lloyd & Susan Willis**, from same bill, back to New York and then take their terp act to Chase Club, St. Loo, May 21.

AGVA Explodes 1-a-Month Ukase on Cufferoo Talent Plying Vegas Atomic Circuit

Hollywood, May 5.

Las Vegas niteries which have been alternating in sending their name shows to the Atomic Energy Commission at Desert Rock weekly have been ordered by Eddie Rio, Coast rep of American Guild of Variety Artists, to slice the gratis shows to a monthly basis.

Rio explained it's a hardship to acts which work three shows Saturday nights to get up early Sunday and board buses for the base, adding, "If they want this entertainment, the least they could do is send a plane."

AGVA topper said he feels once-a-month policy will provide plenty of shows for the base, 65 miles from Las Vegas.

B'klyn Elegante's Names

The Club Elegante, Brooklyn, is slated to open May 19 on a name policy. Spot will preem with Harvey Stone, to be followed by George De Witt, May 28, and Fran Warren, June 11.

Spot has been seeking top names from every office.

JAY MARSHALL

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April 17th, 1953

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New York, N. Y.

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Hoping we shall have the pleasure of working together again some time and with best wishes for your continued success, I am

Very cordially
Stanley Melba

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FOR OUR FIRST AMERICAN APPEARANCE AT THE
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LOU FOLDS MAGICAL JUGGLER
LOU FOLDS MAGICAL JUGGLER
LOU FOLDS MAGICAL JUGGLER
LOU FOLDS MAGICAL JUGGLER

SIBYL BOWAN
OLYMPIA THEATRE MIAMI, FLA.

Ky.'s 1st Blue Grass Fete Tops 65G With Hope, Garland; Babes in Arms

By BILL DOLL

Lexington, Ky., May 5.

An almost unbelievable $65,100 came into the till at the first annual Blue Grass Festival when Bob Hope and Judy Garland played a two-night stand here last Wednesday and Thursday (29-30). Marking another step forward in the utilization of arenas for big-time entertainment projects backed by civic sponsorship, the Festival proved again that there is nothing wrong with show business that a lot of money and a little Broadway know-how won't cure.

The Blue Grass Festival came into being two months ago when a group of Central Kentucky citizens, sparked by Hugh Meriwether, a Lexington architect, pledged to kitty up $100,000 to underwrite the biggest possible event to focus additional attention on the horse country during Derby week. They signed James J. Colligan, long-time general manager for Mike Todd, to assemble talent and produce two shows—both different—in the 13,000-seat U. of Kentucky Coliseum here.

Action in this town of 55,000 started on Tuesday morning when Judy Garland, along with her husband, Sid Luft, her manager, Verne Alves, and her pressagent, Kenny Morgan, arrived from White Sulphur Springs and were met by most of the local police force. Beginning Wednesday a.m. other entertainers began to arrive every hour and kept Meriwether and Mayor Fred Fugazzi busy meeting planes, trains and busses. Vaughn Monroe and his "Camel Caravan" crew flew into a fan-packed airport after completing their musical rehearsal enroute from New York with Jack Cathcart and Dave Baker, Miss Garland's conductor and accompanist.

Thursday brought Buddy Morrow's band in by bus from Cleveland, Marilyn Maxwell and her hairdresser in from the Coast and Bob Hope arrived from Winnipeg, to be met by A. B. (Happy) Chandler and whisked to the nearest golf course.

Social life, before, after and during the shows, reached a new high. There were open-house visits to neighboring horse farms, and a party Wednesday night at the Meriwether residence, where Gov. Lawrence Wetherby made Miss Garland a Ky. Col. On Thursday Happy Chandler took charge of the entertainment with a till-dawn party at his Versailles, Ky., residence. On Saturday the group witnessed the Derby as guests of Bill Corum, president of Churchill Downs. Vaunted Southern hospitality fairly oozed, and included almost everything except a tip on Dark Star.

Sammy Lambert Stages

Nate Stein served as west coast representative in helping to synchronize booking and transportation arrangements, and Colligan brought in Sammy Lambert, veteran production stage manager, to handle technical problems in the giant auditorium and routine the show. Coliseum, although built for U. of K. basketball games, nevertheless served perfectly for production. Hall has biggest acoustical ceiling in the world—acre and a half—and a permanent Altec-Lansing (Western Electric) sound installation. With use of 12 mikes sound was first-rate. Lighting came from four 245 amp. movable spots and two built-in strips of 2,000-watt ceiling lights. Lambert worked out a lighting plot using gelatines to give the town its first glimpse of production lighting. Stage was constructed with Safway steel towers and a steel understructure of interlocking units that proved satisfactory even for the footwork of Darvas & Julia. Hangings and drapes were imported from Kaj Velden Studios and Lambert improvised a working traveler. University students manned the lights and stage.

First half of the show had Vaughn Monroe with his vocal routines and band numbers featuring his vocal groups, the Moon Men and the Moon Maids. Section included Bobby Winters' neat juggling turn, and Frank Fontaine closed strongly with his TV comedy bit.

Miss Garland's opening was sock with special lyrics about the Blue Grass Festival. She sang "You Made Me Love You," "Trolley Song," "Me and My Gal" and "Rockabye Your Baby to a Dixie Melody." Then she took off her shoes and went into the routine she used last year at the Palace, N. Y., including bit sitting on the apron for "Over the Rainbow." For a finish she sang "My Old Kentucky Home" with a single fiddle for backing. Entire house rose as if on cue, and from where I sat many could be seen wiping their eyes. It was one of those moments.

Thursday the Bob Hope show opened to an overflow house of about 14,000. Opener had Buddy Morrow fronting his band and his vocalist; Frankie Lester, knockabout antics of the Honey Bros., who registered fine, a brace of well-received songs by Allen Dean. Incredible acroterping of Darvas & Julia, new to this audience, brought the stanza to a smooth close.

Stentorian Pandemonium

Hope opened with an ovation that could have been heard in Churchill Downs 85 miles away. He opened easily with a "Howdy Doody" song that gave him a chance to work in lines on the Festival and the Derby, and 10 minutes of slick patter before bringing on blonde Marilyn Maxwell, his vis-a-vis in recent films, who is a stunner, and clicked on her own with four well-arranged vocals. Hope stayed on well over an hour, clowned with committee head Hugh Meriwether and accepted the inevitable Kentucky colonel commission from Gov. Wetherby with fine impromptu chatter. As they say here, he left everybody real happy.

With guarantors not getting hurt, event proved what a town of any size can do with big scale shows if properly organized. Committee here had two months to work, with plenty of cooperation from local and state papers and radio stations. Only $3,500 was spent for exploitation and advertising. Local sheets, Leader and Herald, front-paged all activity for four days before and during Festival. Saturation of promotion was indicated by fact that nearly all tickets were sold during mail order campaign, and at three boxoffices that were maintained. Colligan figures that everyone had been "sold" and tickets purchases premeditated, a fact borne out by the extremely light last-minute window sale. Coliseum was scaled from $1.50 to $3.50 with every seat reserved.

Year-Round Promotion

At a Friday meeting Meriwether and his committee confirmed that the event would be continued annually with promotion on a year-round basis to bring people here at a time when the blue grass country is at its best. Colligan was given the go-ahead to assemble shows so program can be announced on Jan. 1. Two shows will be held again next year, with final one moved ahead to Derby Eve.

Sidelight on the Hope show was that attendance completely exhausted the supply of local baby-sitters. They all went to the show, with result that audience was peppered with babes in arms. Baby, who started to holler on one of Hope's punchlines, gave him a springboard for some new comedy. "That's my youngest critic," he said, and then got more yocks by adding, "That Crosby has children everywhere."

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Waikiki Wampum New Act Lure As Hawaiian Hotel Building Booms

Honolulu, May 5.

A hotel construction boom is in the making in Waikiki. Bonanza of Matson's new SurfRider Hotel, which is virtually a deluxe annex to venerable Moana, and Roy Kelley's off-beach Edgewater has set pace that is attracting mainland capital.

Kelley is rushing 100-room annex to augment Edgewater's smart 100-room layout. He'll start excavation in September on 250-room Reef Hotel, a $5,000,000 development called Hawaii's biggest hotel project in a quarter century.

Waikiki's eight major hotels (Moana, Royal Hawaiian, Surf-Rider, Halekulani, Niumalu, Edgewater, Islander and Beachwalk Inn) add up to only 1,449 rooms, and do turnaway business several months each year. They're profitable operations, so much so that their entertainment generally is confined to low-budget talent.

Joseph Greenbach, California operator, is negotiating for land across street from Waikiki beach. He hopes to use site, which includes present Broiler restaurant, as annex to a $1,500,000 hotel he's planning on beach footage adjoining SurfRider. Robert Odell, another Coast resort and hotel veteran, is interested in building on strip extending from Moana Cottages to Waikiki Theatre. He's also thinking of setting up resorts on Kauai and Maui islands.

Pending projects will add at least 50% to present capacity and all are being welcomed by airline and travel agents as well as many members of Hawaii Visitors Bureau. Entirely too many would-be tourists are being turned down for lack of space.

Matson Navigation Co., which for years has had a virtual Waikiki monopoly, also has additional project planned but isn't anxious to be rushed into expensive construction. Moana (379 rooms), Royal (370) and SurfRider (150) give Matson lion's share of arrivals.

Chief hope from show biz standpoint is that competition will spur extra tourist revenue and bring higher-budget talent into some of the spots, despite tourists' general preference for hometown (i.e., Hawaiian) entertainment.

Jackson Acquires Control Of London Hotel Chain

London, April 28.

Leonard P. Jackson, a director of the Bagatelle Restaurant and a leading city financier, has finally secured control of the Gordon Hotels chain which embraces the Mayfair, the Grosvenor (Victoria) and a string of seaside and Continental establishments.

At a specially requisitioned meeting of stockholders Jackson and his associates secured election to the board, defeating some of the existing directors.

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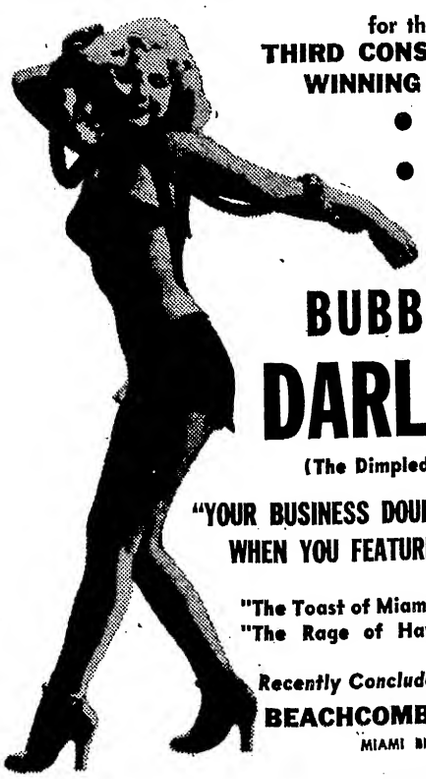

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Hotel Plaza, N. Y.

Evelyn Knight, John & June Belmont, Dick La Salle Orch, Mark Monte Continentals; $2-2.50 cover.

Mellifluous, mccoy blonde takes over the Persian Room for four weeks in Evelyn Knight's annual display of cheerful chirping. Elegant and poised in a white strapless charged with polka dots and diamond-shaped thingums, she's at the top of her performance in pipes and deportment, investing her sagacious songalog with that easygoing, nifty gait that will never cause pandemonium but neither will it miss the entertainment objective.

Whether atop the piano in a moody, soft-lit "Summertime," or off it in a whammo "St. Loo Blues," she's in there in spades; plus a no-trump hand in such easy-to-take entries as folk-tinged "Grandfather's Clock" and her narrative song of London town, "Johnny Brown," with latter the first of her encores.

After her special intro tune, she displays wit, thesping savvy and a nice balance of patter interpolation in "Where Were You Last Night," wringing the ultimate from the smart lyrics and creating the illusion of a martini-drenched party for two. Orch chimes in on a smooth medley that includes "Powder Your Face With Sunshine" and has Miss Knight roving the tables. Dick La Salle handles the piano accomp (some sans his crew) as though the singer were his pet relative.

Another Persian returnee is the dynamic, ultra-energetic hoofology of John & June Belmont. Do six rapidfire numbers within about 13 minutes, which is perhaps too much in too little time. That they have to take a brief patter-chatter course twixt some stanzas to retool their wind is understandable. Saucy, redhaired femme indicates a large yen for comedy stylings, though humor is but part of their display, and she carries plenty of bounce to the flounce. Swiftness is the word in their interp of "Jealousy," and gay is the deal in "Lady Is a Tramp" terping. Dance to "Continental" shows comedy overtones, and ditto their "Farmer Takes Over the Rhumba" in cornbelt pattern. Designedly cliche is "Oh, Johnny, Oh," first slow then a sped-up edition.

As with Miss Knight, maestro La Salle adds the proper punctuation to a class dance duo, with him and Mark Monte's men taking turns for the customer calisthenics. *Trau.*

Ciro's, Hollywood

Hollywood, May 1.

Betty & Jane Kean, Nicholas Bros., Dick Stabile Orch (8), Bobby Ramos Orch (5), Rocky Cole; $2 cover.

Habitues of this Sunset Strip haunt aren't difficult to please. Plenty performers who fare just mildly at other junctions along the national bigtime cafe circuit manage at times to wow 'em here. The showfolk who comprise a large segment of the clientele generally are more willing to give than to receive, it seems, and that fact softens the demands they make on the floor talent here.

Then, when an act comes along which is really fresh (to this town, at least) and teeming with talent, the hats rise in the air and the huzzahs can be heard all the way to Azusa. That happened Friday night (1) when Betty & Jane Kean opened.

About three years ago the sisters worked the Mocambo, adjacent rival nitery, but since then the turn has found itself, by developing both the basic talents and acquiring excellent material. It isn't even the same act anymore; by now, it is just about the best female comedy two-act in the biz. Some few femme singles may still have an edge, but that can be disputed. Those who brand the sisters a distaff version of Martin & Lewis aren't precisely making wild claims.

So, the Keans' success at the N.Y. Copa, Las Vegas and Reno is being repeated here. Capacity-plus crowd which turned out opening night will churn up so much glowing word-of-mouth it will be a tremendous engagement. Satire keynotes the uninhibited comedy and not only do the gals work hard, they have exceedingly good material. Naturally the highlights, in this town, are the bits in which they roast Zsa Zsa, Eva, Magda and Mama Gabor; simulate a Louella Parsons (Jane) broadcast on Marilyn Monroe (Betty) being interviewed and a fast routine in which Betty, with aid of no-hair hairpiece, essays Louis (Have Mink Coat, Will Travel) Shurr.

In these routines the takeoffs really are etched in acid. It isn't spoofing; it's a calculated, shrewdly satiric barbecue, with the subjects well-done in a rare style. In another bitingly caustic bit, revolving around Harry Truman and daughter forming a vaude act, Betty's takeoff on the former President is amazingly sharp. Christine, Edith Piaf, J. Ray, Billy Daniels, Judy Garland and others are lightly dusted along the route and their closer—a harkback to the Duncan Sis doing Topsy & Eva—is a climactic and colorful capper to a 40-minute turn which left the crowd shrieking for more.

Not the least important aspect of the act is the speedy pace of it and the fact the gals waste no time milking each bit after its high point is reached. They're loaded with material, and it's all loaded.

Opening the bill are the Nicholas Bros., with 18 minutes of fast hoofing with acroantics. Jim Nicholas' scat singing of "Lady Be Good" and a mambo is a bit too protracted, but they close with some rousing challenge cleating.

Dick Stabile's orch backs the show with adeptness and alternates with Bobby Ramos' rhumba rhythm combo in dispensing the dansapation. Rocky Cole, at the 88, accomps during the Kean Sis segment. *Bert.*

Monteleone Hotel, N. O.

New Orleans, April 28.

Janis Paige, Rita Lupino with Carlos Escott, Danny Deane Orch (7); $2.50 minimum.

Delectable Janis Paige has plenty to offer patrons of the intimate Swan Room even in the face of competition from the long line of femme stars who have preceded her in the past year.

The carrot-topped ex-pix actress brings to the spot pleasure dividends in the form of vibrant personality and beguiling stylistic song delivery. She projects plenty of glamor in gem-studded green and gold gown and displays a spirit of camaraderie that is easily communicated to her audience.

Miss Paige socks across one number after another and would be singing until her voice gave out if the large and enthusiastic first-nighters had their way. She presents a colorful sight with her carrot coiffure, rich suntan and striking costume. She unspools a zingy opener, "Holiday," and moves to two of her best ditties, parodies of "I Wonder Why" and opera-ribbing "Carmen's Boogie," both of which hit paydirt.

With "Pennies From Heaven" as an interlude, Miss Paige returns to another novelty, "Hopalong Paige," complete with Stetson and guns, and receives chuckles and applause. Thrush's special material is addressed to the ringsiders. For change of pace, she warbles "I'm Stepping Out With a Memory Tonight," sung with feeling, and "Old Devil Moon." Nets hefty returns throughout.

Miss Page's songs for the most part are coated with satire, but she's equally facile at serious thrushing, with nice pipes and pleasant tonal quality.

Other turn is Rita Lupino, Flamenco dancer, who demonstrates her command of footwork and body movements in a number of heel-and-toe routines. Miss Lupino, sister of Hollywood's Ida, dances with fiery intensity and precision, putting the works into her numbers. Her accompanist is Carlos Escott, a top-drawer guitarist, who is spotlighted in several solo numbers while the dancer changes costumes. *Liuz.*

Shamrock, Houston

Houston, May 1.

Margaret Phelan, Allan & Ashton, Hal Pruden Orch; $1.50 cover.

Margaret Phelan knocked the old "three times and out" for a loop when she jampacked the Shamrock Room on opening night and has had the SRO sign displayed consistently. Each time the vivacious lass with the slightly off-color songs surpasses her previous rating in Houston. The first time she was merely "great," the second stint only "colossal" but this time she rolls out the press-agent's thesaurus.

Besides favoring the mitt-patting throng with the oldies that are her standbys, Miss Phelan introduces some of the smartest material heard here in a long time, executed in her well rounded, husky mezzo-soprano and has the collected Phelan fans howling for more. She's an eyeful and an earful.

The satirical dancing of Bebe Allan & Barry Ashton, especially during their modern ballet specialty based on "A Streetcar Named Desire," is extremely well received. They are personable, nice-looking youngsters and have built routines that are new and refreshing. Their case is maneuvering the flips and tosses brands them as topflight. *Jedo.*

Complete With Lip and Lid, Chevalier Wins at London Cafe Pre-Crowning Bow

London, May 5.

With this engagement the coronation season is getting into its stride and the battle for big name attractions is likely to continue throughout the summer. The Cafe de Paris operator, Alan Fairley, has unmistakably stolen a march on his competitors by inking Maurice Chevalier for his first British cabaret date. There was a capacity turnout for the opening (28) and bright prospects that the ropes will be in frequent demand during the month.

Chevalier is, of course, in a class of his own. The cliche can't be avoided — he's inimitable. The charm he exudes, the sense of humor that permeates the room and the mastery of his presentation and showmanship are the top-grade qualities that make him a top-grade artist. More performers of his calibre working the nitery circuit would put an end to the doldrums and give the West End cafes a new and needed boom.

As he made his entrance down the elegant cafe staircase, wearing the inevitable strawhat, with a broad grin and his protruding lips, there was a spontaneous ovation from the ritzy firstnighters which continued throughout the performance. He held the floor for a full 45 minutes after being called back several times. There would have been no customer complaints had he gone on for longer but it would have been tough on the management who, naturally, have to suspend food and liquor service during the performance. They have, after all, to sell plenty extra magnums to meet the Chevalier paypacket, and would be handicapped had the show continued indefinitely.

The routine is in the best Chevalier style. Apart from a couple of oldies per request at the end, the entire selection of songs is in French, but any lack of understanding of the language is more than made good by the superb introductions which precede each number. These intros, of course, have become an intrinsic part of the act. There is no one with quite that gift of making a simple translation such an enjoyable and fascinating part of the show.

There are a dozen entries in the lineup of songs and an equal number of winners. It is virtually impossible to provide an individual assessment as each number has its own particular appeal. There is, however, a clear customer preference, apart from the nostalgic songs like "Louise," "Valentina" and the "Sunny Side of the Street," for the comedy items. And as these predominate, everyone is more than happy.

Admitting that, in his 65 years, he has worked for 53 as a performer, Chevalier is as agile, brisk, lively and exuberant as ever. All this is reflected in his show for which he is given excellent backgrounding by his regular accompanist, Fred Freed, together with the George Smith resident orch. *Myro.*

Cafe de Paris, London

Maurice Chevalier with Fred Freed; George Smith Orch, Wisdom Lee Quartet; $6 minimum.

Sands, Las Vegas

Las Vegas, May 1.

Peter Lind Hayes & Mary Healy, Mary Raye & Naldi, Asia Boys (3), Joy Healy, Dick Beavers, Copa Girls (10), Herbert Eidemiller, Ray Sinatra Orch (12); no cover or minimum.

Uncovering a rich vein of humor, wit and even drama, Jack Entratter unfolds his fortnight bonanza of Peter Lind Hayes & Mary Healy for what will certainly be capacity—even turnaway—biz.

The Hayes' have made many sojourns to Vegas, but with their current revelation in the Copa Room, put forth a complete artistic job. Exemplified from opener "Getting to Know You," through wall-shaking yocks until begoff, Hayes unrolls his ultra-smart material, aided by Miss Healy's expert partnership. Having the Mrs. for foil obviously suits the Mr. as he bounces funny quips and muggs almost without end across her chatter and setups. She has a delightful moment while thrushing a little Gallic street song during pair's "European Tour." Windup of that chortling junket is his broad characterization of a Texan with ease into flagwaving tag. While she begins a serious "Stardust," he ambles into audience for heckling breakups.

Still one of his most poignant sketches, albeit yockworthy, is "One For My Baby." A great romp with lampoons of Eddy & MacDonald, Nype & Merman, Lanza & Holliday is another laugh-loaded segment. Finish is boffo when both execute some softshoe as "thoughts while dancing" is played over sound system. Herbert Eidemiller aids materially with accomps at Steinway while downbeating backgrounds.

Mary Raye & Naldi send off sparks during some dynamic ballrooming. Miss Raye becomes focusing point of all orbs as she delineates, with sheer grace and dramatic intensity, "Moonlight Sonata," a beguine, flamenco whirl and Strauss waltz. Naldi's dexterity in lifts and movements is of highest order. Reception is tops for all exhibits.

Asia Boys electrify with display of almost impossible control. Understander gets the o.o. as he deftly handles two lads with ease. While prone on table he bears brunt of bicep and legwork as partners go into handstands and balances with amazing combinations. Reaction mounts into salvos.

Copa Girls fire up everything with holdover "Widow From Amarillo," having Joy Healy's expert tapistry for eye-opener and Dick Beaver's resonant vocal. "Summer Symphony" shows line of 10 well-stacked glammer babes in fine operation. Again cute Joy Healy steps out, this time with partner Bill Damian for lively contretemps in choreos depicting summer sports. Nods for special high calibre tunes go to Joan Edwards and Lynn Duddy. Ray Sinatra orch is potent in all showbacks, with the maestro winning extra okays for his paraphrased keyboarding of "Moonlight Sonata" for Raye & Naldi. *Will.*

Biltmore Bowl, L. A.

Los Angeles, April 29.

Romo Vincent, Nanci Crompton, Paul Sydell, Dorothy Dorben Adorables, Jack Tygett & Nancy Kilgas, Hal Derwin Orch, Gene Bari Trio; $1-1.50 cover.

Romo Vincent tops the diverting new package, "Let Yourself Go," which Biltmore Bowl boniface Joe Faber has whipped together. Hefty Vincent draws favorable reception with his Italian dialectic material, mixing tunes and gags. Comic includes what's become a virtual standard for nitery comics, tagged "Lament to Las Vegas," which has some clever lines. Vincent has been playing this spot off and on for 18 years and still amuses with his dialetics of the Italian barber who plays the races, and his "typical Texan" routine.

Pert terper Nanci Crompton shows a lot of talent and has a delightful pixie quality which wins over the tabholders. Ballerina is a skillful toe-terper, but gets her best mitting on her pantomimed story of the fate of a ballerina who comes to Hollywood to break into pix. Miming artistically, she shows how gal winds up a pix gun moll, then in hoss operas. It's all strictly top-dramer stuff.

Strikingly costumed, the Dorothy Dorben Adorables present precision-like routines, with Jack Tygett & Nancy Kilgas teaming to front the gals in the fast-stepping numbers. Hal Derwin and his crew, longtime backstoppers at this room, do a competent job, while Bill Woods is okay on the vocals. Gene Bari Trio fills in for the regular dancing. *Daku.*

Colony Club, Dallas

Dallas, May 2.

Dwight Fiske, The Proctors (2), Bill Tieber Orch (6); $2 cover.

Abe Weinstein, young veteran cabaret op on a name pitch, comes up with a surefire two-act bill. From an SRO opening, local fave Dwight Fiske and the agile Proctors are filling the midtown intimery with two shows nightly.

Fiske, missed locally since his second smash hotel date in '51, scores heavily in a repeat of his w.k. salty songs. From opening "Stella, the Pure White Mouse," replete with mugging, eye-rolling, suggestive lyrics and crescendo piano accomp, stylist romps through "The Colonel's Tropical Bride," "Senorita Marguerita Del Campo" and "The Captain's Leave" to heavy mitting. Animated Fiske adds the must bit, "Mrs. Pettibone," heard every show since he introed the tale in 1930. Encores with "Anthony & Cledpatra" for a begoff half-hour sesh.

Sock acrodancers George & Vivian Proctor get boff reception in 10-minute stint. Blonde femme, in eye-opening African garb, absorbs bends and spins as barefoot duo caries dance moods from primitive to blues and jazz in a daring, expert turn. *Bark.*

Riviera, Ft. Lee, N. J.

Bill Miller presentation of Donn Arden production, with Lena Horne, Alan King, Szonys, Doug Rogers, Line (14), Walter Nye & Pupi Campo Orchs; costumes executed by Bob MacIntosh; $5 minimum.

In the operation of the Riviera, Bill Miller has come up with the novel idea that he can overcome weather, the trip to Jersey and keen competition from New York niteries under the formula of headliners and good surrounding shows. The type of layout he opened his season with last Tuesday (28) should keep this spot in the top attendance brackets.

Headliner is Lena Horne and support comprises the Szonys, a top terp twain, and Alan King, who is emerging as headliner material. Surrounding is tasteful Donn Arden production with Doug Rogers giving good voice to background the routines.

The Riviera, during the past year, has become only one of Miller's fields of operation. He was in and out of the Miami Beach edition of the Riviera (ne Copa City), an endeavor he abandoned after a sizable loss during the season. Miller is also talent provisioner for the Sahara Hotel, Las Vegas. Such activity makes it highly important that he keep a close watch on the talent marts, and thus the Riviera will benefit. The only sour note so far in the Riviera picture is the possibility that it will be in the way of a super-highway now in the blueprint stages. The decision may be either way, although good planning would tend to spare such important tax-paying properties as the Riviera.

Miss Horne is one of the more provocative singers, being endowed with sufficient natural qualities to be extremely arresting physically as well as vocally. Draped in a sheath-like confection, Miss Horne is an immediate hit. There's tremendous style and vocal quality in her pitch, and in addition, each gesture and movement looks carefully worked out so that maximum impact is registered. Her musical background is similarly plotted to the final detail. There's a piano, bass and drum trio behind her in addition to the Walter Nye orch batoned by her husband, Lennie Hayton.

Seldom has there been a more powerful and carefully detailed rhythm behind a singer. With the sexy entreaties by Miss Horne thrown against a background like that, there's terrific customer reaction. The Negro singer finales with "I Love to Love" and there's something close to delirium in the joynt. Prior to that, she works up the audience with "Lady Is a Tramp," and indulges them with "Honeysuckle Rose," "Beale St. Blues" and "Papa Don't Preach to Me." There's some disappointment inasmuch as she's on for less than a half-hour. It seems hardly enough for an artist of her ability.

The Riviera, regarded as a difficult room for comics, apparently holds no terrors for Alan King, who has played the Paramount Theatre, N.Y., on a pair of occasions and whose Gotham nitery experience was obtained at Leon & Eddie's. King impresses as being at the stage where he has found himself and enjoys the personality that has emerged. His routines have touches of several comics, but emerges with a flavor of his own.

There are times when King's reminiscenses of home life on New York's lower east side bear a resemblance to those of Sam Levenson, but upon delivery, it's only the subject matter that hints the relationship. He has an assortment of golf yarns and his commentary on sundry subjects makes for pleasant listening. He gets an appreciative salvo for his efforts.

Other major turn is the Szonys, who are no strangers locally. This couple has appeared at the Palace with Judy Garland, showcased at the Latin Quarter and worked some of the top tele shows. This team has an ethereal quality in its dancing. They get by excellently in the straight terp passages and throw in more than a few acro stunts as a fillip. In all, a worthy adaptation of ballet, ballroom and acro to nitery needs and they too hit a high applause rating.

Donn Arden has concocted a pair of click routines for this spot. These are ably interpreted by a lively group of girls who make these production sessions more than a stage wait. The femmes, paced by Joy Skylar, are lookers and able dancers. The opening gambit, inspired by a toreador outfit, is provocative and form-fitting, while the second costume is a little more revealing. Walter Nye does an expert job of showbacking and Pupi Campo entices the hip-wrigglers. *Jose.*

Waldorf-Astoria, N. Y.

Jose Greco Troupe, Nat Brandwynne and Mischa Borr Orchs; $1-2 cover.

For the second time within six months, flamenco dancer Jose Greco and his Spanish troupe are back at the Empire Room, an indication that the rhythmic heel stomping and castanet clicking go over big with the Waldorf's clientele. Current engagement includes familiar routines in the troupe's repertoire as well as dances not before seen at the hotel. It all adds up to an exciting, rewarding evening, for the well-trained Grecoites can do no wrong.

Their second season before American audiences, the Greco troupe has proved that it is equally effective on a nitery floor as in theatre concert engagements. The 45-minute Waldorf stint is well paced and interest never lags despite the basic similarity of the flamenco-flavored dances. Routines vary from the fiery rhythms of the Iberian gypsies to the more classical rendition of dances in the Spanish tradition. Costuming is a highlight, a factor that gives each terp an aspect of newness. Colorful garb of leader Greco is especially noteworthy.

Greco, lithe and graceful, is a dynamic-looking personality. He has assembled a troupe that complements his talents and is gracious in sharing the spotlight. To break up the constant flow of dance numbers, a pair of musical interludes are inserted. One features a piano solo by Roger A. Machado, introed as Spain's leading concert pianist. The other presents Chinin de Triana, singing the Spanish tune, "Ole Torero." Aggregation includes Lola de Ronda, Elba Ocampo, Marlena Vargas, Jaunela Maya, Luis Olivares and Julio Torres.

Per usual, orchs of Nat Brandwyne and Mischa Borr provide danceable music. *Holl.*

Horizon Room, Pitt

Pittsburgh, April 28.

Ted Lewis, Leni Lynn, Dorothy Loudon, Gene Allen, Laurie Sisters (3), Joan Lowe, Chop Chop & Charlene, Delrae & Young, Lewis Orch (10); $2 cover.

Ted Lewis is back again at the smart Horizon Room, the nitery at Greater Pittsburgh Airport which he opened last August, but with a brand new unit this time to launch a 40-week tour. Not only is the guy who wears the battered hat still a master showman but he has not forgotten how to pick talent either. This show's a solid hour of whammy.

Of course, with the way Lewis handles acts and builds them up; he could probably tear a house down with a collection of Cherry Sisters. It so happens his current gang is loaded, but no questions that the high-hatter double-loads their effectiveness.

Lewis even has outfitted himself with a couple of new special material songs, one with a cute twist and the other about the possibility of having a lady President. Does the latter with Dorothy Loudon, a gal who also clicks vocally in her own spot, and both numbers are smart and good for a change of pace for Lewis. But it's still the old faves, "When My Baby Smiles at Me," etc., they go for. He fills the room with a nostalgia that's warm and genuine; the man hasn't become an institution for nothing.

He's added to his magic repertoire working with Chop Chop and gets a carload of laughs with his hokey, old-fashioned, becaped magico coming out to top Chop Chop, as much as to say, "anything you can do, I can do better." But it's not show-offy, just cute, and Lewis fills the bit with a kind of richly comic gravity.

Plenty of vocal talent here too. In addition to Miss Loudon, Lewis has Leni Lynn, onetime child film star, who comes on the floor ostensibly to get his autograph and then slams over a couple of socks in her rich, high voice; and the Laurie Sisters, three cuties, whose pipes make a nice blend.

Unit carries a crack comic in Gene Allen, a young fellow with a mobile face who has originality and inventiveness. Allen's on for several bits, but best of them is his takeoff on a British screen murder mystery in which he plays four different characters by manipulating an upper false plate a different way to represent each of them. It's a clever piece of business and he gets top returns out of it. Another where he gets all twisted up sartorially as a male model while an offstage voice does the fashion commentary, is likewise solid.

Joan Lowe, a sexy blonde, especially in her first entrance dressed in black—hat, tuxedo coat and ballet-length silk stockings which show off a shapely pair of legs—is an okay hoofer and scores with Lewis in the patter of "The Face and the Body," and Delrae & Young have an East Indian dance number, in the Jack Cole manner, that's flashy and effective.

Entire layout has been paced to a queen's taste in Lewis' customarily tailormade, showy manner, and he doesn't permit a slow moment to creep in. Missing is the "Me and My Shadow" that no Lewis show has ever been without until now. With departure of Elroy Peace (Ted's shadow for nine years) for the Army—boy's in Korea now—he says the familiar bit's out until Peace gets back. That's a nice touch, and it seems that Lewis ought to tell the customers about it so they'll know why they're not getting what they always come to see.

It's foolish to say that Ted Lewis, apart from the dazzling job of showmanship he himself still turns out, has come up with another winner; when hasn't he? *Cohen.*

Cafe Society, N. Y.

Kirkwood & Goodman, Monica Boyar; "High Time Revue," with Dick Harding, Bill Moss, Rita Tanno, Arlene & Ardele Terry, Craig Hunter, Bobby May; Hot Lips Page Band (4); $2.50 minimum.

Vet boniface and theatrical agent Mike Rainy has now taken over the Greenwich Village cellar spot, which has had its ups and downs since the halcyon days of quondam nitery entrepreneur Barney Josephson, and it looks like he's on his way to making it a going concern. This Bohemian territory has been carrying only a handful of class intimeries during the past couple of years and Rainy's Cafe Society is filling an important gap. Spot is being given an attractive facelifting job, the cuisine is good and if the bill is chosen with a keen eye there's no reason why the room shouldn't start pulling a steady trade once word gets around that its doors are open again.

For his preem show Rainy has put together a tasty package. In (Jim) Kirkwood & (Lee) Goodman he has a pair of comics familiar to Gotham's small room clientele. (They wound an engagement at the uptown Blue Angel the week before). Although the team's material doesn't change much from one New York spot to another, they deliver with an exuberance and zest that give it a fresh and gay quality. And they're surefire for firstime viewers. Duo moves from sharp satire to rowdy zanyisms with deft verbal strokes. Sock stage savvy makes their 15-minute stint seem all too brief.

Singer Monica Boyar captures tablers at walkon in tight-fitting white gown set off by jet tresses and doesn't let go until begoff. She's got a big and dramatic piping style that's well suited to her varied repertoire. At times she tends to get overly dramatic in her renderings but the overall is effective. Best are her Calypso offerings which she belts in a captivating beat. Wows with "I Loves Ya Baby" and Calypso Blues." Works over Gershwins' "It Ain't Necessarily So" to a vivid mambo beat and gets plenty of mood into Cole Porter's, "Get Out of Town." Closes with a special material piece tagged "I Lives Hard, I Works Hard and I Loves Hard" to solid mitt.

The "High Time Revue," a (Dick) Harding & (Bill) Moss production, is a tightly-packed 40-minuter of song and terps. It's a youthful and refreshing unit pegged for hotel and intimery work. Company of seven work within a low budget framework of props and costumes and display lots of ingenuity in the staging of the various sequences. Credit here goes to stagers Noona MacDonald and Betty Abbott, who also do a handy job working the lights.

Troupe features the Terry Twins (Arlene & Ardele), ex-"which one has the Toni" models, who get off some fair tandem warbling. They work in the opener with a sprightly treatment of "Singing in the Rain", and a special material number about what it's like to be twins. Gals, incidentally, are blonde, long-gammed and an eyeful. Also featured is ballet terpster Rita Tanno, who comes off moderately in her initial stint, an interpretive treatment to "Old Devil Moon," but who scores solidy in the closing production numbers.

It's in these production stanzas that the revue really scores. First is a travesty on the '23 skidoo" days replete with outlandish garbing and fave melodies. It's cute, peppy and a definite winner. They have a neat change of pace in the followup number with a South Sea jungle motif. It's an okay romantic dish expertly danced by Miss Tanno and Craig Hunter.

Hot Lips Page offers sets of slick rhythms good for both floor trodders and wallflowers. *Gros.*

Latin Quarter, N. Y.

(FOLLOWUP)

Impresario Lou Walters has presented many performers for the first time on Broadway. There was one memorable occasion when he imported a girl comic sight unseen and she didn't work out. She never appeared again after the first performance. Other occasions have been more fortunate. He's introduced such artists as Les Charlivels, Darvas & Julia, Seven Ashtons and gave Les Compagnons de la Chanson their first Broadway cafe break.

Walters, then, has taken his chances and has had sufficient show business acumen to come out ahead generally in the process.

In the case of Dagmar, who isn't famous for her talent, Walters has figured that she'll bring in enough coin from the hinterlands to make her appearance here profitable. His only problem is to see to it that she has an act that won't drive the customers from the establishment. In that respect, Walters has achieved his aim. She'll offer a bit of entertainment, display her towering figure and let the customers ogle. That's all that's needed.

Dagmar comes in with an act that doesn't have any brilliance of writing, sharpness of wit, or delicacy of presentation, but it does have several features, and one major surprise, a voice that could be developed. The girl carries a tune and shows some aptitude in that direction.

Her Latin Quarter appearance also indicates that an entire show must be oriented in her direction if it is to survive. She's assisted by two comics, Sid Gould and Marty May, and the Four Fleetwoods. Had there been some verbiage worth reciting, May and Gould would have made good. As it was, it looked like they were drawn into a swindle. Here are two funny men who are wasted foiling for a deep-V.

Yet there's no use getting indignant about such bookings. Walters is taking advantage of equipment which NBC-TV and top theatres had made good use of before. The customers going into the Latin Quarter are adult. Probably all of them had seen Dagmar previously. She has been on NBC-TV's "Broadway Open House" and her personal scope was enlarged when she was on her own show, "Dagmar's Canteen"; and she has appeared in N. Y. at the Paramount and Roxy Theatres. There's probably not one customer who didn't know what he was in for when he went into the Latin Quarter. The fact is that despite previous exhibits, she's drawing. Commercially, the booking seems justified, and she'll probably be worth the $5,000 salary at the till.

Walters has also installed Cass Franklin & Monica Lane in this display. This is a handsome team who can sing in a romantic and musicomedy vein. Franklin is an excellent bass-baritone with extremely rich pipes and Miss Lane is a competent soprano. Both are extremely personable and rate the strong hands they get. They also use some good production values such as a platform device for "How Do You Speak to an Angel."

Andre, Andree & Bonnie perform their mannequin dance act expertly and Mons. Choppy, also a repeater here, decorates his models in an applause-winning manner. The Fleetwoods continue to please with their hoofing. New Act here is Jack Richards & the Marksmen, winners of "Chance of Lifetime" contest. The production holds up with Piroska and Midge Miner doing the dance chores nicely. Dagenham Girl Pipers are on a long holdover. Art Waner's orch showbacks and Buddy Harlowe trio does the relief. *Jose.*

Sans Souci, Miami B'ch

Miami Beach, May 3.

Luba Malina, Ann Herman Dancers, Sacasas Orch; $2.50 beverage minimum.

Return of svelte Luba Malina to these environs was a happy one for this hostel's operators, with the Blue Sails Room filled during a period when most other spots are experiencing the blues.

Gowned in eye-catching black that emphasizes her slender frame, albeit bringing out the inherent sexiness contained in face and figure, she wins them from walkon with assured approach plus the Russian accented tinge on the all-special material series of comedy tunes she purveys. It's on the double-entendre softened via the sometimes fractured "English" applied.

Tees off with a twist on "Hello" songs parodied to melody of "I'd Have Baked a Cake" for effective warmer-upper. Her version of "Diamonds Are a Girl's Best Friend" winds into lampoon on falsies and other femme figure-build articles to make for chuckles from the distaffers in the audience, with the males adding guffaws. Follows with smart gab leading into "Nothing Like a Dame" and again a twist, "Nothing Like a Mink." It's artful lyric juggling that keeps the laugh mood mounting.

Sequence on men—continental and American—is another classy arrangement that sparks heavy returns. Tops matters with her standard "Kiss of Meyer" and "Schneider in the Sky" for the bringback which leads to sock special on "Let's Keep It That Way," anent message to men and the Jorgensen affair. Winds with ribald takeoff on a stripper that garners begoff.

Overall, impact is aided no little by obvious flair for mugging and timing, as well as subtle shadings that get the most out of the nuances contained in her lines. With it, the arrangements are a distinct asset to the projection of her book, with Sacassas and his crew rating kudos for their assist in that department. They also rate tops on their dansapation. Ann Herman Dancers dispense Latino terps to tee off matters. *Lary.*

Chez Carerre, Paris

Paris, April 27.

Apache Dancers (3), Les Quat' Jeudis (4), Jacques Harden, Paulette Rollin, Los Tres de Santa Cruz, Les Cavalcos, Jackie Kern, Isabelita, Bernard Hilda Orch (10); $3 minimum, 50c cover.

Chez Carrere, one of Paris' swankiest niteries in Champs-Elysees district, is having policy change with eye on heavy spring-summer tourist trade. Hitherto, boite's policy has been simple and expensive one: one top singer—Yves Montand, Dany Dauberson and Greco have worked here — plus danceband. Prices have always been to exclusive and especially well-heeled public. Switch is introduction of floorshow and drastic price cut. Six-course dinner plus bottle of wine now sells for $6 (2,500 francs) with additional 15% for service. This is bargain when compared to charges at other Paris niteries of same class, and new policy should bring in customers.

Biggest plug Carrere's ever had was visit of Queen Elizabeth — then princess — three years ago. Story and photos of her dancing here went 'round the world. In her honor present show is dubbed, "Coronation," though show has nothing to do with the upcoming event, lacks any regal motive and "God Save the Queen" is not played as overture.

Top act is Apache Dancers trio (Lucienne, Bob & Ashour), which registered recently on London Palladium bill of which Johnnie Ray was headliner. Ashour enters with accordion and plays some atmospheric Montmartre music. Then Lucienne & Bob execute standard Apache with former being thrown on floor and receiving wholesale slapping and kicking. Comic twist is her revenge when she takes upper hand and bounces her abusive partner about, floor, slamming him over the conk with metal tray and returning his slaps and kicks with interest. Act is double-edged, offering both expected Apache routine and comedy finish.

Les Quat' Jeudis (4 Thursdays) are poor man's Freres Jacques, being similar comedy-stylist group. They come on carrying suitcases with color of each matching that of bearer's tie. During course of opening number in which they sing of their projected travels, suitcases fall into wrong hands and song goes on until baggage mixup has been ironed out. In another number they burlesque Hollywood gangster antics to solid yock reaction and they finish with fishing story that is continually stymied by their irrelevant cracks on other subjects until story is never told at all.

Les Cavalcos is w.k. dance act which has played the States. Man dressed as jungle hunter battles with femme costumed as snake to win heavy mitting.

Jacques Harden, first prizewinner of Deauville song contest ('52) has Yves Montand appearance and fine delivery, his best new tune being Kleber Katz's "Impeccable Frac" ("Perfect Dress Suit"). Paulette Rollin, sweet-voiced songbird who did French dubbing job on Walt Disney's "Cinderella," is also prize-winner of Deauville contest and registers best in "Dansons, Mon Amour," ("Let's Dance, My Love"), a new one.

Bernard Hilda's orch gets assist from Los Tres de Santa Cruz, rhumba-conga-samba trio, and their sexsational Spanish dancer, Isabelita, while cop Jackie Kern does some crooning with band on other occasions.

"Coronation" is well-balanced show that suits high-tone atmosphere of Chez Carrere. *Curt.*

Flamingo, Las Vegas

Las Vegas, April 30.

Marge & Gower Champion, Cheerleaders (5), Tom & Jerry, Frank Howard, Flamingo Starlets, Richard Pribor, Torris Brand Orch (13); no cover or minimum.

Many months have elapsed since Marge & Gower Champion transported Flamingo patrons with their perfections in story-choreography. Projected from the niteries into Hollywood sound stages, delightful pair became potent adjuncts to Metro's young talent roster. Now, returning to scenes of former glories, the Champions are destined to gather new laurels (see New Acts).

With such a class act as the Champions on the marquee, the Flamingo will have one of the best lures for some time.

Aiding the all-around sock quality of this show, the Cheerleaders inject youthful verve and enthusiasm by warbling a round of bright tunes. Three guys and two femmes began their nitery careers as a unit here in Vegas almost two years ago. Since that tyro stage, group has become a smooth, harmonious and kinetic attraction. They blend each ditty with motion, letter not distracting or accentuated over melodies. Best of tunes is closer, amusing "Hard Hearted Hannah," plus the sock work with Champions in finale.

Tom & Jerry swing over and around horizontal bars for mitt-grabbing flash act. Priming with rapid tricks, pair toss in comedy by having Jerry in clownish getup, but exercising his funny biz with sock tricks.

Flamingo Starlets make bow under aegis of Lindsay-Sapphire staging. Line of eight lookers shows prowess in terpery with "Blues in the Night" and "Memory Lane." Frank Howard does a commendable job as singer-emcee. Torris Brand orch, augmented by three strings for headliners' special musical effects, consistently builds into one of the Strip's better showbands. *Will.*

Empress Club, London

London, April 30.

Gloria Lasso (with Guillermo), Billy Sproud Orch, Embassy Cabanas; $4.25 minimum.

All Continental artists working the West End nitery beat are subject to the hazards that follow a limited acquaintance with the English language. Usually, however, they know enough to repeat, parrot-like, an adequate intro to each number so as to put the English-speaking clientele in the picture. The present attraction at this smart Bond St. nitery, however, on her own admission has a vocabulary restricted to the phrase, "Ladies and Gentlemen."

This is a serious drawback as it can be tough sledding for an audience to listen to a performer for maybe 30 to 40 minutes without understanding a single word. Interest tends to wane and it is as tough on the performer as it is on the audience.

Faced with this handicap, it is some measure of tribute to the skill of Spanish songstress Gloria Lasso that she is able to win favorable reaction with her cabaret stint. She has a charming voice, a smart appearance and runs through an amiable routine at which she is self-accompanied with her guitar while her partner, Guillermo, strums away in the background. The act, broadly speaking, follows a conventional style of presentation, but there was one unhappy attempt at securing audience participation which resulted in an embarrassing hiatus in the proceedings at show caught. That should definitely be scrubbed from the act.

Although possibly adequate as a stopgap presentation, the gal and her partner are not a strong enough attraction in the present difficult situation. *Myro.*

New Golden, Reno

Reno, April 28.

Fifi D'Orsay's "Parisian Follies," with Fifi D'Orsay, Cliff Ferre, The Appletons (3), Marty Allen & Mitch DeWood, The Zerbys; Golden Girls (12, Sterling Young Orch; no cover or minimum.

This is a package bundled up by booker Milton Deutsch but plans do not include any other engagements. For what it is—a one-shot and a hastily tossed salad, it comes through far better than similar shows on the road. It runs a fast hour and mixes equal parts of sex, humor and music.

Fifi D'Orsay, in introducing one number, says, "I'd like to do eet like I did eet in the '30s. In fact, I'd love to do it like I did it in the '30s." This sort of lightly camouflaged shadiness is sprinkled carelessly through her perpetual mo-

(Continued on page 54)

New Golden, Reno

(Continued from page 53)

tion, she spends awfully long periods talking about the good old days. Her accent is still thick and delightfully mixed up.

Songs like "Do It Again" take on a blushing quality in her hands. "Pigalle" has the audience working with her. Still sputtering with enthusiasm, it's difficult not to be caught up in this even at her most uninteresting moments. She has had the taste not to try to look middle-aged sexy, but rather, looks quite nice.

The Appletons are an Apache team who climax their brawl (two femmes and a homme) with a knife-throwing sequence. Trio is rough and exciting, but with humor.

Marty Allen & Mitch DeWood are the M&L "type." Allen is the dumb little boy and DeWood is the singing straight. Silliness is the byword. They click best in "Dragnet" sequence with DeWood on the narrative and Allen running around madly pantomiming the various parts from a faithful dog to a pacing secretary. Of course, he gets mixed up.

Sex for the revue is a semi-nude against black backdrop. This is the Zerbys, with a trembling femme who dances in and out of black hands that keep grabbing for her and tossing her around. She shivers very becomingly as the hands find their mark in several instances. The rest of the hands—in the audience—respond loudly.

Cliff Ferre m.c.'s pleasantly via a song and dance opener with the Golden Girls clustered about. Inevitably, a can-can closes the show. *Marc.*

Hotel Jefferson, St. L.

St. Louis, May 1.

Noonan & Marshall, Peter Hamilton & Gracie Thomas, Nita & Pepi, Hal Havird Orch (7); $1-1.50 *cover.*

A pair of young 'uns are presenting a serious challenge to oldsters for top honors in the current layout that in a fortnight winds up the nitery season in this No. 1 downtown spot. Nita & Pepi, who appear to be in the teenage group, are agile acros who, using a table and chairs, present one of the best stints of its kind to be seen in the room this season and are amply rewarded by the customers.

Headliners Noonan & Marshall in the closing spot have a wide range of sock buffoonery that they smash over to top yocks and belly guffaws almost continuously. Closing routine, with Noonan in chef's attire doing a cooking stint for a TV program and sampling hard liquors as one of the ingredients, winds into a whammo drunk act.

The lads have the mob with them from teeoff when they presented a hearing-aid stint and then, with Noonan offstage, Marshall warbles "Embraceable You" with Noonan furnishing zany asides of what a chirper thinks about when he sings a love ditty. They also score solidly when Marshall, portraying a disk jock emcee in a N. Y. nitery interviews customers with Noonan using several dialects for more zany chatter. Using Cockney accent, they also click heavily in their burlesk of how films are made in a British studio, with Noonan as the director and Marshall as the star being limited in his speaking role to a few inane words.

Hamilton & Thomas are a personable pair of eccentric dansapators with the gal a blonde looker with shapely gams that are exposed when she peels off a halter black net sequin gown to present an eye-filling black satin bathing suit. Hamilton wears a string tie and on one occasion dons eyeglasses to give him a Dave Garroway appearance. They are an agile pair and win a fine okay. Hal Havrid's lads have plenty to do during this session and back up every act neatly before luring the customers to the floor with soft music. *Sahu.*

Jung Hotel, N. O.

New Orleans, April 28.

Los Chavales de Espana (11), *Trini Reyes, Al Donahue Orch* (12); $2.50 *minimum.*

A much-talked-about and colorful aggregation, Los Chavales de Espana (The Kids From Spain) are not only pulling 'em in thick but are giving the customers their full measure in entertainment. Making their first appearance in these parts, the suave group scores strongly in the swank boite's Cotillion Room via their nifty musical, vocal and dancing stint.

Judging from business being attracted by the keeds, there's plenty of interest in supper club entertainment when quality is presented.

Here is a showmanly group of talented artists, each of whom is equipped to take the feature spot, either with song, in dance or instrumental combination. They move easily from ensemble playing to support of the vocalists—Luis Tamayo, lanky baritone, and Pepe Lara, slender tenor—and while their program is heavy with Iberian tunes, the 11-man group also performs in many languages and moods.

Los Chavales take over the bandstand from Al Donahue and his dance crew, but the spot is only employed as a starting point for the precision-like movements and solo and emsemble work of the artists from Barcelona. In the main, the "kids" are on their feet most of the time.

The unit's motion merges nicely with the calibre of their playing and singing and avoids letdowns. It's fine ensemble and the little outside help it gets from flamenco dancer Trini Reyes is all on the plus side. It makes for nice change of pace. Miss Reyes, a tiny dark-haired looker with a nifty chassis, dances with fiery intensity and brilliant precision. The house is her's from the moment she comes on the floor. She demonstrates a fine command of footwork and body movements.

Donahue's band is expert at mixing tender ballads with zingy Latin numbers and bouncier fare during the ankle-bending sessions. Here is one of the finest musical aggregations to play the spot in some time. Also contributing to the overall value of the show are brunet Charlene Bartley, who knows her way around a song, and Gordon Reeder, both warblers with the Donahue crew. *Liuz.*

Palomar, Vancouver

Vancouver, April 30.

Four Knights, Phil Ford, Lance Harrison Orch (8); $2.35 *cover.*

In effort to cash in on local yen for colored singing groups, as evidenced by Mills Bros.' smash biz during three-week stay earlier this month, Palomar manager Sandy DeSantis has followed up with Four Knights for a fortnight. While certainly no Mills Bros., the Knights received warm welcome from an okay opening night house. Their turn begins inauspiciously with quickie version of "Them There Eyes" with little hint of clowning that is to follow.

Featured throughout are antics of lean, loose-limbed bass, Oscar Broadway, whose clowning is generally amusing but sometimes tends toward unnecessary Stepin Fetchit type caricature. Serious effort to make music with "Anniversary Song" garners big mitt and group finally off after sock delivery of "Pretty Eyed Baby."

Comic Phil Ford opened here during the Mills freres engagement, stayed over to headline between groups, and is filling m.c. chore for this date. When Knights were unable to show Monday (27) because of car trouble while enroute from date in Coeur d'Alene, mobile-visaged comic took over and placated unhappy patrons with all-out effort.

Ford draws biggest yocks from coronation-conscious Canucks with slightly hoary takeoff on Winston Churchill visiting U.S. to beg loot. *Wass.*

Clover, Portland, Ore.

Portland, Ore., May 1.

Joe Cappo, Jacqueline Hurley, Herman Jobelmann Orch (5); *no minimum,* $1-1.50 *cover.*

Bossmen Fergeson & O'Hara have only two acts on the bill this sesh. This is the initial Pacific N.W. appearance for both. Joe Cappo invades this sector after some years at Ace Cain's nitery in Hollywood. Guy works hard and fast but needs to clean up his material for this spot or other class layouts. Customers applauded his pipes and impersonations of Jolson and Durante. He has a socko voice for song but doesn't put it to use. Burlesk sesh of grinds, bumps and sex belong in another type of spot. Cain has enough material and talent to make for a class act and does not have to depend on the skidrow stuff.

Orb-filling Jacqueline Hurley stops the show cold with her acrobatic control dancing. Hour-glass gal adds plenty of class to the layout with her smart costumes and commercial selling of better than average tricks. Opening and close of act is on the floor, but nearly entire deal is done on a special table with built-in colored lights for smash effect. Knife and fork trade enjoy the facial expressions that go with the difficult tricks, putting the blonde bender in a top bracket. She's a begoff.

Herman Jobelmann orch does a nifty job of playing a tough show and set the tempo for dancing. *Feve.*

La Vie En Rose, N. Y.

Mary Mayo, 4 Lads, Van Smith Trio, Phil Moore Trio with Dottie Salters; $5 *minimum.*

Monte Proser's spot has installed an interm bill until Joni James comes in tomorrow (Thurs.). In on a temporary stand is Mary Mayo, a singer originally introduced in New York at Le Ruban Bleu and who has progressed on to a Capitol record contract. Miss Mayo has changed her style considerably since first seen here. She has replaced the approach which called for cadenza precedes by a more straightforward style of singing at which she's become more proficient. The florid intro is retained only in her delineation of "Blue Moon" and in that case it fits.

Miss Mayo still has some musical affectations but relies generally on a solid singing style. She gives a fine account of herself in such tunes as "Beguine," "Devil and the Deep Blue Sea" and "Glad There is You." She earns the liking of the crowd here.

The Four Lads, who will hold over into the succeeding bill, are similarly on waxing via a Columbia deal. Youngsters have a great deal of vocal versatility, being able to give good renditions of items from swing to spirituals. They get good colorations into such numbers as "Ezekiel in the Valley of the Dry Bones" and "Blackberry Boogie." Their major number is a resume of American music depicting various schools of musical thought. The crowd takes to them.

The Van Smith Trio showbacks and Phil Moore heads a musical aggregation that supplies interim entertainment. Dottie Salters, a pert Negro singer, assists Moore during these intermission chores.

She was here during the run of the Phil Movie "Flock" some months ago. *Jose.*

Last Frontier, Las Vegas

Las Vegas, April 28.

Liberace, Phil Foster, George Liberace, Roy Fitzell, Dolores Frazzini, Jean Devlyn Dancers (10), *Bob Millar Orch* (15); *no cover or minimum.*

Liberace, gracing the marquee for three frames, will bring in top biz, aided by annual Helldorado Week celebration for final five days. Potency of bill is furthered by comedics of Phil Foster.

Perhaps the hottest name in pianistics, Liberace, through his vid circuiting plus recent concert junket sellouts, furthers his record here by roping in capacity rooms each show. His keyboard fare is satisfying to all checkholders, having wide range and expert showmanship. He goes from pyrotechnics to soliloquy on the 88, even to toss in some vocalizing. His "Showboat Medley," with followup tribute to Helen Morgan, is new to Vegans and receives terrif response. Rather than depend upon orchestration for "Warsaw Concerto" to fill in passages, he makes a strong highlight from his complete keyboard arrangement of the tone-poem. Request sesh, as usual, is windup for begoff. Lighting effects are, as always, blended with moods and trademark candelabra to add to impact.

Brother George Liberace smoothly handles all backgrounds at the podium of Bob Miller's crew. Two fiddlers, bassist, drummer, and extra pianist, all from Liberace's vidshow, aid flow of surrounding music.

Phil Foster starts slowly with sly warmup which pyramids into yocks as he unfolds his "regular" act. Brooklynese lingo and smart material with plenty of business hit for big yocks. Has a gimmick of alarm clock set for 18 minutes. Actually walks off when it rings for salvos, and returns to seal his term with novel music tag idea. Interim gab includes ribs at engagements, bridal showers, married couples, and modern vs. old way of bringing up moppets, all integrated well and paying off soundly.

Devlyn Dancers take a topical turn with opener "Indian Legend." Terps will be of good value during pioneer hoopla, yet apart from this, still are colorful and well handled. Roy Fitzell is excellent in footwork, both in this and "Spring Showers" production, aided in latter by warm sopranoing of Dolores Frazzini. Bob Millar orch has a toughie this three-framer, but comes up with consistent backing all the way. *Will.*

Black Orchid, Chi

Chicago, April 28.

Mary Kaye Trio, Marshall Izen, Gene Terry, Kenny Sweet Trio; $4 *minimum.*

Chicago's intimate supper club has broken its solid skein of folk and calypso singers with the present show and the interpolation should do well in its month's stay. However, some mending and patching are indicated to make this a more fluid and stronger bill.

Mary Kaye Trio has been around for several years but seldom in such an auspicious setting. During the last two years, the youthful group has been perfecting its routine and the pacing is tight, especially in the takeoffs on such standards as "Black Magic," "I've Got You Under My Skin" and "I Get a Kick Out of You." However, combo needs one or two special material numbers to fit here, with one of the three standards switched to make a stronger closer. Vocally and instrumentally, together or solo, all of the trio are fine. Miss Kaye, besides her sultry voice, does some fine chording on the electric guitar; her brother, Norman, plays bass, and has an excellent baritone; Frankie Ross handles drums and accordion and is the comedy sparkplug.

Most of the crowd reaction is for their comedy efforts with the genial joshing and aping of singers, especially those done by Ross, getting yocks. While the ballads are done well, they seem to cut into the heetic pace and with a book of 12 tunes, they could be dropped for a better climax.

Marshall Izen is also another act who's been around for several years without gaining any great amount of recognition. During the past year, however, he has been making the rounds of the Gotham supper bistros (Le Ruban Bleu, etc.) and has acquired a smoothness that fits this intimery. Complete with props, he does a shortie Italian opera, taking the vocal role of all the characters, and at the same time playing the piano and manipulating the hand puppets. This gets a big mitt. As a counterpiece he does the trials and tribulations of a child lieder singer who finally achieves fame at the age of 95 despite the critics. It's a delightful farce.

Gene Terry, a recent Irish import, is reviewed under New Acts. Management seems to have settled down to one unit for the while. The Kenny Sweet Trio backs the Celtic singer capably and rambles through the catalog of supper music for some enjoyable listening. *Zabe.*

Spivy's East Side, Paris

Paris, April 27.

Tony & Eddie, Spivy, Etienne Fischer; no cover or minimum.

Spivy opened her East-Side nitery just off Champs-Elysees last May and spring and summer '52 brought heavy American trade to her cellar. When winter came, biz fell off abruptly as entertainment was geared to American, not French, taste, all of it being in English. During past months Spivy has been scouting for talent and last month in London inked Tony & Eddie, mime satirists, who were on Johnnie Ray bill at Palladium, for an indefinite stint at her Paris club. Move was wise one and East-Side is jammed again.

Tony & Eddie (Tony Benson & Eddie Hodges) give pantomimic interpretations of w.k. records. Comparison with Bernard Bros. is inevitable, but newcomers are not mere imitators, having a fresh and zany quality of humor that is their own. They have wide rep of records and at opening did three entirely different shows. Best among these were their versions of Dinah Shore's "Baby, It's Cold Outside," Ezio Pinza & Mary Martin in "Some Enchanted Evening," Nelson Eddy & Jeanette MacDonald in "Lover, Come Back to Me" and Bing Crosby & Mary Martin in "Walt Till the Sun Shines Nellie." In addition, they burlesque striptease in comical click, do dual imitations of Johnnie Ray to disk of "Cry," parody spooks in "Medium" to record of "Jezebel" and perform side-splitting takeoff on two women in hairdressing parlor, the background for this one being supplied by Italian grand opera record.

Timing of team is uncanny and each number registers solidly, only exception being rather lame spoof of Gloria Swanson's last scene in "Sunset Boulevard." Duo have quickly won following here.

With Tony & Eddie on half-an-hour each show, interim is filled by Spivy at piano with her familiar rep which includes Noel Coward's "Wife of An Acrobat," John La-Touche's, "Bearded Lady in Love with a Surrealist" and "They All Go Upstairs But Me." Etienne Fischer does further filling in at piano between shows with rendition of pop numbers.

Opening here brought Johnnie Ray, old friend of sync artist team, on from London and Crier did some improvised performing.

Though neither minimum nor cover charge, prices are steep, Coca-Cola and coffee selling for $1 (400 francs and drinks from $1.50 to $2. *Curt.*

Bar of Music, L. A.

Los Angeles, May 1.

Josephine Premice, Freddie Stewart, Nilo Menendez & Gregory Stone; $1.50-2 *minimum weekend.*

A salty brand of humor and sex in song is being dispensed for the next four weeks at this nitery by Josephine Premice, a gal who enjoys her calypso type of singing. Not new to the Coast, her act has grown in entertainment impact since the last stand in this town nearly three years ago.

Miss Premice, a grad of the Katherine Dunham troupe who turned to specialized vocaling, uses French, Spanish, dialect and straight English on the assortment of 10 songs she delivered during a 37-minute stint at show caught. The languages might not be familiar to all the customers, but their meaning is, as is the body English. Miss Premice weaves around the mike for emphasis. For the nitery trade, it's a good turn.

Most audible appreciation from tableholders goes to the sexy nuances the chirp gives to "Plume a la Main" in French, "Trinidad, It Ain't A Sin," "Fancy Living," a saga about a country girl making her way in the big city, with hillbilly inflections; "Siesta" and "Tongue-Tied Baby." Miss Premise uses a rather heavy dramatic rendition of "The Earth Trembles" for her bowoff. Others in her songalog are "Down In the Indies," her opener; "How Did He Look," "Merci trois fois" and "C'est Si Bon." Lineup gives her turn plenty of variety.

Held over from the last bill is Freddie Stewart, who occupies 15 minutes in the intermittent period with five tunes well mixed with bounce and ballad. His high tenor isn't what it once was, but he uses personality to carry such numbers as "Sometimes I'm Happy," "Don't Cry Young Lovers," "Side By Side," "Why Don't You Believe Me" and "Them There Eyes."

Assisting Miss Premise's vocal chores is Luis Martinez, who whams a wicked bonga drum to point up the primitive aspects of her lyrics and gestures. Also aiding are piano and bass from the four-piece dance combo that fills in for dance-minded patrons between acts. Duo ivory-tickling of Nilo Menendez & Gregory Stone as the other featured act is routine. *Brog.*

Cave, Vancouver

Vancouver, April 30.

Rudy Vallee, Ely Sisters, Claude Logan Orch (8); $2.35 *cover.*

Rudy Vallee has certain curiosity value here since his headline-making allegation that he was mobbed by sex-mad Canadian females on his last appearance in Vancouver in 1949. This combined with nostalgic appeal drew more customers than usual for opening of his two-weeker.

Vallee gets over the "we knew him when" hurdle with funny patter that makes use of years that have passed. Offering is tailored for his limited vocal accomplishments and in early stages is a well-paced blend of corn and nostalgia. He swings neatly from sax solo to "bop" jokes and standard nitery assortment of Christine gags.

Vallee ingratiates himself with patrons by prodigious use of local situations and place names that was doubly amazing opening night since he'd only been in town a few hours. Only objection to his stint is that he stays on stage 45 minutes, which is heavy assignment for one of limited scope. This is especially true during second show, by which time patrons, forced by local law to carry own bottles and pour own drinks, are in none too receptive a mood.

Ely Sisters come on as instrumentalists changing around on accordion and marimba, combine tap routine with musical offering and finally chuck instruments entirely for smooth terping venture. Prettily garbed pair, one blonde and other brunet, draw fine ovation for acro wind-up, although their efforts are handicapped by small stage area.

Claude Logan's group supplies sharp backing for tricky Vallee arrangements and variety of tempos for dansapation. *Wass.*

N.Y. Incorporations

Collie Small Productions, Inc., theatrical business in New York; capital stock is 200 shares, no par value. Benjamin Meyerson was filing attorney.

You Can Do It Too, Inc., general entertainment business in New York; capital stock is 1,000 shares, no par value. Liebman, Eulau & Robinson were filing attorneys.

Betty Hutton Starts Chi Vaudynamics To 60G Advance for Shubert Fortnight

By LEO ZABELIN

Chicago, May 5.

In for only two weeks, Betty Hutton brings more than a touch of nostalgia to the Shubert, former vaude flagship that has been housing legit musicals for almost a decade. There is certainly no reason, now that blonde hoyden has broken the ice, that Jack Benny, Danny Kaye and others should not follow with same type of presentation here and elsewhere in midwest. From $60,000 advance for fortnight stint, it's evident the Hutton name is magic.

She does more than an hour, climaxing second half of revue, and there is seldom an idle moment during the stretch. If there is any breathlessness, it's more on part of customers. Despite the sock personality, there's more than enough for two shows and a tightening job must be done, beginning with at leas a half hour sliced from top half. As is, Miss Hutton's act lacks form, wandering almost endlessly with no apparent climax. In fact, from point to point, or song to song, some seatholders at opening last night (Mon.) started to rise only to sink back as another number ensued. Comedienne does 20 tunes, most of them in her wham-bang style; half would suffice.

Most of the songs revolve around the era of Blossom Seeley and Buddy De Sylva. She does a fine medley of many De Sylva hits and then winds them into the short story of Miss Seeley, as per her biopic. She depicts famous songstresses of modern times and here, with her vocal group, she gets her biggest mitt doing a Charleston takeoff. She fake-tries to do one or two straight numbers but falls back into her roisterous manner.

There are one or two ballads in her encore that Miss Hutton sells well and these might be better for relief during her main stint. Of course, in her hit tunes from pictures, the cymbal department is out in full force.

There's scarcely a moment of letup and when it does come it seems false and awkward. It's like the second wake of a violent storm; the lull is deceiving and not too believable. She bounces to and fro, dances a step here and there, and works with the Skylarks, a fresh singing and dancing quintet, who give more than just support. They don't have spot in show except for series of intro songs in pit just before star comes on. It's unfortunate they don't have at least one number to show their merit.

Film star has no punch ending like her trapeze bit in other personal appearances (Palace, N. Y., etc.). For her afterpiece she sits on rim of boards, with her singers, asks for requests and runs gamut of tunes. It's more nostalgia which filmgoers in audience go for.

First half of stageshow is pure vaudeville and it seems most of firstnighters aren't even casual visitors to presentation houses or nightclubs as they greet each turn with much more than ordinary applause and laughter. With exception of Borrah Minevitch's Harmonica Rascals with Johnny Puleo, rest of supporting bill is different than that which opened with Miss Hutton at the Palace last year. The Rascals are boff with panto antics of little Puleo pulling the yocks. His sly mayhem anent the sextet is smashola slapstick and gets yards of laughs.

Bambi Linn and Rod Alexander, fresh from television ("Show of Shows") are show-stoppers with three dance numbers. Duo click with an evolution of modern terping from days of two-a-day, through films, musical comedies, and into new medium of TV, which brings dance—right back where it was—to two-a-day. Pair have a solid interpretation of "Younger Than Springtime," from "South Pacific," with femme doing one leg shoulder leap that has customers applauding loudly. Mambo closer is a furious piece with a great deal of color.

Joe E. Jackson, Jr., seems to develop one or two new touches of business in his deft pantomime of tramp and his break-up bike. His childlike grin and silent admonishments to stubholders bring forth a raft of growing chuckles that burst into laughter at each mishap or encounter with the evil instrument of this machine age. When he finally triumphs, wheeling offstage, he does so to a hefty mitt.

Bob Williams with his well-bred, seemingly ill-trained dogs, gets howls with his spaniel, which refuses to obey commands, and with an apt fox terrier that's a bit too eager. Williams' almost total collapse from his hounds tickles the crowd.

Langs, acro troupe, open show with some fine teeterboard work, wrapped up with triple twist by young miss into 12-foot-high chair. Lou Bring's musicians, while playing brightly and loudly for Miss Hutton, skipped here and there during first part of show. Lighting also was not on cue. Charles O'Curran, star's husband, directed presentation.

Shubert, Chi

Betty Hutton, Borrah Minevitch Harmonica Rascals with Johnny Puleo, Bambi Linn & Rod Alexander, Bob Williams, Skylarks (5), Joe Jackson, Jr., The Langs (6). Produced and staged by Charles O'Curran; musical director, Lou Bring; musical supervisor; Jack Latimer; $4.80 *top.*

Casino, Toronto

Toronto, May 1.

Jane Powell, Bobby Sargent, Church & Hale, The Latinos, Shanghai Twins, Archie Stone House Orch; "Untamed Women" (Col) (reissue).

Beating the Johnnie Ray house record for opening day, Jane Powell is kicking off a new routine here and packing them in for a five-a-day stint. There were lengthy lineups in the rain for opener to SRO biz, with teenagers predominant.

In a pink tulle ballroom gown, Miss Powell opens in full stage with bouncy "Most Unusual Day" and other pix numbers, including "Too Late Now," with tempo switches to a raucous "The Liar," a brisk "Pick Yourself Up," a balading of "Falling in Love With Love," and a smash finale of "The Jewel Song" from "Faust." They're all over to terrific ovations. Petite platinum blonde is on for 23 minutes. Earl Grant, her pianist-arranger, is in the pit and is given a merited intro by the singer.

Rest of acts are over nicely, with the Latinos leading off in their work on the wire, notably their rope skipping and the male's leap through a hoop; Church & Hale for their challenge taps, spins and a softshoe finish; the Shanghai Twins for their balancing and contortions. Bobby Sargent agreeably emcees with patter and a Groucho Marx impersonation that pleases customers. *McStay.*

Olympia, Miami

Miami, May 2.

Little Jack Little, Dolinoff & Raya Sisters, Darnys & Mercedes, Ferdinand & Jerry, Guy Rennie, Les Rhode House Orch; "Count the Hours" (RKO).

Melange on tap this week totes up pleasant load of divertissement for the stubholders with topliners holding up on mitt reaction.

Vet pianist-songster Little Jack Little sets up a well-balanced array of tunes with accent on the nostalgic side via reprises of hits he's been associated with. These include "Shanty In Old Shanty Town" and "Jealous." Interweaves some of the newies to add to blend for overall solid reception.

Dolinoff & Raya Sisters are annual returnees here and this time out come up with biggest hands of the session. Their optical-illusion ideas are gasp-making, with preceding sequences in terps colorfully and skillfully handled. It is in the stage blackout segment, with bodies and heads floating about, that the showmanly aspects of the act come through for the full impact that wraps up.

Supporting lineup is on the okay side. Guy Rennie makes for an ingratiating emcee and in own spot sets up well-versed carbonings of Chevalier, Jolson and a Texan character which garner good share of giggles and laughs.

Faster-than-the-eye stuff of Darnys & Mercedes doesn't raise too much excitement. Tricks are standard and seen before. Muscle team of Ferdinand & Jerry sets up good array of balancing and acroantics. Work their tricks in able manner, but are off to just fair response. Reroutining might aid in springing heavier palm response.

Les Rhode house orch, per usual, handles the showbacks in authoritative style. *Lary.*

Chicago, Chi

Chicago, May 1.

Blackburn Twins with Marion Colby, The Ravens (6), Peiro Bros. (2), Lenny Colyer, Louis Basil Orch; "House of Wax" (WB).

While the accent for this two-week show is on the 3-D picture, the companion bill shapes as fine fare for the entire family. Revue moves along sharply except for closing turn and it's evident that a new audience is being brought to the theatre from the lusty enthusiasm that greets the acts at the first show.

Peiro Bros. (recently closed with the Danny Kaye show in N. Y.), start off well tossing Indian clubs, adding to the stint as they switch hats and smokes as the clubs go to and fro. There is some fine work with wands and a funny piece with building blocks. Pair get a hefty hand as they twirl floppy hats with a thin stick and then catch some duncecaps on their heads as more clubs go flying through the air.

Lenny Colyer acts as emcee besides filling the comedy slot in fine fashion. He has some good quips about 3-D films and specs and also about local politics. Comedian gets laughs with his takeoff on Billy Daniels, but even more effective is his carbon of the Johnnie Ray imitators. For his finale he has a switch on the Red Skelton gin skit, bathing a baby with alcohol. Water drenched, he gets yocks as he mops up the stage.

Blackburn Twins, who have played this house many times in the last few years, have come up with new material and a new partner, Marion Colby, and are warmly greeted. New intro sets the pace and brings on brunet, the best dancing mate they have had, and on a par vocally with the femme brigade previously showcased by the brothers. They clown around in a bit about "I Won't Dance" before going over strongly with a sightseeing guide routine. Lass doffs her skirt for sexy but acceptable version of "One Man At a Time" that's okay for the matinee because of the comical aspects. Brought back, the trio do a nice thank-you quickie.

Ravens have the closing spot but, unfortunately, let the fast-paced show wither with four slow numbers. Voices are excellent but with the choice of tunes, there isn't much that can be heard due to the noise of the seatholders. "Old Man River" has been done to death, but gets by as a starter; "You Belong to Me" gets bogged down somewhere along the line. "Wagon Wheels" is another draggy tune and the solid arrangement of "Whiffenpoof Song" is somewhat anticlimatic. A whole new set of numbers would help and fit the fast tempo set ahead of them. Louis Basil plays a nice show, again working from the pit for this bill. *Zabe.*

Apollo, N. Y.

Joe Louis with Leonard Reed; Joe Loco Orch (13), Al Hibbler, Dolores Parker, Jesse, James & Cornell, Spence Twins, LeRoy Strange; "Without Warning" (UA).

As a tribute to Joe Louis' top b.o. pull in his show biz preem, house has brought him back for a return match after only a two-week breather. The Brown Bomber is an odds-on favorite to pack 'em in again. He's surrounded himself with a livelier package this trip and the aud doesn't seem anxious to rush through the prelims to get to the main event. It's a sparkling layout building neatly to "The Champ's" closer.

Louis' stage savvy hasn't developed much in the three-week career. He still appears uncomfortable in the greasepaint guise., his lines are muffled and his terping is lumbering. However, the aud never seems to mind. He remains an idol and can do no wrong. Breaks 'em up with a simple one-two step tagged "The Joe Louis" shuffle, and has 'em rolling in the slapstick, sham fisticuffer with aide Leonard Reed. The credit for turn's brisk pace belongs to Reed, whose free-wheeling verbiage and wild pratfalls keep things lively and prevent Louis from slowing it up. Reed, who masterminded the routine, pruned the act down to 16 minutes which is a definite asset.

Running a close second to Louis in house approval is blind crooner Al Hibbler. He was brought back for two encores at show caught opening day and aud continued to mitt for more. He had to beg off. The former Duke Ellington vocalist does a bangup job on a flock of melodies. The unique Hibbler technique, a pop and rhythm & blues blending, makes the most of "Believe It Beloved," "Monday Every Day," "Please," and the encores, "Trees" and "Danny Boy."

Terping trio of Jesse, James & Cornell are an easy click in a swinging turn that features some slick acro-stepping, disk twirling and slick footwork. The Spence Twins are torrid tamales who win roars and wolf howls with their frenetic torso twists and educated derriere wiggles to exciting rhythm stepping. Tassles appended fore and aft help glue the eye to parts of anatomy in action.

Dolores Parker is an okay song stylist. Warbling style is neat and unpretentious but she fails to build much ear excitement. Garners moderate results from "You Took Advantage of Me," "Why Don't You Believe Me" and "Birth of The Blues." Good looks and svelte garbing get her off to a good start. LeRoy Strange, monoped songster, is reviewed under New Acts.

Joe Loco orch, which does a tip-top showbacking chore, also gets in some tasty Latino licks in the bill opener and a mid-show spotting. *Gros.*

New Acts

MARGE & GOWER CHAMPION
Dance
30 Mins.
Flamingo, Las Vegas

Before bounding onto stages of Metro's celluloid empire in Culver City, Marge & Gower Champion had become top exponents of story-terps in the nitery TV and theatre circuits. Having screen credits and considerable success in the pic medium, pair return with a dazzling new act, exquisitely mounted, and filled with promise for another terrif bistro onslaught.

Each choreo enacted by the Champions holds fascination with romantic boy-girl savor. Behind the perfect blending of terp talent is a premise or an idea expounded with skill and charm. From a sprightly "Let's Dance," explaining via warble duet the basic tenets of the act, pair whirl into poetic imagery of "Underneath the Clock." Remembered from previous nitery stands, the witty, fanciful "County Fair" magnetizes attention and earns peak salvos.

Allowing themselves a slight respite from plenty of rapid footwork, Marge & Gower set up a delightful interlude of "Margie," during which they alternate resting on a chair, but still keep up pace by continual action. Clever idea is contrast for finale. In this, Gower begins an amusing chanting of "Revival," joined by the vital movements and vocalizing of the Cheerleaders. When Marge enters as a little country girl to be taken up by the swinging rhythms, the whole place rocks. On such a pitch, pair exit to ovation.

Eminently satisfying to all types of audiences, the Champions should create a furor wherever booked. *Will.*

JACK RICHARDS & MARKSMEN (4)
Songs
5 Mins.
Latin Quarter, N. Y.

Jack Richards & the Marksmen come to the Latin Quarter as part of an arrangement with "Chance of a Lifetime" program wherein winners get a week's showcasing there. Although it's a good break for the performers to have LQ among their credits, the winners must compete for attention with some of the top acts in the business.

Because of time limitations, the act was allotted two numbers only, both of which were performed passably. They show need of more experience before they can hope to hit cafes of this genre again. They are a promising group, working hard to achieve good harmonics and they have a degree of showmanship. They did "Crazy Rhythm" and "North Wind." Richards is well qualified to be the lead in the quartet and the three men behind him offer okay support. *Jose.*

LES FREDIANIS (3)
Acro
8 Mins.
Ambassadeurs, Cannes

A hep tumbling trio consisting of two boys in evening garb and a well-stacked, sparsely-dressed gal make for a fine eight minutes. They rate big mitting as the femme climbs over the boys, does a one-foot stand on one of their noggins and finale with a fine bit of synchronized floor tumbling.

Animated, graceful and zestful, this trio would be a good bet for international appeal in niteries, vauderies or revue spotting. *Mosk.*

SUZY DELAIR
Songs
30 Mins.
Continental Cafe, Montreal

An established fave with French-Canadian film and platter fans, Suzy Delair is currently heading up the layout at the Continental Cafe and whamming over her particular chirp offerings to okay mitting.

Chantoosie is of medium height; a blonde with a trim figure that gets little accent from a just fair wardrobe. On night caught, gal was wearing a black sequin number that did little or nothing for overall visual impact, but judging from general reception she needs little in the way of a Dior creation to register.

Songs for the most part are on the comedic line with lyrics both boisterous and slightly risque. Manner is that of the music-halls with performer resorting to the broad gesture and wink to put over punchlines. A ballad interspersed with the hokum makes for a neat change of pace, but general effectiveness is best when her comedy is foremost. Working with three standing mikes gives Miss Delair more latitude during most numbers and voice is brisk enough to catch all corners of room.

Possible U.S. dates are a tossup as she speaks little English and has an entirely Gallic songalog. Miss Delair's own pianist, Rouaux, gives her solid support throughout session. *Newt.*

GENE TERRY
Songs
20 Mins.
Black Orchid, Chicago

Gene Terry is a handsome young singer—a recent import from Ireland—who scores with his baritoning of the Celtic standards like "Dear Old Donegal," "Molly Malone" and a less familiar tune, "Wild Colonial Boy." However, he strays from his cloth with "My Bubba," a tale about a Yiddish grandmother; it's an attempted tear-wringer that falls with a dull thud here. His Jolson medley is also out of character for him.

What he needs is more tales from Irish lore or modern folk tunes, as the one about the wild boy who traveled to Australia and came to no good. Terry has been recording for HMV, RCA Victor's British affiliate, and has had a program on BBC in England. He's ready for TV guest shots and other supper spots; that is, with a partial change of material. *Zabe.*

LeROY STRANGE
Songs
5 Mins.
Apollo, N. Y.

LeRoy Strange is not an unusual song stylist but he's an okay bet for vaude and nitery situations. Fact that he hops out on stage on one leg and delivers his repertoire sans support may be a bit startling at first, but once the eye and the emotions get used to it, it's not hard to take. Works through a pair of tunes in an easygoing style to get plenty of encouragement from pewholders. Opener is a fair ballad tagged "Circus," which he projects with okay warmth. "For You My Love," the followup, is a neat rhythm number better suited to his vocalling style.

Clincher is his amazing monoped terping which rounds out the act. Works through some intricate shuffles and nifty acroterps for big results. *Gros.*

'Get Away'

Continued from page 1

gardless of the bleak outlook box-office was stormed by hopefuls with the few remaining seats grabbed up pronto.

Immediately under the "Me and Juliet" copy was another ad announcing the seat sale the same day for the Boston engagement of "South Pacific," also a Rodgers-Hammerstein show. Odd angle of both ads, however, was that the management apparently assumed that readers were familiar with the schedules for the two musicals, as no opening or closing dates were mentioned. "Pacific" opens May 18 and plays through June 20.

Ad for still another R & H hit, "Oklahoma," which was in its final week here, at least mentioned that it was playing its final six performances.

VARIETY BILLS

WEEK ENDING MAY 13

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 30
Alma Rosita
Antonio Valero
Calgary Bros
Bobby Brandt
Patricia Rayney
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 8
Wanda & Armand
Bruce Howard
Norton & Patricia
Ben Wrigley
June Astor
Johnny Morgan
Shooting Mansfields
Migal Twins

Paramount (P) 6
Xavier Cougat Orc
Step Bros
Joe Wong

Roxy (I) 4
Ice Colorama

CHICAGO

Chicago (P) 8
Peiro Bros
Ravens
Lenny Conny
Blackburns & Colby

MIAMI

Olympia (P) 6
Phil Brito
Sybil Bowen
F Hallette Co
R Wyse Jr & J Mann
Marshall Rogers

WASHINGTON

Capitol (L) 7
Pinky Lee
Sandy the Seal
Eileen O'Dare
3 Herzogs

AUSTRALIA

AUCKLAND (NZ)

St. James (T) 4
Farrar & Carter
Jimae & Junior
Diana Grafton
Pat Gregory
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cartaux
Nellie Small
Netta Dunsmore
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls

INVERCARGILL (NZ)

Civic (T) 4
Tommy Trinder
Botonds
Halama & Konarski
Prof Olgo
Carl Ames
6 De Paulis
Harry Moreny
Toni Lamond
Peter
Singing Girls
Dancing Boys
Adorables

MELBOURNE

Tivoli (T) 4
Trio Fayes
Trio Daresco
Lowe & Ladd
Bert Duke Trio
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Show Girls
Nudes (9)
Boy Dancers
Ballet

SYDNEY

Tivoli (T) 4
Edwin Styles
Loveday Hills
Mary Parker
June Jago
Walter Pym
John Lee
Collins Hilton
John Huson

BRITAIN

ASTON

Hippodrome (I) 4
Patrick O'Hagan
Benny Hill
Wally Dunn
Hal Stead
Jerry Allen
Hattan & Rohan
C King & Joyce
Edna Taylor
Irebors Pigeons

BIRMINGHAM

Hippodrome (M) 4
Al Read
N & N Grant
Kordites
Allen & Lee
M Henderson & S Kemp
Lizzet & Eddie
Austral
E Gordon & Nancy

BLACKPOOL

Palace (I) 4
Rose Murphy
Avril & Irene
L Sharpe & Iris
Mumfords Puppets
Hackford & Doyle
B & M Konyot
Curzon 3
Bob Andrews

Tower Circus (I) 4
C Cairoli & Paul
8 Flying Croneras
Fischers' Elephants
5 Hansels
John
Balladinis
5 Talos
Knies Legionaires
Portugese Horses
Tarzana
2 Canters
2 Angelos
Williams Cockatoos
Kossmayers Mule
Little Jimmy
A Circusettes
Jimmy Scott
Olympiad 3

BOSCOMBE

Hippodrome (I) 4
N Konway & D Young
Barry Lupino

BRADFORD

Alhambra (M) 4
Winifred Atwell
Tommy Fields
Joe Church
Italo
Geo Meaton & M
Conway & Day
Tommy Cooper
Medinis

BRIGHTON

Hippodrome (M) 4
J Jewel & B Warriss
Dennis Bros & June
Benson Dulay Co
Brockways
Rio Ron & Rita
Crochet
Lacy Tp

BRIXTON

Empress (I) 4
Harry Roy Bd
Cox Twins
A & V Farrell
Joe King
Dereen & Victor
Earl & Lewis
Miles Twins

CHELSEA

Palace (I) 4
Sandy Powell
Kay White
E Beams Girls
Dorothy Williams
Norman Meadows
Eve Devere
Eric Vadium
Bernie Lewis
Dudley Dale Co

CHISWICK

Empire (S) 4
G H Elliott
Leslie Welch
Manley & Austin
Robert Harbin
Helga Barry
Jack Tripp
Sereno & Joy
Arthur Scott
S Fisher Girls

DERBY

Hippodrome (S) 4
Hal Monty
S Banks & D Heywood
Desmond & Marks
Delia Manon
Robert Trent
Margaret King
Al Collins
Ray Gordon
Jennie Sandler
4 Royal Singers
Beams Girls

EAST HAM

Granada (I) 4
Walton & May
Lynn & Margot
Dagmar & Rell
Cooper Twins
Cawalini Canines
Vera Fitzpatrick

Metropolitan (I) 4
Harry Secombe
B Stevens & J Summers
Janet Brown
Bunty St Clair
Reg Daponte
Will Carr
2 Condons
Joan Alexis

Palace (I) 4
Max Miller
Reg Salmon Co
M Crosbie & T
Mavis Whyte
Roy Stevens
Les Maxims
White & Simonne
Richard Sis

EDINBURGH

Empire (M) 4
David Hughes
Stuart & Gray
Semprini
Ravic & Babs
Beryl Orde
2 Pirates
Rob Murray
Bert Bendon
Dashs Chimps

GLASGOW

Empire (M) 4
Issy Bonn
Cingalee
Eddie Calvert
3 Adairs
Gaston Palmer
2 Lucillias
J Hubert Watson
Ray Alan

HACKNEY

Empire (S) 4
Archie Lewis
Morris & Cowley
4 Ramblers
3 Imps
Verdini
Levanda & Van
Cottrell Bros & M
Muldoon 5
Peggy Ashley

LEEDS

Empire (M) 4
Harry Lester Co
Goofus
Carol McCoy Co
King Kong Jr
Farmers Daughters

LINCOLN

Royal (I) 4
Jimmy Bryant
Mellor-Martin-Moe
Conrad Vince
Marge
Humphreys & A Derek
Bert Dene
Jean Madden
Saucettes

LIVERPOOL

Empire (M) 4
Dave Morris
Annettes Ladies
Dargie 5
Bette Lee
Christine & Moll
Balcombes
3 Bethlems

LONDON

Palladium (M) 27
Gracie Fields
Krista & Kristel
Merry Macs
Robert Maxwell
Jimmy Wheeler
Rastellis
Terry Hall
Edwards Bros
Palladium Girls
Skyrockets Orc

MANCHESTER

Hippodrome (S) 4
Mary Small
B & A Pearson
F Bamberger & P
W Keppel & Betty
4 Nordics
Mundy & Earle
3 Jills

NEWCASTLE

Empire (M) 4
Valerie Moon
Sheila Hamilton
Ron Priestley
Jeanette Raphael
Tony Somers
Jack Hartnett
Hamilton Brown
L Stewart & B Carr

NORWICH

Hippodrome (I) 4
Billy Whittaker
Mimi Law
Joe Poynton
G Anders & Jean
Lee Brooklyn
Audrey Mann
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh

NOTTINGHAM

Empire (M) 4
Lee Lawrence
Hamilton Twins
Billy Russell
Gordon & Colville
Stan Stennett
3 Kelroys
5 Furres
Joan Ernest

PORTSMOUTH

Royal (M) 4
O'Farrells Starlets
Syd Seymour Orc
Walton & May
David Whitfield
Terry O'Neill
Wilfred Britton Co

SCUNTHORPE

Savoy (I) 4
Joe King
N Barron & K Drummond
Les Cinzenos 3
Calvin Kay
Bob E Raymond
D Rose & R Kotchunsky
Joan Norton
Teddy Bush

SHEFFIELD

Empire (M) 4
Norman Evans
Betty Jumel
V & J Crastonian
Bil & Bil
J & B Moxham
Jack Trevor
12 Tiller Girls
Swan & Leigh

SHEPHERDS BUSH

Empire (S) 4
Tessie O'Shea
Johnny Lockwood
Johnny Matson
Dennis Lawes
St Denis Bros & B
Olga Varona
Granger Bros

SUNDERLAND

Empire (M) 4
Ken Platt
Cassandras
P Nicholls & B Merrin
Harry Worth
Morecamce & Wise
Flack & Lucas
4 D's
Kerbsiders

WOLVERHAMPTON

Hippodrome (I) 4
Harry Neil
George Michel
Melomaniacs
Joy Pearse
Wendy Horner
Kee Sis
Coronation Belles

WOOD GREEN

Empire (S) 4
Ivy Benson
Woods & Jarrett
Henri Vadden
Pharos & Marina
Jimmy Edmundson
Max & Carole
Taro Naito

WOOLWICH

Granada (I) 4
Richard Hearne
Tanner Sis
George Martin
Boyer & Ravel
Warren Mitchell
Volants
Ali Bey Co
Hobbs Globe Girls

Cabaret Bills

NEW YORK CITY

Bandbox
Ink Spots
Nicholas Bros

Birdland
Stan Kenton
Sarah Vaughan

Blue Angel
Josh White
Felicia Sanders
Eadie & Rack
Bart Howard
Jimmy Lyons 3

Blue Note
Alan Dean
Ronnie Selby 3

Bon Soir
Jimmie Daniels
Madmoiselles
Marsh & Fields
Norene Tate
Garland Wilson
Mae Barnes

Copacabana
Jimmy Durante
Sonny King
Harbers & Dale
Ramona Lang
Jack Purcell
Ted Martin
M Durso Orc
Frank Marti Orc

Chateau Madrid
Roberto Cobo
Teresiya de Triana
Cesar el Malaguena
F Alonso Orc
Al Castellanos Orc

El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina

Embers
Red Norvo
Tyree Glenns
Bobby Stenenson

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Three Suns

Hotel Biltmore
Michael Kent Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
Teddy Powell Orc
Joan Walden
Sid Krofft
Bobby Blake
Collin & Loemans
Adrian Rollini Trio

Hotel Pierre
Denise Darcel
Mata & Hara
L & Eddie Roberts
Stanley Melba Orc
Chico Relli Orc

Hotel Plaza
Evelyn Knight
J & J Belmont
Dick La Salle Orc
Monte Continentals

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Jerome Courtland
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Louis Prima Orc

Hotel Sherry Netherland
Mariana Koshetz
Hugo Peceoli Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Michelle Dany
Naomi Stevens
Lee Carroll

Larue
Orson Bean
Hal Loman

Russ Emery
Rain Winslow
Diana Drake
Barbara Maye
Billy Hayes
Ted Straeter Orc
D'Avalos Orc

Latin Quarter
Dagmar
Franklin & Lane
Sid Gould
A. Andree & Bonnie
Fleetwoods
Murphy Sisters
Piroska
Dagenham Pipers
Midge Minor
Art Waner Orc

La Vie en Rose
Joni James
Van Smith 3

Leon & Eddie's
Eddie Davis
Arlyn Stuart
Art Waner Orc
Oliver Dcrs

Le Ruban Bleu
Cell Cabot
Susan Johnson
Jimmy Komack
Norman Paris
Julius Monk

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Milt Herth
Rosa Linda

Riviera
Lena Horne
Alan King
Szonys
Walter Nye Orc
Pupi Campo Orc
Doug Rogers Line

Town & Country
Joyce Bryant
Joan Kayne
Emilio Reyes Orc
Johnny Morris Orc

Two Guitars
LuBov Hamshay
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky

Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Barbara Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Ernest Sarracino
Jackie Jay
Clara Cedrone
Carolyn Wood
Bobbie Martin
Plute Pete
Hal Graham Orc

Village Vanguard
Irwin Corey
Janet Brace
Charlotte Rae
Clarence Williams Trio

Waldorf-Astoria
Jose Greco
Nat Brandwynne
Mischa Borr Orc

Wivel
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renee
Mal Malkin Orc

Balkan Room
Nino Yacouino
Krazy Katz
Freddy Hallet

Bar of Music
Bill Jordan
David Elliot
Arne Sultan
Beth Challis
Harvey Bell

Biltmore-Terrace
Selma Marlowe Line

Club Carlyle
Carlyle
Sheila Barrett
Joe Madding Orc
Mark Leonard

Cork Club
Alice Darr
Eugene Smith
Eddie Snyder

Delano Hotel
Paul Chapman
Tommy Numez Orc
Zina Reyes Dancers
Willie Hollander
Jimmy Grippo
Frank Stanley Orc

Black Magic Room
Fran Carroll
Shaye Cogan
Jack Kerr
Harry Rogers

Casablanca Hotel
Maya Orc
Nicholas Grymes

Clover Club
Ken Barry
Lillian Roth
Dolores Renay
Ted Lawrie
Tony Lopez Orc

Delmonico
Jose & Aida
Carlos & Melisa Orc

Latin Casino
T & P Rodriguez
Carlos Ramirez
Estella
Sam Gyson
Litico & Mario
Antonio & Rosio
Sans Souci Dancers
Freddy Calo Orc

Five O'clock
Martha Raye
Milt Ross
Ted Wells 4
Charlie Barnet Orc

Frolic Club
Kathie McCoy
Don Charles Orc

Gaiety Club
Zorita
Honey Lee Walker
Flash Lane
Marie Stowe
Gaiety Girls

Harem Club
Jimmy Day
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh

Johnina Hotel
Tony Renard
Marjory Hilton
Teddy McKay
Randum

Kenilworth
Jack Cavallaro Orc
Al Lozito
Ruth Palmer
George Chaterton

Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc

Lombardy Hotel
Babs Ware
Jose Cortez Orc

Malayan Lounge
The Calypsoans

Martinique Hotel
Manolo & Ethel
Danny Yates Orc

Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos

Music Box
Belle Barth
Don Ostro 3

Mac Fadden Deauville
Vocalions 3

Nautilus Hotel
Billy Gilbert
Gomez & Beatrice
Sid Stanley Orc
Joe Harnell

Paddock Club
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee

Sans Souci Hotel
Luba Malina
Frank Lynn
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel
Val Olman Orc
Bernie Mayerson Orc
Tony De La Cruz
Tano & Dee

Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held

Singapore
3 Peppers
Magnetones
Novotones

San Marino Hotel
Palmer Dancers
Quintones

Sorrento
Jimmy Grippo
Edwards & Lorraine
Marc Kahn
Alan Kole Orc

Tony Pastor's
Sheila Sheen
Jose Enriguez
Jackie Cole
The Mithens

Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Martha Ann Bentley
Frank Linale Orc
Eleanor Guipo
Royal Tahitians

Versailles Hotel
Jack Kerr
Nino Rinaldi 3

CHICAGO

Blue Angel
Hal White
Bob Wednock
Velyn & L French
Grace Nichols
Raquel
Irving Burgess

Black Orchid
Mary Kaye Trio
Gene Terry
Marshall Izen
Jim Stutz Trio

Chez Paree
Tony Martin
Jack Leonard
Carol King
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Jeanne Sook & Teddy Roman
Colstons (2)
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc

Edgewater Beach
Hildegarde
Alphonse Semola
Robert Norris Orc

Palmer House
Kitty Kallen
Miss Loni
Johnny Bachemin
S Bonana Band (6)
M Abbott Dcrs (8)
Eddie O'Neal Orc

Vine Gardens
Patsy Abbott
Tony Leonard
Madelyn Wallace Dcrs (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Anne Jeffreys
Robert Sterling
Benny Strong Orc

Bar of Music
Josephine Premice
Freddie Stewart
Gregory Stone & Nino Menendez
E Bradford Orc

B Gray's Bandbox
K Stone Quintet
Jackie Foster
Larry Winston

Biltmore Hotel
Romo Vincent
Nanci Crompton
Paul Sydell
Gene Bari Trio
Hal Derwin Orc

Cafe Gala
Bobby Short
Beverly Alber
Stella Brooks
Dick Hazard Trio

Ciro's
Kean Sis
Nicholas Bros
Bobby Ramos Orc
Dick Stabile Orc

Charley Foy's
Johnny & George
Jimmy Ames
Mary Foy
Marguerite Padula
Abbey Browne Orc

Mocambo
Harry Belafonte
Eddie Oliver Orc
Joe Castro Quartet

Statler Hotel
The Sportsmen 4
Ice Ahoy Revue
Frankie Carle Orc

LAS VEGAS, NEVADA

Desert Inn
Latin Q Revue
Charlivels
De Castro Sisters
Lucienne & Ashour
Guilda
Gloria LeRoy
Nejla Ates
Ralph Young
Janine Gernet
Charlee Ballet
LQ Line
Carlton Hayes Orc

El Cortez
Tubby Rives
Marvin Roy
Colleen O'Grady
George DeCarl Orc

Flamingo
M & G Champion
Cheerleaders
Tom & Jerry
Flamingo Starlets
Torris Brand Orc
Herb Flemington

Last Frontier
Liberace
Phil Foster
George Liberace
Roy Fitzell
Jean Devlyn Dcrs
Bob Millar Orc

Sahara
Beatrice Kay
Sylvan Green
Johnny O'Brien
Sa-Harem Dancers
Cee Davidson Orc

Sands
P Lind Hayes & Mary Healy
Copa Girls
Joy Healy
Ray Sinatra Orc

Silver Slipper
Hank Henry
Russ Clark
Sparky Kaye
Beau Jesters
Mildred Davis
Gloria Pall
Jimmy Cavanaugh
Bill Willard
Marah Gates Dncrs
George Redman Orc

Thunderbird
Gordon Jenkins Orc
Frank Payne
Earl Barton
Bob Craig
McQuaig Sisters
Jenkins Singers
K Duffy Dansations
Christina Carson
Joy Langstaff
Normandie Boys
Barney Rawlings

El Rancho Vegas
Gregory Ratoff
Susan Zanuck
Joel Grey
Billy Williams 4
El Rancho Girls
Bob Ellis Orc

HAVANA

Montmartre
Acro Cats
Marion Harris
Muguet & Abalcin
Genaro Salinas
Facundo Rivero 4

Tropicana
Chiquita & Johnson
Maria Victoria
Roland Gerbeau
Magdena de Paula
Emma Puyo

Tattooed Lady's Rapp

Continued from page 2

piped from backstage disks usually employed to accompany the act of "Audrey Durand in Her Bubble Bath! Vivacious! Tantalizing!" The guests waltzed and tangoed around the museum's grisly crime exhibit, from which grinned the masks of killers John Dillinger, Baby Face Nelson, Bonnie Parker and Frank and Jesse James. And, later in the evening, when Miss Carroll unwrapped the wedding gifts which the guests had brought her, she unveiled them on top of the museum's "Relics of the Collyer Bros., Langley and Homer" exhibit, including a vast amount of debris hoarded by those celebrated Harlem brownstone recluses.

Everybody agreed that the bride, a pleasingly curvy 155 pounds, with blue eyes, curly red hair, and "The Spirit of St. Louis" tattoo peeping from her decolletage, was as pretty as a picture. In fact, Miss Carroll entertained guests by bringing out pictures of herself, along with newspaper clippings, and reminiscing of her past in "The Profession."

The clippings showed clearly that Miss Carroll, born Jean Furella in Schenectady, N.Y., had already grown a six-inch beard before she joined Hagenbeck & Wallace Circus when she was 10. She fell in love with a Youngstown, O., sideshow contortionist and barker, John Carson, who wanted to marry her but couldn't take her bushy whiskers.

The dilemma was solved by Alec Linton, the sword swallower, who suggested she get her beard removed, and while that was being done, have her epidermis engraved. "I was one of the few honest-to-goodness bearded ladies in the business," says Miss Carroll. "Most are fakes. Only by falling for a guy would I have shed that silky foliage of mine."

'Very Ladylike Peeler'

While Dr. George S. Tucker was removing her beard with an electrolysis needle, veteran skin engraver Charlie Wagner, of Chatham Sq., N.Y., was exerting his tattoo needle to etch the Holy Family on her back. Besides serving as a tattooed lady after her first marriage, Miss Carroll also has been a stripper—"but a very ladylike form of peeling," she says. She performed with Ringling Bros., in the Hotel Astor, the old Hippodrome on 6th Ave., N.Y., and in Hubert's Museum on and off for the last six years.

Just as Miss Carroll's first husband died two years ago, so did Rapp's first wife, Hattie Bennett, known on the Columbia and Mutual burley wheels as Babe, a blues singer and softshoe dancer. Rapp himself, a Manhattanite, left his first year of law at City College of N.Y. at the age of 17 to join Gus Edwards' "Yankee Doodle Scouts" troupe. Along with such other Gus Edwards' youngsters as George Jessel and Lila (Cuddles) Lee, he appeared on the stage of the Palace garbed in a cute khaki uniform.

From there, Rapp went into the Western, United and Orpheum vaude circuits as latter half of the softshoe terp team, (Bert) Rogers & (Billy) West. Later, he traveled as a sideshow talker with the W. C. Kaus shows. Last summer, while serving as talker for the Palace of Wonders in Coney Island, he found Miss Carroll there so enchanting that they decided to get married.

One of the Wonders

The demands of show biz being what they are, the Rapps won't be able to take their two-month honeymoon in Miami until this October. Miss Carroll must begin performing this week at the preem of Coney's Palace of Wonders. Indeed, one of the most exuberant guests at the wedding reception was her boss, David Rosen, who has been a Coney concession impresario since 1911.

With little persuasion, the grandiloquent Rosen introduced his Palace of Wonders sideshow lineup for this season, many of whom turned up at the wedding. Among his artists are Fifi, the sheep-headed girl, who demonstrated to one and all how her blonde hair shoots up in the air like a sheep's; Alzoria, the turtle girl, who has turtle-like appendages for arms and legs; Jackie Donahue, the human auto tire, whose stomach balloons up like a tire when pumped and then explodes crashingly as the air expires; Sam Smith, the human ostrich, who feeds on a sharp diet of glass; Pinky Pinkston, the armless wonder; Louise (Lola) Fisher, the leopard girl in Rosen's single "o," whose flesh is indeed spotted like a leopard's; and Edith Purdin, formerly known as Adah the mitt-reader, now the only female barker in carny circles.

Undertaker as Emcee

High point of the wedding, though, was when the artists of Hubert's Museum turned from guests to performers, to give an impromptu exhibition, egged on amiably by the show biz kibitzers from the sidelines. The museum's two regular lecturers, Ringling Circus vets Jack Elkins and Julius (Prince Julian) Friedman, were among the jocular hecklers, while their emcee duties were taken on by Ray Shak, ex-vaude comedian, now a student undertaker with Walter B. Cooke, N.Y. morticians. (Inevitably, the raucous taunt was raised, "You're burying your yocks alive, Ray!" to which he replied solemnly, "I know a corpse when I see one.")

Amid joking jeers of "Fake! Fake!" Charlie Phelan, muscle-bulger, balanced a weight on his head while nimbly juggling three iron balls. Alex Linton, sword swallower, gulped a diet of three long scimitars with consummate ease and appetite. Prof. Benny Bernard, puppeteer and master of mysterioso, walked among the show biz guests plucking pennies from their sleeves and tossing the loot into a bottomless pot.

Princess Sahloo, wife of R. C. (Woofoo) Lucas, the barefoot walker on nails, changed into her Nigerian loin cloth and bra, and went majestically into her snake dance, occasionally slithering her boa constrictor over the head of a femme guest. Edith Martin, music mime with acro lips, soared into her bizzarre imitation of birds and trains. And Renee Andree, disdaining her bubble bath billing, instead, fully clad and nicely stacked, woke up the celebrants with a nifty Spanish cape dance.

Proceedings broke up on a pleasant domestic note when Miss Carroll, displaying her walnut-sized 14-carat gold ring, quipped, "My new hubby's one guy who'll never get bored. When things get dull at home, I'll go into a shimmy, and what'll he see? Free motion pictures!" Her husband, normally voluble as a carny talker, just smiled and said nothing.

Months Abroad

Continued from page 1

tion of equity not revenue. Schoenfeld, quoting Supreme Court decisions that taxpayers have a right to regulate their affairs to pay a minimum legal tax, suggested that individuals with comparatively short-lived careers be given tax depletion benefits similar to those granted corporations. He cited the case of Mario Lanza who earned $1,000,000 last year but could conceivably earn nothing this year if he lost his voice. Riddell contended it would be impossible to determine depreciation of individuals' earning powers, and suggested the film industry should adopt something like the ASCAP royalty plan.

Program, "Get the Facts," jointly sponsored by KNBH and the Los Angeles Examiner, also heard Schoenfeld mention one plan under which stars could buy Government bonds, maturing 10 years later at which time they would receive the face value less taxes. He also pointed out that the 18-month tax regulation was originally passed as an incentive to get workers overseas to implement the Point Four Program, "one of strongest anti-Communist weapons our country has." Riddell agreed, but asked that if oil and construction workers are benefiting from the tax "do we have to give them an extra bonus?"

Asked by Examiner reporter Tom Towers why Hollywood didn't take a stand on matter, Schoenfeld replied, "Hollywood is disorganized and can't get together on anything." However, the DAILY VARIETY editor pointed out that "show business is the only industry in the U. S. with no lobby in Washington."

'Theatre Shortage' Looming for Fall Despite More Spring Show Fadeouts

Although the annual spring-summer boxoffice decline is under way and the exodus of Broadway shows is gaining momentum, there's already talk in producer circles about a "theatre shortage" next season. Some managers report that they have been unable to book houses for productions scheduled for opening in the fall.

Fact that the Empire Theatre, a sentimental landmark on Broadway, is about to be razed, is figured possibly stimulating the idea of a house shortage. On a strictly numerical basis, however, prospects are for an actual increase in the supply of theatres, since the loss of the Empire will presumably be offset by the return of the Longacre and the Avon to legit use after years as radio studios.

Also, the available theatres were increased early this season by the reversion of the Vanderbilt and Playhouse to legit. That does not take into consideration the Bijou, normally a film arty but currently winding up a three-week engagement with Emlyn Williams in his programs of Dickens readings. It is not expected to house legit shows regularly, because of its limited capacity.

Of approximately 20 productions figured more or less definite for fall, only three are known to have houses booked, one of those not being identified by the management involved. The two firm bookings are "Kind Sir," Joshua Logan production, at the Alvin, and "Carnival in Flanders," produced by Paula Stone and Mike Sloane, with Johnny Burke and Jimmy Van Heusen, at the Century.

Other shows rated almost sure for production, but for which thea-

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N.Y. City Opera Winds Up Season in Aura of Fine Notices and 50G Loss

By ARTHUR BRONSON

The N. Y. City Opera Co. wound up its seven-week spring season at City Center, N. Y., last Sunday (3), in an aura of fine critical notices—and a whopping deficit. Despite rave reviews on two of its three new productions ("Regina" and "Cenerentola"), that hypoed interest in the young institution (and brought SRO signs on all presentations of these two works), business was very disappointing otherwise. Where the organization normally runs to a $25,000-to-$30,000 deficit on a season, loss on this spring's venture may go above $50,000.

Activities at the Center—with its presentation of no less than three works by Gian-Carlo Menotti, and one by another American contemporary, Marc Blitzstein; with its revival of a "sleeper" hit in "Cenerentola," not done here in 125 years; with its combination of avant-garde and standard repertoire and approach; with its highly-artistic, well-schooled and well-cast presentations, most of them done on a shoestring—had excited more interest among music-lovers than had the Met. But not enough payees came to ease the Center's financial load.

General biz dropoff outside the entertainment world is cited as one reason for the slim houses. Inroads of TV were seen to be strong. Moreover, there was the feeling that New York has been oversold on opera this year. The N. Y. City Opera Co. started the ball rolling with an earlier season last fall. Then came the Met, with a two-week longer season than usual. Gothamites evidently can't absorb so much opera, because biz fell off at the Met in its last few weeks. And the City Center felt the wake of it.

Despite raves for the new "Regina" and "Cenerentola," and appeal of the popular "Fledermauas," also added to the repertoire this spring; despite the wide various of fare, from Rossini, Mozart and Verdi to Ravel, Prokofieff and Bartok, there was a sharp biz falloff. Add increased costs (including hiked and retroactive scales from various unions this spring), and the Center is faced with this unexpected 50G-plus nick, just in the midst of a general public drive (its first) for $200,000 to help it out of past financial distresses.

Helen Hayes-'McThing' Extends Pitt Season

Pittsburgh, May 5.

Legit season here is getting a last-minute reprieve with Helen Hayes decision to play the Nixon in "Mrs. McThing," following her current Chicago run. Originally the booking was for May 18 but it's been set back to May 25.

Nixon was virtually set to fold until fall after the current "Tobacco Road" was out of the way, when the Hayes date came along. Star hasn't played Pittsburgh for several years.

Berger Asks 63G For 'Sin' Floppola

Out-of-town closing of "Rise By Sin" the last winter has resulted in the filing of a suit for $63,000 by Herbert L. Berger against Trudi Michel (Mrs. Gertrude Caplin) and her brother Scott Michel. Latter two were co-producer and author, respectively, of the play, while former was also co-producer. Michel was also a general partner. A move by the defendants to dismiss Berger's breach of contract suit was denied last week by Justice Bernard Botein in N. Y. Supreme Court.

Berger, who invested $10,000 in the show, alleged that his contract with Miss Michel stipulated that she was obligated to present the offering on Broadway and that if further funds were needed to bring in the show she would supply the additional coin. Justice Botein stated in his decision that Berger had "a good cause of action for breach of contract . . ."

Coin asked for includes the $10,000 original investment, $2,600 for loss of salary, $400 in expenses for which the plaintiff allegedly wasn't reimbursed, and $25,000 representing loss of potential profits and damage to plaintiff's reputation and name. Additional $25,000 was asked for in another cause for action against Michel and the Theatre Comedy Arts Co., in which Michel and his sister were partnered. In this claim Berger charges that Michel libeled him.

PHILLY'S PARK THEATRE SETS 13-WEEK SEASON

Philadelphia, May 5.

Season of the Playhouse in the Park, Philly's tent-show setup which operated with a $20,000 profit last summer, will start June 15 and extend until September 12. That was announced last week by John B. Kelly, vice-president of the Fairmount Park Commission. The Playhouse in the Park tent is situated on Belmont Park Plateau, one of the larger park's showplaces.

Kelly revealed that the spot will have slightly enlarged capacity and other improvements this year. There will also, he said, be greater accommodations in the Belmont Mansion, adjacent, where meals are served before and after the shows. There is a bill now before the State legislature in Harrisburg, Kelly said, which would make it possible to serve alcoholic beverages. Booze has never been allowed to be sold anywhere in Fairmount Park.

Although Kelly mentioned no names of shows or stars it is understood that productions will include "Charley's Aunt" with Roddy McDowall; "Moon Is Blue" with Kelly's actress-daughter Grace Kelly; "Detective Story" and "Road to Rome" with Paul McGrath, and "Room Service" with Skedge Miller.

Theron Bamberger will again be producer of the spot, with Gerald Savory, back for a second year, the director and Sam Handlesman, business manager.

Previews, Unlimited, Inc., has been chartered to conduct a general ticket agency business in New York. Joseph Benisch is a director and filing attorney.

Olive Moorefield In U.S. Music in Austria

Pittsburgh, May 5.

Olive Moorefield, who made her Broadway debut last winter in "My Darlin' Aida," will head a show mirroring American thought in song and music, to tour Austria from May 26 to July 8. She's due to sail soon.

Singer was chosen for the project from several candidates who auditioned in New York last week for the artistic delegates of the U. S. High Commissioner for Austria. Miss Moorefield is a Pittsburgh resident.

Equity Alien Ruling Clips 'Mistaken' Casting; Won't Hit Most Shows

Although one prospective fall show has already been affected, Actors Equity's new alien restrictions are not expected to prove a major hurdle to future Broadway production. In general, the number of foreign players are figured to come within the union's 40% limit.

Scheduled show clipped by the new rule is "Murder Mistaken," Janet Green's London meller success, for which producers Edward Choate and George Ross reportedly planned virtually an all-British cast, with Brenda de Banzie, from the original production, and Peter Finch as leads. Latter pair and a couple of other British players will presumably be retained, but 60% of the company will have to be cast with American players.

Under normal conditions, however, the number of aliens used in Broadway productions, even plays of British origin or having British characters, rarely comes up to the 40% limit set by the new Equity rule. An exception was "Women of Twilight," a British meller imported last season by Joseph Kipness and Jack Hylton, with an all-English cast. Another was "The Millionairess," Shaw revival brought from London last fall by the Theatre Guild, with Katharine Hepburn heading an otherwise British company.

The new Equity rule specifically excepts "long established and recognized repertory companies" (such as the Old Vic, Donald Wolfit's former troupe, the Barrault-Renaud troupe from Paris and the Paxinou-Minotis company from Greece) and companies of "special character" (the Olivier-Leigh twin "Cleopatras"). Also, aliens resident in the U. S. for three years and in process of acquiring citizenship won't be required to wait six months between engagements, although still having to pay 5% of their salary as Equity dues.

Thus, the new regulations are less severe than a set of restrictions passed by the council last fall, but held in abeyance pending negotiations with British Equity on the entire alien question. New rule was passed by the Equity council last week, effective immediately. The action followed the return of Alfred Harding from a series of meetings with the British union. It's understood British Equity has promised not to impose futher restrictions on U. S. actors, at least for the immediate future.

Meanwhile, the U. S. union has referred to its alien committee a letter from British Equity. This committee will draft an answer and continue to study the whole problem.

Brit. 'Man Upstairs' May Get Summer Try in U.S.

"The Man Upstairs," Patrick Hamilton thriller tried out recently in England, may play a U. S. tryout tour this summer under the sponsorship of Alexander H. Cohen. Project depends largely on the author's revisions of the script.

In its rewritten form, the play is slated for production in England this summer, starting a provincial tour early in June and probably being brought to London early in the fall. Desmond O'Donovan will present it, having acquired the script when Linnit & Dunfee dropped it after the recent tryout. Hugh Burden is now set for the lead, succeeding Reginald Beckwith, with Dennis Price and Marie Ney remaining from the previous edition.

If "Man" clicks in its U. S. barn tour, Cohen figures on bringing it to Broadway next season.

Big Window Sale for 'Can-Can' Vs. Heavy Mail Order for 'Juliet'

Critical boxoffice period for "Can-Can," which preems tomorrow night (Thurs.) and "Me and Juliet," due May 28, is figured likely to be from around mid-June through mid-August. That's the usual lull interval on Broadway, when there's little chance of booking theatre parties and the ticket demand is relatively slack.

For both musicals the advance sale is reportedly heavy for the first few weeks of the engagement, with a hefty demand for the late summer and into the fall, but comparatively light sale for the period from mid-June through mid-August. In both cases, however, it's expected that if the notices are standouts, there will be an immediate pickup in window sale and the shows will sell out.

Late-season openings are standard practice for Rodgers & Hammerstein, despite the theoretically adverse odds. Of all their musical collaborations, "Allegro," their sole b.o. failure, was the only one that preemed in the fall. "Oklahoma," "Carousel," "South Pacific" and "King and I" were all late-spring openers.

Case of "Wish You Were Here" last summer is seen as at least partly analagous, even though the Arthur Kober-Joshua Logan-Harold Rome musical received generally poor notices. The show, opening at the end of June, had sold about three weeks of previews, but had virtually no parties after the preem, until September. That made the July-August doldrums plenty tough, but when the production weathered the slump and

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Mike Kanin Eye Surgery Delays His 'His & Hers'

Illness of Michael Kanin, author of "His and Hers," has temporarily shelved plans for a Broadway production of the play. Kanin underwent an operation last week for the removal of a cataract from one of his eyes. The author and his wife, playwright Fay Kanin, moved east from Hollywood last fall.

Shepard Traube had been set to produce "His and Hers" and Margaret Sullavan was to have been sought as femme lead. However, the project now awaits Kanin's recovery and revision of the script.

'Carnival' Readies With Coin Raised

With the required financing on hand, "Carnival in Flanders" went into rehearsal this week under the production sponsorship of Paula Stone & Mike Sloane and Johnny Burke & Jimmy Van Heusen. The musical is slated for a four-week Philly tryout opening June 8, followed by a Coast tuneup tour and a premiere Sept. 28 at the Century, N. Y.

The Sloanes obtained the balance of their $125,000 end of the $250,000 capital last week, Burke and Van Heusen having already raised their share. Burke and Van Heusen have written the songs for the show, a musical treatment of the French film of the same title, with book adapted by George Oppenheimer. The production is being directed by Bretaigne Windust, with Jack Cole staging the dances, Oliver Smith designing the scenery and Lucinda Ballard doing the costumes.

Dolores Gray and John Raitt will be costarred. William Gaxton, previously set for a costarring role, may have to withdraw because of illness.

BIFF McGUIRE SETTLES BYCK MGT. PACT AT 5G

Biff McGuire, co-star in the current Broadway production of "The Moon Is Blue," bought out his contract recently with personal manager Lehman Byck for $5,000. A suit had been filed by Byck against McGuire about a year ago, claiming the actor had failed to make contractual payments to him after joining the Chicago company of "Moon" in January '52. The case was scheduled for trial last month, but was settled out-of-court.

Contract, originally entered into in 1948, had about five more years to run. In addition to his managerial chores, Byck also performed as vocal coach for McGuire.

Utah Summer Fest Leads Set for 'Traviata,' 'Gypsy'

Salt Lake City, May 5.

Maurice Abravanel, director of the U. of Utah Summer Festival, returned here last weekend from N. Y. after signing principals for his presentations here this summer. Soprano Beverly Sills, tenor John Drury and baritone Grant Garnell, have been inked to sing leads in both the opera, "La Traviata," and operetta, "Gypsy Baron," which will be given for a total of nine performances July 6-20, at University Stadium. Localites will take supporting parts and furnish the chorus.

Lowell Lees will be stage director, and William Christenson choreographer. Abravanel, who is the Utah Symphony Orchestra maestro, will conduct.

Hershey Has 'Dreams'

James P. Davis' "Bag of Dreams" has reportedly been optioned for Broadway presentation by Don Hershey. The latter, a stage manager, is currently associated with Shepard Traube and Gordon Pollock in the Main Stem production of "Time Out For Ginger."

Davis, incidentally, is a N. Y. Daily News staffer.

Maurice Evans' Melancholy View of 'Dial M' for 3-D; Dick Maney Reveals Plot

New York.

Editor, VARIETY:

Maurice Evans has turned a deaf ear on the siren song of Warner Bros., Alfred Hitchcock, and the 3-D diversionists who will screen "Dial M for Murder" this summer. Broken down into basic English, this means that my lige lord has flouted a large gob of moolah to animate the criminal Tony Wendice on the screen.

Mr. E. is of the opinion, as am I, that "M" will be at the Plymouth Theatre, N. Y., a year hence. The picture cannot be released before May 1, of '54. You know, of course, that Korda bought the screen rights for "Dial M" from author Frederick Knott for $2,800, shortly after the thriller had its London TV showing.

Knott's agents recommended the sale, since they felt that a stage production was unlikely, would probably fail. They also—the agents—felt that the ecstatic reception given the TV play on BBC was unjustified.

Korda, of course, sold his rights to Warner Bros. for something like $175,000, of which Knott got not a dime. Indeed, the sale to Korda almost precluded a stage production, since Knott's agreement with Sir Alex provided that any stage production must be withdrawn once the screen version was ready.

That's where Evans entered the plot. In London to play Sir Arthur Sullivan to Robert Morley's Gilbert for Korda on the screen, he persuaded Korda to waive this restriction if an American production could be arranged by him (Evans).

That clear up everything?

Dick Maney.

(Pressagent for "Dial M for Murder")

Margo Stages 'Wall' For Dallas Negro Theatre

Dallas, May 5.

Roundup Theatre, Negro legit group recently organized here, will use the air conditioned Theatre '53, through the cooperation of the State Fair of Texas for its first production, June 6-11. The show will be "The Walls Rise Up," by George Sessions Perry.

Margo Jones, who staged the premiere performance of the play at the theatre April, 1951, will contribute her services as director to help launch the new group.

Saratoga Extends Season Lineup; Skowhegan Sets 'Jane'; Other Barns

Saratoga, N. Y., May 5.

Spa Summer Theatre, John Huntington's strawhat here, will open June 29 for a 10-week season through Sept. 5. That means the spot will remain open a week after the end of the annual Saratoga race meet, instead of shuttering simultaneously, as has been the policy in the past.

Huntington now expects to do three musicals, "Annie Get Your Gun," "Gentlemen Prefer Blondes" and "Carousel." One of the trio may be booked as the season finale. The producer, who features a guest star policy, is looking for "some real hot-flash, throbbing names.

Klaus Kolmar will again handle publicity for the barn, and his wife, Peg Crossfield, will once more be scenic designer. Clyde Waddell is to be back in the acting company, for the seventh season. Robert Pryor will return as stage manager, after a two-year absence in Skowhegan, Me. Bettie Simone, of Saratoga, will continue as assistant stage manager; Nancy White, of Scotia, will be at her old stand in the boxoffice.

'Jane' To Open Skowhegan

Lakewood Theatre, Skowhegan, Me., begins a 14-week season June 6. Managing director will again be Grant Mills, while Henry Richards and Gerald O'Brien return as stage director and stage manager, respectively, and Dan Butt will be assistant stage manager. Resident company will include Velma Royton, Bill Story, Eugene Stuckmann and Martha Randall. Silo functions under a star system.

Initial offering will be "Jane," with "Two Adams for Eve" and "Tons of Money" slated to follow, each for a week's run.

Tryouts at Lambertville

Preem of a new operetta will highlight the season at St. John Terrell's Music Circus, Lambertville, N. J., this summer. Title and other details relating to the operetta, which is scheduled to run from August 18-23, haven't been announced as yet. The Music Circus begins its season June 5 with "Sweethearts" and will finale Sept. 27 with "Paint Your Wagon."

Other productions scheduled are "Panama Hattie," "The New Moon," "Gentleman Prefer Blondes," "Music in the Air," "Song of Norway," "Show Boat," "Die Fledermaus," "A Tree Grows in Brooklyn," "Call Me Madam" and "High Button Shoes."

Augusta, Mich., Opens June 23

Augusta, Mich., May 5.

Barn Theatre here will start its 11-week season June 23 with "Stalag 17." Jack Ragotzy is producer-director of the spot. The only Equity Company in Michigan, the Barn is located 50 miles from Battle Creek and the same distance from Kalamazoo. The theatre itself is a reconverted barn seating 432. This is the eighth year of the theatre's operation.

Besides "Stalag 17" the schedule includes "Point of No Return," "Season in the Sun," "Three Men on a Horse," "Summer and Smoke," "Moon Is Blue," "Gigi," "Member of the Wedding." Remaining two shows will be chosen from "On Borrowed Time," "Mrs. McThing," "Shrike" and "I Am a Camera."

Same Laguna Mgt.

Laguna Beach, May 5.

Kenneth Britton and Joseph Paul will operate the Laguna Summer Theatre again this year, presenting eight plays for the season starting July 14. It will be their third consecutive season.

Tentative plans call for the production of at least one original play this year, as in the past.

Ohio U. Season

Athens, O., May 5.

Ohio U. will open its summer theatre program June 25, offering six weeks of plays, with the emphasis on comedies.

Productions scheduled for the coming season include "Bishop Misbehaves," "Gramercy Ghost," "Born Yesterday," "Come Back, Little Sheba," "Happy Time" and "Suds in Your Eyes."

Jennerstown to Launch Pitt Area Barn Season

Pittsburgh, May 5.

First of the strawhats to open in this area this season will be the Mountain Playhouse in Jennerstown. It lights May 23 with "Brighten the Corner." The Jennerstown operation traditionally is the first to unshutter locally and the last to fold, usually running into October.

Second starter will be the White Barn Theatre of Carl Low and Clay Flagg. It'll open shop on June 6. Civic Light Opera Assn. begins June 15 its 10-week series of musicals under the stars at Pitt Stadium. Flock of other strawhatters, including the William Penn Playhouse, run by William Leech, of Pittsburgh Playhouse staff, are expected to start up in June, 22, but their getaways haven't been definitely set.

Bermuda Break-In Of Play for B'way

Hamilton, Bermuda.

Bermuda saw its first tryout of a Broadway show Tuesday night (28) when Jean Dalrymple presented Franchot Tone and Betsy Von Furstenburg in William McCleery's "A Play for Mary," slated to open in New York in October. Cast members include Barbara Hamilton and David Powell, of the Bermuda company.

Tryout is latest effort by producers Michael Sadlier and Bruce Yorke to provide Bermuda with a first-class theatre. Their program this season has included two Broadway plays: John van Druten's "I Am a Camera," with Zachary Scott and Ruth Ford, which ran last week, and "The Moon Is Blue." This week's bill stars Tone in Samson Raphaelson's "Jason."

Sadlier, an Irish actor and director, and Yorke, an Australian, took over operation of the theatre two years ago, after William Miles, of N. Y., had started the venture the previous season. Its house was provided when the Bermudiana Hotel in Hamilton underwent conversion from apartment operation and manager Robert Sampson saw plus value of having a legit theatre on the premises.

Names like Burgess Meredith, Kay Francis, Edward Everett Horton, Constance Cummings, Ruth Chatterton and Fay Bainter have been drawn by chance to combine Bermuda vacation and work. Although company pays only a small guarantee and a percentage deal, transportation and a suite at the Bermudian are included in the package.

June Havoc is scheduled to tryout a new play here the last week in May, and plans for the summer season include a number of intimate revues, all with Broadway and Hollywood names supported by members of the local company, made up of British, Canadian and American players.

Group 20 Players In Wellesley Barn Season

Boston, May 5.

Plans to install the Group 20 Players, of Hartford, at Wellesley College for a seven-week season this summer were announced last week. Non-profit corporation, the Group 20 Players of Massachusetts, is currently being formed with local sponsors including Peter Temple, ex-Brattle Players g.m.; Richard Waters, former John Hancock Summer Theatre co-producer; Norman Ashton, Mrs. Jasper Whiting and Mrs. Carroll Hunnewell.

Managerial staff includes Alison Ridley, executive director; Mary Elizabeth Hart, general manager, and Betty Ann Metz, artistic director, all Wellesley College alumnae and formerly associated with the defunct Wellesley Summer Theatre.

Group, which has skedded its initial performance for June 29, will operate with 10 Equity members, five non-members and 15 acting apprentices.

Play on Broadway

Men of Distinction

Chandler Cowles & Martin Gabel production of comedy in three acts by Richard Condon. Stars Robert Preston; features David Burns, Martin Ritt, Orson Bean, Jean Carson, Ralph Bunker, Diana Herbert, Cowles. Staged by Gabel; setting and costumes, David Ffolkes. At 48th Street, N.Y., April 30, '53; $4.80 top ($6 Friday, Saturday nights; $7.20 opening).

Mayor Quinlan ..... Donald Foster
Inspector Mannion ..... Rex Williams
Pringle ..... Vera Fuller Mellish
Peter Hogarth ..... Robert Preston
Frobisher ..... Mort Marshall
Claudette Chalfonte ..... Diana Herbert
Judy Chalfonte ..... Jean Carson
Carleton Peiter ..... Chandler Cowles
Edgar Grassthal ..... Orson Bean
Aunt Florence ..... Fran Carlon
Edna ..... Alma Slocum
Barbara Edison ..... Fran Keegan
Doris Commodore ..... Hollis Irving
Marvin Flynch ..... Ralph Bunker
August Volpone ..... Martin Ritt
Daniel Gaffney ..... David Burns
Melissa Marguery ..... K. K. Kensington
Dolores Biltmore ..... Dulcy Jordan

This is one of those painful situations when a farce isn't funny. "Men of Distinction," by former RKO publicity head Richard Condon, is patently "inspired" by the recent Jelke-call girl case, with apparent reference to one of New York's w.k. freelance public relations experts, a noted gang overlord and a couple of other headline figures. But it's all just a passing item for the legit annals.

Locale of the opus is the ornate living room in the public relations man's museum-like Manhattan mansion, and the yarn is a complex concoction about how the publicist-fixer and socialite scion get caught, but frame their way out of a call girl scandal uncovered by a rampaging but corrupt district attorney.

There's not a single attractive person in the extensive assortment of characters. And although occasional lines are briefly amusing, the play itself is never really funny, but steadily deteriorates through three acts.

In addition to Robert Preston, who's starred as the resourceful pub-relations operator, the hard-working cast includes David Burns as the D.A., Martin Ritt as the big-shot mobster, Orson Bean as a guileless television producer, Ralph Bunker as a tax accountant, co-producer Chandler Cowles as the socialite-procurer, and Jean Carson, Diana Herbert, Alma Slocum, Fran Keegan, Hollis Irving, K. K. Kensington and Dulcy Jordan (wife of talent agent Lester Shurr) as available femme "companions."

Co-producer Martin Gabel provided the energetic direction and David Ffolkes designed the gaudy setting. *Hobe.*

(Closed Saturday night (2) after four performances.)

Equity Show

The Sea Gull
(LENOX HILL PLAYHOUSE, N.Y.)

Equity Library Theatre's current exhibit of "The Sea Gull," at Lenox Hill Playhouse, N.Y., is confused, confusing and humorless. Director Boris Marshalov has apparently tried to apply the Moscow Arts technique to a generally inept cast, with chaotic results.

Significant pauses, snatches of music, interruptions and ensemble effect are all attempted by Marshalov, but seem like trimmings rather than rising from the action itself, and the offering emerges as more of a muddle than a mood piece.

Among those who appear uncomfortable and unconvincing if not downright befuddling to the audience are Robert Casper, who alternately fidgets and supercharges through the part of the young writer, Trepleff; Dorothy King, who makes of Nina a silent-film-type heroine, with the most exaggerated takes seen since the demise of that art; Ted Gunther, embarrassingly out of control as the steward; Robert Juergens, whose negative interpretation of the successful writer Trigorin never gets past the footlights; and Justine Johnston, who plays the steward's wife as if she distrusted the entire venture.

More acceptable is Doris Deane's aging actress Arcadina, though lacking in subtlety, and Margaret Warren as the melancholy Masha. Others who are acceptable are Wells Richardson, who brings quiet humor to the role of the old brother, Sorin; Ben Tone as the complaining schoolmaster, and Nick Sowka who as Dr. Dorn gives a skillful performance, marked by clarity and perception. Sets by John McGregor and costumes by Elinor Koehlinger are adequate. *Vene.*

Show Finances

FOURPOSTER
(As of March 28, '53)

Original investment	$ 40,000
Production cost	39,602
Tryout loss and pre-opening expense	2,702
Total gross of Broadway company, last eight weeks	84,516
Total gross of touring company, last eight weeks	178,147
Profit on Broadway company, last eight weeks	10,051
Profit on touring company, last eight weeks	25,401
Total profit to date, both companies	295,634
Distributed profit to date	264,823
Bonds	11,100
Cash reserve	15,000
Balance	4,711

(Note: Jessica Tandy and Hume Cronyn, original stars of the Jan de Hartog comedy and currently heading the touring company, get one-sixth of the profits of the show, in addition to their percentage of the gross. The author gets a straight 10% royalty and director Jose Ferrer gets 3%. After the Cronyns tried out the play on a strawhat tour during the summer of 1951, it was produced on Broadway by the Playwrights Co., opening Oct. 24, '51. The Cronyns withdrew June 7, '52, being succeeded first by Betty Field and Burgess Meredith and then by Sylvia Sidney and Romney Brent. That production closed last Saturday night (2) after 632 performances. Meanwhile, the Cronyns went on tour with the show, starting July 25, '52, and are scheduled to close May 30.)

College Shows

The Yale Animal
(YALE DRAMATIC ASSN.)
New Haven, April 30.

Undergrad sons of Eli have come up with their sprightliest musical of several semesters in "The Yale Animal," a two-act, 21-scene revue. Show steps along jauntily and blends an entertaining mixture of song, dance and skit to fill up a two-hour span of pleasant diversion.

Revue dismembers various facets of moderniana ranging from college life to the Jelke setto. In satirizing the current scene, the writers take their thumbs from their noses only long enough to utilize them to gouge an eye here and there.

Takeoffs include one on educational TV; a John the Baptist bit from Salome; a satire on the Elizabethan Club; a travesty on the "Don Juan" drama quartet; a monolog poke at a member of the gab circuit; a condensed burlesque of a book musical; a vocal rap at the elimination of the two-platoon system. They're all timely and good for chuckles.

Lyrics are generally clever and, in many instances, true to the Yale color scheme, they're pretty blue. Score is lively and in keeping with the frothy atmosphere of the production. Terps get a good play in a number built around "Walk-Don't Walk" traffic signs and also in a straight boy-and-girl ballet with a travesty followup.

Cast, recruited partly from the Yale Drama Dept., is right on the ball in maintaining the rapid pace set by the creators of this revue. Troupers offering good contributions include Mary Sillers, Harvey Benatovich, Cindy Stevens, Dolly Davis, Jim Hannah, Doris Allen, Jane Barrow, Lee Moulton, John Owen, Donald Erickson, John Fisher, Elena Heller.

Fortunately for the Dramat, their musicals are not produced on a royalty basis. If they were, there would be little left but goose eggs on the balance sheet after the following lineup took a slice: Lyrics, Tom Congdon, Fred McDougal, Aubrey Goodman, Robert Hock, Jim Hannah, John Curtis, Mike Stewart, Sloan Elliott; music, Steve Charnas, Frank Musinsky, Samuel Pottle, Fred McDougal, Jim Hannah, Robert Barlow, John Curtis, Ron Singer; sketches, George Sherman, Tom Congdon, Bob Brawley, Jack Zimmerman, Robert Hock, Vincent Park, Tom Rae; choreography, Jane Barrow, Mary Sillers.

Technical credits go to Conard C. Fowkes for direction; Edwin Phelps, staging of musical numbers; Clarence Salzer, scenery; Garic Barranger, costumes; Robert Leach, lighting. *Bone.*

All's Fair in Love
(DUKE U. HOOK 'N HORN)
Durham, N. C., April 23.

Hoof 'N Horn Club of Duke U. production of musical comedy in two acts; book by Ed Nayor and Bob Van Deventer; music by Ed Nayor, Frank Freeman and Bill Jennette; lyrics by Ed Nayor, Frank Freeman, Bill Jennette and Lois Steinmetz. Starring Chuck Bazemore, Mary Flannery, Kay Myers and Barbara Seaberg, with Nat Greenblatt, Steve Tope and Bob Van Deventer. Staged by Ed Nayor; Chuck Graves, technical director; settings, Lawrence Graves; choreography, Claire Williams; lighting, William Neale; orchestral arrangements, Dick Trevarthen; musical direction, Chuck McClellan; costumes, Elizabeth Shuman. At Page Auditorium, Durham, N.C.

Duke U. Hoof 'N Horn group this year reached a new high on the Durham campus community with its original musical comedy, "All's Fair In Love." Ed Nayor co-authored the book, co-authored the music, co-authored the lyrics, and staged the production.

On the minus side the production was plagued with long and painful waits between scenes. It was well after 10 o'clock when the first act curtain came down and 11:30 before the last curtain call. But the lines were generally good, the songs tuneful, and the choruses well trained.

Standing out in the cast was Kay Myers, who played one of the female leads. She has personality, considerable stage presence and a flair for showmanship. She had the best lyrics in the show, did the best job with them, and was ready with almost unlimited encores. Her "That's Me" and "I Love Him More" are worth attention beyond the realm of Hoof 'N Horn.

Other clicking numbers were "Lonesome Am I" and "It May Be Love," as sung by Mary Flannery and Barbara Seaberg, the other female leads. The male lead, Chuck Bazemore, did very well with his one really good combination of notes and words, under the title "How Can I?". Steve Tope, a freshman, played a good supporting lead, with the focus on his vocal-piano number, "Melancholy Dreams."

After two campus showings the Hoof 'N Horn troupe hit the road for the first time in the history of the organization, playing sponsored engagements in North Carolina. Things are then put in moth balls until a final commencement week appearance on the campus, for returning grads. *Hard.*

The Shape of Things
(McMILLIN THEATRE, N. Y.)

Strictly collegiate musical was put on last week (Wed.-Sat.) by the Columbia Players as the 59th annual varsity show at Columbia U., N. Y. Tagged "The Shape of Things," production, with an all-male cast, drew strongest audience response when spotlighting its chorus line of eight guys decked out in femme garb. Except for some occasionally snappy music and an okay demonstration of choral work by The King's Men, talent layout was generally slim. However, James Austin deserves a nod for his settings and costumes.

Show's book was written by Barry Alan Grael, music by Lewis Banci, Homer R. Denison, Grael and Peter Pressman, and lyrics by Grael and Fred Guinther. Book and numbers were staged by Geoffrey Gates Brown, Eleanor Cate did the choreography and Denison arranged and directed the music. Settings and lighting were executed by George Yourke and Robert Isgro contributed additional music. The book stemmed from an original story by Sam Kaplan. *Jess.*

Current Stock Bills

(*May* 4-17)

Arms and the Man — Arena Stage, Washington (4-17).

Be Your Age—Arena, Rochester (5-9).

Blossom Time—Paper Mill, Milburn, N. J. (4-17).

Glad Tidings (Sidney Blackmer) —Quarterdeck, Atlantic City (4-9).

Goodbye, My Fancy (Esther Ralston)—Quarterdeck, Atlantic City (11-16).

Jason (Franchot Tone) — Bermudian, Hamilton (4-8).

Night Must Fall (Johnny Stewart—Dobbs Ferry (N. Y.) Playhouse (8-10, 15-17).

Nina—Arena, Rochester (12-16).

Thark (E. E. Horton)—Bermudian, Hamilton (10-15).

Chi Perky; 'Faces' Gets Raves, 15G (5), Hayes $25,000, 'Dial' Steady $13,600

Chicago, May 5.

Legit business picked up here last week, with sock notices for "New Faces of 1952" a factor. Show has a $6.18 top in the limited capacity Great Northern. "Mrs. McThing" also got a fine lift as did "Dial M For Murder."

"Maid in the Ozarks," a hokum comedy, opened Sunday (3) at the Selwyn to unanimous pans. Betty Hutton, in for only two weeks, opened yesterday (Mon.) at the Shubert with a fine advance. "Deep Blue Sea" opens Friday (8) at the Blackstone and "Pal Joey" arrives May 20 at the Shubert. Except for "Good Night Ladies," due in July, that's all that's likely until next fall.

Estimates for Last Week

Dial M For Murder, Harris (15th wk) ($4.40; 1,000) (Richard Greene). Doing nicely with $13,600.

Male Animal, Blackstone (6th wk) ($4.20; 1,535) (Buddy Ebsen, Martha Scott, Charles Lang). Show broke up here Saturday (2) with slow $8,000.

Mrs. McThing, Erlanger (4th wk) ($4.40; 1,335) (Helen Hayes). Nifty $25,000.

New Faces of 1952, Great Northern ($6.18; 1,500). Revue opened Wednesday (29) to unanimous raves (Claudia Cassidy, Tribune; Emmett Dedmon, Sun-Times; Roger Dettmer, American; Sydney J. Harris, News); drew $15,000 for first five performances; advance is building and an extended run is indicated.

'Juliet' $45,936, 2d Week, Cleve.

Cleveland, May 5.

Hanna's previous attendance record at the scale was obliterated by the new Rodgers-Hammerstein musical, "Me and Juliet," which rang up $91,461 total gross during its two-week tryout in Cleveland.

Closing with two performances last Friday (1), to facilitate job of moving the unusually large troupe to Boston's Shubert, the backstage tuneshow grossed a walloping $45,936 last week. On its first round it collected $45,525 at $5.55 top.

By playing to the maximum of 24,240 customers and about 500 standees for the 16 sell-out performances, the 1,530-seated house passed the attendance high of "Guys and Dolls." Latter, however, pulled in $96,000 three years ago at $6.15 top on a two week stand that puts it one b.o. notch above "Me and Juliet." Since playing "G. & D.," manager Milton Krantz has added 200 more seats to Hanna's capacity.

"Stalag 17" moved in as current attraction.

'PACIFIC' FINE $35,200 IN EVANSVILLE WEEK

Evansville, Ind., May 5.

The touring "South Pacific," with Janet Blair and Webb Tilton costarred, last week steam-rollered this town, normally a one-nighter. Rodgers-Hammerstein musical played the 2,361-seat Coliseum, for a $35,200 take.

By midweek, when it was evident that the show was a sure mopup, a local wag remarked that the gross for the stand would not only set a new record for the town, but would probably even top existing b.o. total for an entire season.

'Maid' 11G in Pitt Repeat; Town Takes to Twofers

Second time around this season for "Maid in the Ozarks" proved another winner last week for the John Kenley production, which went to $11,000 at the Nixon. That was on a twofer basis, with show doing just as much as it did several months ago, when it played a straight $3 top. They were turning them away at the final performances Saturday (2) and "Maid" could have easily held over and would have if "Tobacco Road" hadn't already been booked in.

"Road" is also twofering, and since house has nothing else booked until May 25, when Helen Hayes arrives in "Mrs. McThing," the Jeeter Lester saga may until then if it shows enough action.

Equity Show

(May 4-17)

Hobson's Choice — Lenox Hill Playhouse, N. Y. (6-10).

'Can-Can' $47,800, Phila.; $297,400 on 6-Week Run

Philadelphia, May 5.

Although slightly off at both matinee sessions during the sixth week, "Can-Can" departed here Saturday night (2) after tallying an all-time boxoffice high for a tryout run with take of approximately $297,400 for the shakedown engagement at the Shubert.

Waning stage season got fresh lease on life with arrival of "Pal Joey" last night (Mon.) at the Shubert.

Estimate for Last Week

Can-Can, Shubert (6th wk) (1,870; $6.50). Final week saw lowest gross of run, but still mighty potent at $47,800.

'OKLAHOMA' OK $26,200 IN EIGHTH HUB STAND

Boston, May 5.

"Oklahoma," in its eighth visit to the Hub, wound up its second and final week at the Colonial about on a par with its initial week's strong gross. Customer response to the musical indicates that return visit, possibly next fall, might draw. Legit interest this frame centers around "Me and Juliet," which bows into the Shubert tonight (Wed.) for completely sold out three-weeker.

Victor Borge's "Concert in Comedy" is due at the Plymouth for a week starting next Monday (11) and "South Pacific" is slated to open May 18 for a five-week stand at the Opera House.

Estimates for Last Week

Oklahama, Colonial (2d wk) ($4.20; 1,500). Finaled profitable two-week stand with slick $26,200. House is dark.

'Ladies' 14G, Toronto, Starting 5-Week Stand

Toronto, May 5.

With $10,000 advance and with nightly sellouts, "Good Nite Ladies" grossed just under $14,000 last week for the first stanza of a five-week stand here. Show will rack up same take on second at the Royal Alexandra, with 1,525-seater scaled at $3.50 top, including tax. Crix panned the piece, as they did earlier in the season, but terrific promotional campaign, plus a flood of twofers, saw turnaway biz, plus a 40% straight sale, with both balconies at scale and two-for-ones applying only to orchestra seats.

Five-week local run is the first time such a stay has happened in the Royal Alexandra's 44-year history, except for a 16-week mark set years ago by "Abie's Irish Rose."

Current Road Shows

(*May* 4-16)

Constant Wife (Katharine Cornell, Robert Flemyng, John Emery) —Wisconsin, Madison (4-5); Davidson, Milwaukee (6-9); Festival, Ann Arbor, Mich. (11-16).

Deep Blue Sea (Uta Hagen)—Aud., St. P. (4-5); Wisconsin, Madison (6-7); Blackstone, Chi (8-16).

Dial M for Murder (Richard Greene)—Harris, Chi (4-16).

Evening with Shakespeare (Margaret Webster, Eva LeGallienne, Faye Emerson, Basil Rathborne, John Lund, Viveca Lindfors)—National, Wash. (4-9).

Fourposter (Jessica Tandy, Hume Cronyn)—KRNT, Des Moines (4-6); Paramount, Omaha (7-9); Orpheum, K. C. (11-16).

Gigi (Audrey Hepburn)—Alcazar, S.F. (4-16).

Good Nite, Ladies—Royal Alexandra, Toronto (4-16).

Guys and Dolls—Strand, Vancouver (4-9); Aud., Seattle (11-16).

Maid in the Ozarks—Selwyn, Chi (4-16).

Me and Juliet—Shubert, Bost. (6-16).

Mrs. McThing (Helen Hayes)—Erlanger, Chi (4-16).

New Faces—Great Northern, Chi (4-16).

Oklahoma—Colonial, Bost. (4-9).

Pal Joey (Harold Lang)—Shubert, Philly (4-16).

Point of No Return (Henry Fonda)—Biltmore, L. A. (4-16).

South Pacific (Janet Blair, Webb Tilton)—Quimby Aud., Fort Wayne (4-9); Murat, Indianapolis (11-16).

Stalag 17—Hanna, Cleve. (4-9); National, Wash. (11-16).

Top Banana (Phil Silvers)—Capitol, Salt Lake City (4-5); Memorial Aud., Sacramento (7-9); Curran, S. F. (12-16).

Local 'Road' $8,500, K.C.; Vancouver Edition 3G

Kansas City, May 5.

Six-day stand of "Tobacco Road" racked up mild biz in the KMBC Playhouse last week as the first such legit to be brought in here by the radio station. Heretofore, KMBC has rented its 2,600-seat auditorium to other entrepreneurs, but this time decided to try the hall on its own.

Show started off with strong house Sunday (26), went light for a couple of nights, then built at end of run for $8,500 week. House was scaled at $3.66 top.

KMBC management indicated the engagement was profitable, and may take a fling at other legits and musical attractions as the opportunity offers. Playhouse is air-conditioned and will be in operation during the summer. It regularly houses KMBC's own "Brush Creek Follies" every Saturday night.

Court Case Pending

Vancouver, May 5.

Three-week run of local "Tobacco Road" production closed Saturday (2) following a series of court battles. Show grossed over $3,000 for the final stanza in the 800-seat Avon Theatre.

Crown appeal against the recent County Court decision reversing a Police Court verdict of guilty will still be pending when company opens May 14 in Victoria for a nine-day engagement as the first leg of a proposed tour.

'Joey' $36,000, D.C.; 'Evening' $25,600

Washington, May 5.

Shubert Theatres shut down Saturday night (2) for the summer in a blaze of business, with "Pal Joey" grossing a fine $36,000 for its second and last D. C. week. It was the fattest single week's business of the year for the Shubert and the second best week's business for either of Washington's two major legiters.

The National Theatre also did well, pulling almost $25,600 (including tax, which the non-profit show retains) for the first week of "An Evening With Will Shakespeare." The readings are now in the second and last week, with Betty Field replacing Faye Emerson in the cast. National will keep going as long as plays are available. It is air-conditioned, which the Shubert is not.

TANDY-CRONYN $23,600 ENDS AMERICAN, ST. L.

St. Louis, May 5.

Legit season at the downtown American theatre wound up last Saturday (2) with a one-week frame of "Fourposter," costarring Jessica Tandy and Hume Cronyn. Jan de Hartog two-character comedy drew critical raves and grossed a hefty $23,600 at $4.27 top.

End of the season also marks the passing of the American, which will be razed soon to make way for a multi-story parking garage. Activities of the management will be resumed next fall in the old Shubert theatre in midtown, which is being coverted for legit and will be renamed the American.

Schwartz's 'Jew' $2,500; L.A. Gets Two Openings

Los Angeles, May 5.

Legit moved into high gear here last night (Mon.) with a pair of openings. Philharmonic Auditorium rekindled with "Carousel," initial production of the Civic Light Opera Assn. series and "Point of No Return," starring Henry Fonda, debuted at the Biltmore for a three-week run.

Last week's only incumbent, Maurice Schwartz' production, "Hard to Be a Jew," played to another profitable $2,500 at the 376-seat Civic Playhouse, for its fourth full frame.

Cornell-'Wife' Healthy $25,600 for Mpls. Week

Minneapolis, May 5.

Garnering excellent reviews, Katharine Cornell in "The Constant Wife" built steadily last week at the 1,859-seat Lyceum and, at $4.20 top, wound up with a fine $25,600 for six nights and two matinees.

This was the seventh and final Theatre Guild subscription offering and apparently ends the local legit season.

Spring Fever on B'way; Exodus On; 'Wonderful' $54,500, 'Hazel' $39,200 'Angels' $21,400, Only 2 Sellouts

Inevitable seasonal decline finally caught up with Broadway last week, putting a crimp in attendance and toppling grosses from the previous week's surprisingly hefty levels. Receipts were off from the start, and failed to recover even on the weekend. Only two shows, "Seven Year Itch" and "Wonderful Town," went clean at all performances.

Week's only opening, "Men of Distinction," drew a brutal set of notices and did a quick fold Saturday night (2), joining the longrun "Fourposter" on the way out. The future schedule of closings includes, at the moment, "Camino Real" and the Emlyn Williams readings of Dickens, next Saturday (9); "Love of Four Colonels" and "South Pacific" (the latter temporary), May 16; "Evening with Beatrice Lillie," "Moon Is Blue" and "Time of the Cuckoo," May 30, and "Guys and Dolls" (temporary), June 27.

After tomorrow night's (Thurs.) preem of "Can-Can," the only new production slated for the balance of the season is "Me and Juliet," the Rodgers-Hammerstein musical.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Camino Real, National (7th wk) (D-$6-$4.80; 1,172; $30,000). Nearly $12,000 (previous week, $15,000); closing next Saturday night (9).

Children's Hour, Coronet (20th wk) (D-$4.80 1,027; $28,378). Almost $11,200 on twofers (previous week, $12,600).

Crucible, Beck (15th wk) (D-$6-$4.80; 1,214; $31,000). Over $15,100 (previous week, $18,900).

Dial M for Murder, Plymouth (27th wk) (D-$4.80; 1,062; $30,377) (Maurice Evans). Approached $28,200 (previous week, $30,100).

Dickens Readings, Bijou (2d wk) (CD-$4.80; 618; $14,000) (Emlyn Williams). Nearly $6,600 (previous week, $5,600); closing limited engagement next Saturday night (9).

Evening with Beatrice Lillie, Booth (31st wk) (R-$6 739; $20,284) (Beatrice Lillie). Almost $18,600 (previous week, $20,200); closing May 30.

Fifth Season, Cort (15th wk) (C-$4.80; 1,056; $25,277) (Menasha Skulnik, Richard Whorf). Nearly $24,800 (previous week, $24,900).

Fourposter, Golden (80th wk) (C-$4.80; 769; $19,195) (Sylvia Sydney, Romney Brent). Almost $7,800 (previous week, $7,800); closed last Saturday night (2) after 632 performances; financial details in separate story.

Guys and Dolls, 46th St. (128th wk) (MC-$6.60; 1,319, $43,904). Exactly $32,500 (previous week, $37,200); exiting June 27 for road engagement, but resumes here Aug. 10.

Hazel Flagg, Hellinger (12th wk) (MC-$7.20; 1,527; $53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Over $39,200 (previous week, $50,200).

King and I, St. James (110th wk) (MC-$7.20; 1,571; $51,717) (Alfred Drake). Approached $40,300 (previous week, $47,200).

Love of Four Colonels, Shubert (16th wk) (C-$6-$4.80; 1,160; $29,500) (Rex Harrison, Lilli Palmer). Nearly $14,600 (previous week, $18,000); closing May 16 for two-week road engagement, and tours next fall.

Men of Distinction, 48th St. (1st wk) (C-$6-$4.80; 925; $23,800) (Robert Preston). Opened last Thursday night (30) to unanimously poor notices (Chapman, News; Coleman, Mirror; Funke, Times; Hawkins, World-Telegraph & Sun; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); first four performances and one preview drew $6,000; closed Saturday night (2), at a loss of about $60,000.

Misalliance, Barrymore ((11th wk) (C-$3; 1,060; $24,996). Over $12,800 on twofers (previous week, $13,100); Martyn Green takes over May 18 as male lead, succeeding Barry Jones.

Moon Is Blue, Miller (113th wk) (C-$4.80; 920; $21,586) (Donald Cook, Biff McGuire, Janet Riley). Almost $8,100 (previous week, $10,400); closing May 30.

My 3 Angels, Morosco (8th wk) (C-$6-$4.80; 912; $26,000). Approached $21,400 (previous week, $23,900).

Picnic, Music Box (10th wk) (CD-$6-$4.80; 1,012; $27,800). Nearly $27,800 (previous week, $28,000).

Porgy and Bess, Ziegfeld (8th wk) (O-$6; 1,628; $48,244). Over $34,100, excluding tax, which the non-profit show retains (previous week, $36,600).

Seven Year Itch, Fulton (24th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Over $24,700 (previous week, $24,700).

South Pacific, Majestic (211th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $33,600 (previous week, $37,700); exiting May 16 for road engagement, but returns June 22 at the Broadway.

Time of the Cuckoo, Empire (29th wk) (CD-$4.80-$6; 1,082; $25,056) (Shirley Booth). Nearly $16,900 (previous week, $20,900).

Time Out for Ginger, Lyceum (22d wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Almost $13,400 (previous week, $15,000).

Wish You Were Here, Imperial (45th wk) (MC-$7.20; 1,400; $52,080). Nearly $41,000 (previous week, $48,000).

Wonderful Town, Winter Garden (10th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Almost $54,500 (previous week, $54,200).

OPENING THIS WEEK

Can-Can, Shubert (MC-$7.20; 1,361; $46,000). Cy Feuer & Ernest H. Martin production, with songs by Cole Porter, book by Abe Burrows; opens tomorrow night (Thurs.).

Fonda Big $28,600, 'Gigi' $13,300, S.F.

San Francisco, May 5.

Final frame of "Point Of No Return" improved a bit, but "Gigi" slipped. Gary is now dark until May 18, when Veloz and Yolanda relight the house for one week. House top is set at $3.60.

"Top Banana," with Phil Silvers opens, next Sunday (10) at the Curran, following the Jack Benny Variety Revue.

Estimates for Last Week

Point of No Return, Geary (4th wk) (D-$4.80; 1,550) (Henry Fonda). Moved up a trifle to $28,600; previous week, strong $28,500; moved out Saturday (2).

Gigi, Alcazar (3d wk) (C-$3.60; 1,147) (Audrey Hepburn). Slipped to $13,300; previous week, $15,800.

'SEA' $22,400 IN M'W'KEE FOR SULLAVAN BOWOUT

Milwaukee, May 5.

Margaret Sullavan, playing her final stanza as star of "Deep Blue Sea," drew a hefty $22,400 last week at the Davidson here. Actress withdrew from the assignment on completion of the local stand.

With Uta Hagen taking over as star, the Terence Rattigan drama opened last night (Mon.) and plays tonight (Tues.) at the Auditorium, St. Paul, then goes to the Wisconsin, Madison, for tomorrow (Wed.) and Thursday (7), before proceeding to Chicago, where it opens Friday night (8) at the Blackstone for a run.

'Camera' Finales Tour With $15,100, Montreal

Montreal, May 5.

"I Am a Camera," starring Julie Harris, closed its tour with a modest $15,100 last week at Her Majesty's Theatre here at $3.38 top.

Hildegarde opens May 18 for one week and, other than single bookings in theatre and occasional art films, that will close the regular legit season at the house.

'Dolls' $25,900 (6), Spok.

Spokane, May 5.

Breaking the jump from Denver to the Coast last week, "Guys and Dolls" grossed a modest $25,900 in six performances Tuesday-Saturday (28-2) at the Fox here.

Musical is playing all this week at the Strand, Vancouver.

Off-Broadway Shows

World of Sholom Aleichem
(BARBIZON PLAZA, N. Y.)

Jewish folk-humor cultists, rather than a general b.o. audience, will find their cup of European-brewed tea in "The World of Sholom Aleichem," which bowed at the Barbizon Plaza Theatre, N. Y., last Friday (30) for a three-week engagement. Bill, produced by Howard da Silva and Arnold Perl for Rachel Productions and directed by da Silva, is based on three charming Yiddish short-stories which have been dramatized in English for the first time by Perl.

Standout performances are given by Morris Carnovsky and da Silva, who easily dominate the rest of the cast by virtue of their skill in evoking the wry pathos characteristic of Yiddish folk-humor. Da Silva particularly draws tear-flecked chuckles in his role of Mende'e, the ghetto book peddler, who wheels a carriage laden with books down the theatre aisles, and then proceeds to introduce each of the playlets with story-teller asides of his own.

Carnovsky is given most scope in the one full Aleichem playlet presented, "The High School." He portrays, with virtuoso finesse, the role of Aaron Katz, a browbeaten grocery-store owner, who undergoes a private Gehenna to have his son, Jack Banning, pass through the Gentile quota system before being able to study in a Czarist Russian high school. Sarah Cunningham, as his strong-willed wife, also performs with artistry.

Carnovsky hasn't much to do, but does it well, in the Biblical parable, "Bontche Schweig," by I. L. Peretz. He is the presiding angel who delivers judgment on Jack Gilford, a ragged Jew, broken by life, whose one wish when entering heaven is for "a hot roll and fresh butter."

"A Tale of Chelm," billed as an early Yiddish folk story of unknown parentage, is little more than an episodic collection of anecdotes about a town inhabited by gentle fools. The I.Q. level of its townfolk is represented by its one wise man, bearded Gilbert Green, who when asked why the ocean is salty, replies, "Because of the thousands of herring swimming in it." Will Lee, as the hare-brained "Melamed," or teacher, is gracefully effective in his stylized dancing role, suggestive of the Dybbuk. Rest of the cast, including Phoebe Brand, Marjorie Nelson, Warren Logan, Vincent Beck and Sarah Cunningham, are okay in their limited functions.

Production manager Bernard Gersten intelligently makes use of a series of suggestive drops, rather than formal scenery. Costumes by Aline Bernstein are nicely stylish. Folk music by Serge Hovey and Robert De Cormier is so delightful that Rachel Productions has incorporated it in a $5 long-playing disk. *Rask.*

The Grass Harp
(CIRCLE-IN-THE-SQUARE, N. Y.)

Circle-in-the-Square, Greenwich Village's theatre - in - the - round troupe, has done it again. Last year the group resurrected Tennessee Williams' short-lived Broadway drama, "Summer and Smoke," and brought it downtown for a solid year's run. (The production, incidentally, uncovered a new legit star, Geraldine Page.) This time out the off-Broadwayites have taken an equally unsuccessful uptown entry, Truman Capote's "The Grass Harp" (reviewed in VARIETY April 2, '52) and breathed the makings of longrun life into it via imaginative direction and topflight thesping.

Capote's drama is still a sensitive yet formless dramatic piece, but it takes on a new dimension in the arena staging. The fantasy seems more credible and the whimsicalities easier to take. At times the author becomes too coy and precious in relating his philosophical tale of the battle between good and evil, and escape in a treetop, but it's right up the off-Broadway alley and it's being lapped up here.

Play is a hodgepodge of character studies. There's the meek, guileless sister (Clarice Blackburn) fighting for individuality and the protection of her dropsy nostrum from the money-grabbing instincts of her sister (Estelle Omens). And there's the juve ward (Ray Stricklyn) whose tastes run to likker and floozies. Other important weirdies in the Capote menagerie are the sisters' domestic (Ruth Attaway) who claims she's Indian, not Negro, and a retired judge who's still looking for the right girl.

All the featured players draw sensitively etched portraits, with Miss Blackburn pacing the rest. Especially good in lesser roles are Walter James as a conniving M.D. from Chicago, George Petrarca as the gossipy barber and Felice Orlandi as a sheriff.

Jose Quintero has done a masterful staging job and Keith Cuerden's setting gives it an enchanting quality. *Gros.*

'Banana' Low $21,600

Denver, May 5.

"Top Banana," with Phil Silvers starred, drew a glum $21,600 last week at the Auditorium here.

Musical is headed for a summer run on the Coast.

'Stalag' 8G in Split

Rochester, N. Y., May 5.

"Stalag 17," nearing the end of its tour, had tough going last week in a split between Buffalo and here. Comedy-meller drew pale $5,400 in five performances Monday-Thursday (27-30) at the Erlanger, Buffalo, and added a mere $2,600 in three shows Friday-Saturday at the local Auditorium.

Show is playing the Hanna, Cleveland, this week, then goes to Washington for its windup stand.

Piaf-Pills Delayed 3-Wk. Recital Show Looks In For Smash Paris Run

Paris, April 28.

After curtain-time postponement of the scheduled preem (April 21), the Edith Piaf-Jacques Pills recital opened its three-week stint at fancy Champs-Elysees house, Marigny, a gilded 1,200-seater, quietly the following night (22). Press night was put off until April 27 which started reports that the chanteuse wanted additional work with the orchestra before undergoing critical inspection. Present program reveals no sign that such was the fact because the Robert Chauvigny orchestra gives the singer smooth, sympathetic support on all her numbers and serves her husband, Pills, equally well.

Current recital marks Piaf's return to the Paris stage after an absence of two years. Aside from the nitery engagement last year at the Drap d'Or prior to her last U.S. visit, the singer has not been seen behind footlights since she appeared at the ABC theatre in Marcel Achard's comedy-with-music, "La P'tite Lili," during the 1950-51 season. The theatre public, the large part of which can't afford nitery tariffs, is delighted to have her back, and the run looks smash.

Simone Volterra presentation of recital by Edith Piaf and Jacques Pills; orch (23) conducted by Robert Chauvigny. With "Le Bel Indifferent," play in one act by Jean Cocteau. Directed by Raymond Rouleau. Set by Lila de Nobili. At Marigny Theatre, April 27, '53; $3 top.

Piaf opens with a round of her best-known songs. She jumps from comedy to pathos with her socko singing of Michel Emer's "Si Tu Partais," "Telegramme," "Jean and Martine," and 'La Fete Continue" as well as her own "La P'tite Marie" and "Hymne a l'amour" (both with music by Marguerite Monnot) and Jacques Pills-Gilbert Becaud's "Je t'ai dans la Peau" (I've Got You Under My Skin).

The Piaf delivery remains unchanged. She makes much use of her expressive hands and effectively registers facially in putting over the tear-jerkers. Such oldies as her own theme song, "La Vie en Rose" (music by Louigy) and Henri Contet-Norbert Glandsberg's "Padam" still receive the heaviest mitting. Emer's "Jean et Martine" is another standout.

After half-an-hour initial appearance, Piaf introduces Jacques Pills who has the stage solo for the remainder of program's first part. Pills, affable, pleasant-voiced singer, displays versatility, having a well-balanced repertoire. He gets over the comedy of "Ca Gueule Ca Madame" (Madame's Big Mouth), and "Mais qu'est-ce qui m'arrive" (But What Happened to Me), the sentiment of "Formidable," "Quand je t'embrasse" (When I Kiss You) and "Tous Mes Reves Passes" (All My Old Dreams) and the gangster parody of "Vide ton Sac" (Tell Me What's on Your Mind) with nice dexterity.

Part two is all Piaf. Here again she does a lineup of oldies and introduces a new song, "Brave, Clown" (music by Marguerite Monnot, words by Henri Contet). This is the story of a circus clown who goes crazy.

The last third of evening is given over to a one-act Jean Cocteau play, "Le Bel Indifferent" (The Handsome, Indifferent One). This tale of a Montmarte prostie whose pentup emotions break out into flood of talk when her man finally shows up offers Piaf a good opportunity to show off her histrionic powers. Jacques Pills has no dialog at all, being on the receiving end of an endless monolog, but he injects some laughs into his assignment. Set by Lila de Nobili is tops and direction by Raymond Rouleau accents the script's points. *Curt.*

Shadow Players' Tour

Chicago, May 5.

Shadowplayers, group of sightless San Francisco actors, will tour this summer and fall throughout the midwest in "Night Must Fall.' Blind players will appear under the auspices of local civic groups.

Frederic M. Smith, of Trans America Management Agency here, will handle the tour.

'Theatre Shortage'

Continued from page 57

tres are reportedly not firmly set, include "Girl Can Tell" (Aldrich & Myers, in association with Julius Fleischmann, production), "All "Summer Long" (Alexander H. Cohen & Ralph Alswang), "Colombe' ((Robert L. Joseph), "Escapade" (Roger L. Stevens & Alfred de Liagre, Jr.).

Also, "Murder Mistaken" (Edward Choate & George Ross), "Oh Men, Oh Women" (Cheryl Crawford), "Take a Giant Step" (Lynn Austin), "Tea and Sympathy" (Playwrights Co.), "Dazzling Hour" (Jose Ferrer & Gilbert Miller), "Swan" (ditto), "Immoralist" (Billy Rose), "Girl in Pink Tights" (Shepard Traube), "Ladies of the Corridor" (Walter Fried) and "Paradise Question" (Elaine Perry).

Although theatre owners are generally wary of committing their houses for shows long before production, that tendency is apparently greater this year. That is believed due partly to the steadily stiffening odds against boxoffice success on Broadway in recent years, with an accompanying risk for the theatre. But an added factor is figured to be the growing difficulty of raising production capital recently.

Interim Bookings

Since lack of coin sometimes stalls scheduled productions for weeks, months and even permanently, that can tie up a theatre indefinitely if the house management has been imprudent enough to give a firm commitment for the show involved. In such cases the theatre may take interim bookings, but is obviously not a first choice location for anything but the show with priority.

Several producers who have recently approached the Shuberts for theatres for the fall have been unable to get firm commitments. Under such circumstances it's been explained that the theatre operators prefer to wait and see how the fall show prospects develop before accepting definite bookings. Situation appears to be that the house management has little to lose by delaying.

Window Sale

Continued from page 57

got into the September upbeat, its success was set.

There has been some eyebrow-raising in trade circles over the contrast in advance window trade for "Can-Can" and "Me and Juliet." Where there's been a constant line, frequently extending out into the street, at the Shubert for "Can-Can," there's been relatively little lobby activity at the Majestic for "Me and Juliet." However, there has reportedly been exceptionally heavy mail order buying for the latter show.

Matter of Titles

Trade speculation is that the only likely explanation for the modest window line at the Majestic is that the show's title may lack come-on impact, plus the fact that the cast lacks b.o. names. On the other hand, it's figured, Richard Rodgers and Oscar Hammerstein 2d as co-authors of the show are admittedly the biggest names in legit.

As for "Can-Can," its title is rated as a natural, suggesting tuneful, colorful Parisian gayety. And while the Cole Porter-Abe Burrows and producers Feuer & Martin lineup may not have quite the potency of the R&H combo as name draws, it's figured plenty strong enough to sell tickets. However, "Can-Can" is also light on cast names.

There's been practically a stampede the last few days for tickets for tomorrow night's "Can-Can" premiere, particularly in the lower floor paradise for gawkers and gawkees. However, that's expected to be at least equalled for the "Me and Juliet" opening, when the big night approaches.

Sylvan Levin to Baton At Lambertville Circus

Sylvan Levin, music director at WOR, N. Y., the past seven years and director of the Philadelphia Opera Co. before that, has been signed by St. John Terrell as musical director for his Lambertville (N. J.) Music Circus this summer.

Season will run 16 weeks, from June 5 to Oct. 1, opening with "Sweethearts." Robert Jarvis is returning as stage director.

Ogunquit Strawhat In June 22 Bow; 12 Wks.

Ogunquit (Me.) Playhouse is scheduled to begin its summer operation June 22 for 12 weeks. Producer John Lane will function with a resident company of six members and will also employ stars.

Among probable presentations are "Mr. Roberts," "Three Men On a Horse" and, if available, "Bell, Book and Candle" and "Mrs. McThing."

Legit Bits

Martyn Green is raising a mustache for the role of the tycoon in "Misalliance," which he takes over May 18, succeeding **Barry Jones,** who leaves for a film contract... Irony of the brutal notices for the recent "Pink Elephant" is that author **John G. Fuller** took the brunt of the critical beating, while comedian **Steve Allen** got a relatively favorable reception, but most of the jokes that drew the most scathing comment were actually inserted in the script by Allen.

Howard Newman, who recently withdrew as advance man for the touring "Deep Blue Sea" to return for his fifth season as p.a. for the Pitt Civic Light Opera, plans to open his own N.Y. office next fall ...Financing for "Girl Can Tell," new **F. Hugh Herbert** comedy budgeted at $100,000, was oversubscribed over a four-day weekend recently on a single letter solicitation by producers **Aldrich & Myers,** in association with **Julius Fleischmann**...**Charles R. Meeker, Jr.,** has named **Phillip Bloom** as national p.a. for State Fair Musicals, Dalls.

Louis Seymour, of the staff of the Alvin, N.Y., recuperating in Key West after a year's siege of neuritis ..Film rights to "Gentlemen Prefer Blondes" were sold to 20th-Fox for $150,000, not $50,000 as reported last week...**Eastman Boomer** and **Arthur Klein** announce plans to star **Anna Russell** on Broadway next season in an intimate revue. They're offering it for a preliminary strawhat tour this summer ... "Girl in Pink Tights," **Shepard Traube's** musical production to star **Renee Jeanmaire,** is being capitalized at $250,000, with provision for 20% overcall.

Al Jones, recently admitted to overall membership in the Assn. of Theatrical Press Agents & Managers, has gone to Toledo to stage the Ohio Sesquicentennial show ...**Ken Parker** has withdrawn as producer at Jan Hus House, N.Y., but will continue his Saturday Matinee for Moppets there. He's doing final revisions on a volume of television plays to be published by Samuel French and is working on a new legit script, "A Cat Has Nine"...**Herbert Kenwith** has optioned "Rafferty," a novel by **Bill S. Ballinger,** which the author will dramatise for prospective Broadway production.

Dick Haas, production assistant to **Herman Levin,** will take a six-week leave of absence starting May 15 to be stage manager of "Tall Kentuckian," at Louisville ...**Arthur Rosenfeld,** who has been supplying the signs and houseboards for Broadway theatres for the last 40 years, has retired...Theatrical attorney **Howard Reinheimer** sailed last week to attend the opening of the London production of "Guys and Dolls." He'll also visit Paris, and is due back in about four weeks ...**Robert L. Joseph** announces plans for a fall production of **Jean Anouilh's** "Colombe"

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Of Mr. Bean . . . On the way out of the theatre Mr. Williams met Mr. Bean. Williams asked, "Aren't you the youth reputed to be a comedian of rare spirit and stature?" Bean answered modestly as he counted his money, "The word is coming back to me." Mr. Williams then said, "If you are a comedian, be funny!" And lo, then and there, Mr. Bean was funny.

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Literati

American Quotes

Clifton Fadiman and Charles Van Doren are collaborating on an historical anthology of American quotations for publication by Harper's.

Quotations will cover the history of the country from its discovery to the present time, including some quotes of VARIETY headlines.

More Competish

Publishers of women's slick magazines, already worried about mags like Woman's Day and Family Circle distributed at low cost in five-and-dime stores and supermarket chains, are brooding over a new competitor.

Beginning Sept. 2, 1,000,000 copies of a 10c monthly, Family Digest For Better Health, will be sold exclusively in drugstore chains. Editor is Benjamin Olds, former associate editor of Family Circle.

Jan de Hartog's Book

Jan de Hartog, Dutch author of "The Fourposter," is in Nice working on a new book, the royalties of which will go to Holland's flood relief campaign.

De Hartog was busy writing another book in Paris when the floods came. He dropped everything to rush to the Netherlands and did much rescue work in his boat which was turned into a hospital ship. Although exhausted when he returned to France, he immediately started a new book which he hopes will be ready for U.S. publication this summer.

Ottawa Citizen Anni

Ottawa Citizen, only one of Ottawa's three dailies with a morning edition, celebrated its 100th anniversary April 28 with a 180-page evening issue.

In it, H. Reginald Hardy recalled the days when the Canadian capital, which now has one vaudefilm house, used to have two vaudeers going stong, along with a burlesque house, a stock company (there's been one again for four years now) and two traveling legit theatres.

Geo. McManus Back West

Bradley Kelly, Joe Willicombe, Ed (Collier's) Anthony and a group farewell-lunched George McManus prior to his return to his Bevhills home. The "Jiggs and Maggie" cartoonist came east for the ANPA convention.

McManus has been doing the strip for 41 years for King Features, and before that did "The Newlyweds" for the old N. Y. World. McManus is considered the dean of America's living cartoonists.

Park East's Foldo

Despite a steady rise in both circulation and advertising since its inception during the summer of 1950, Park East mag is folding this month, with current (May) issue the last to be published. During the past two-and-a-half years mag's circulation picked up from under 8,000 to over 70,000. Advertising also increased but not enough to offset the upped coin outlay. It's understood publication had been losing about $15,000 monthly for some time.

Mag was published by Alexander Tailleur, who also served as prexy of the corporative setup, Park Mag, Inc. Ernest Lilienthal provided the backing and was treasurer of the corporation, while A. C. Spectorsky, a former associate story editor for 20th-Fox, edited the publication. Mag had been a giveaway prior to being taken over by Tailleur and Lilienthal.

One Atlantic Sheet Daily

The Atlantic City (N. J.) Evening Union, established in 1884 and published since that time to become the oldest daily newspaper in the resort, was merged with the Morning Press this week. Both papers and the Sunday Press are published by the Press-Union Publishing Co., headed by Rolland L. Adams as president. Resort now will have only one newspaper, in the mornings.

This is the most drastic change that Adams, who also publishes the Globe-Times in Bethlehem, Pa., has made since he purchased the Press-Union papers just over two years ago. At that time he changed type face of the evening paper, and installed new comics and features, in hopes of getting increased circulation. A minor gain was noted, but nothing like that expected.

CHATTER

Richard Berg and Kenneth Hjelmervik have written "Marching Bands" (A. S. Barnes), about their experiences with creation and maintenance of a marching band in a secondary school.

George Delacorte in Hollywood on business for Dell Publishing Co.

Tom Wood wrote an article, "He Tarzan—You Fan," about Sol Lesser and his apeman, for Collier's.

Gallimard (Paris) has bought ex-Chi Daily News' Robert Faherty's Florida jail novel, "Better Than Dying."

Walter Lantz in Mexico City arranging for publication of "Woody Woodpecker" comic book in Spanish.

Mrs. Rose Robbins, wife of vet music publisher J. J. Robbins, penning a tome about her recent illness, to be tagged "A Stroke of Luck."

William P. Sims, Scripps-Howard foreign correspondent, and P. Callanan, European manager of Newsweek mag, off to Europe last week on the America.

David Lewin, show biz columnist on the London Daily Express, making his first trip to the U. S. Currently in Hollywood and due back in Gotham end-May.

Louis Auchincloss has just completed a play based on his novel, "A Law For The Lion." The novel will be published this fall by Houghton Mifflin Co. here and in England by Victor Gollancz.

True correspondent Michael Stern planed into N. Y. from Europe to bally his Random book, "No Innocence Abroad," on TV and radio interview stanzas.

"The Racing Almanac," by Rowland Barber and John Day, published by Dell a month ago, has gone into a second printing. It's a 25c book for the $2 bettor.

Elsa Maxwell, putting the final touches on her autobiography which Woman's Home Companion will publish in the fall.

The staff of Quick, which folded a fortnight ago, is mapping publication of a new magazine tentatively titled, "Tempo." Standard Publications will be the distributor.

Mrs. Florence J. Schetty, formerly with Ideal Publishing, joined the editorial staff of Pines Publications, effective May 11, for the purpose of developing new titles.

Allan Morris, former publicist with Simon & Schuster and Pocket Books, Inc., joined the Ethos Organization, a public relations and special merchandising promotion outfit.

David Dodge returned to L.A. after two weeks in N.Y., during which he squeezed in no less than 15 radio and four TV appearances to bally his Random House best-seller, "The Poor Man's Guide To Europe."

Faubian Bowers, author of "Japanese Theatre," with a foreword by Joshua Logan, is enroute to N.Y. from South Africa. His publishers, Hermitage House, hope he'll have a manuscript with him about the African jungle.

Peter Denzer, of the Armed Forces Radio Service, has sold a first novel to Dutton. Book, titled "Episode," probably will be published in the fall. It narrates 100 days out of the life of a soldier, from the time he succumbs to a mental condition to his discharge.

TV Cooks

Continued from page 1

is one of Col's hottest entries. It passed the 200,000 mark in about three weeks on the market. Cox's "What a Crazy Guy (Dufo)" and "Tavern in the Town" is beginning to show some strength and Gleason, who debuted on was as an orch leader, is following the lead set by Buttons and Cox with special material comedy platters.

The "Sweethearts" album made by the Parker-Miss Marlowe tandem and Godfrey's "TV Calendar Show" are gaining sales impetus via their strong tele ratings. Parker and Miss Marlowe are regulars on Godfrey's CBS-TV show, while "Calendar" was an original musical penned by Joan Edwards and Lyn Duddy for one of Godfrey's special telecasts. The albums have sold about 50,000 copies each.

Failure of the Desi Arnaz disk, "There's a Brand New Baby Coming to Our House," on the Col label, to make any dent in the market during an avalanche of press and video plugs, indicates that care has to be taken in the mating of material and artist.

Tele's position as a tune builder has been evidenced thus far in only one instance, "I Believe," written by Ervin Drake, Irvin Graham, Jimmy Shirl and Al Stillman for Jane Froman's CBS-TV show, was picked up by several diskeries and moved into the top brackets.

Tin Pan Alleyites, however, are optimistic on TV's future effect on the music biz. As the new medium grows, many vets believe, publishers will become less dependent on the whims of the disk companies to build their songs since a tele shot will have the same impact as a radio plug did 15 years ago.

COMPO Into High

Continued from page 5

film houses have on general economics at the local level.

On the national scale, project now being pressed by the Motion Picture Assn. of America and American Broadcasting Co. is widely regarded as being a strong assist for pix. This is the proposed TV film clip series anent Hollywood, which ABC is now prepping, and for which an outside sponsor will be sought.

COMPO, at present, still is giving its full time and operating money to the tax fight. Regardless of the outcome of this, next on its agenda will be the extensive p.r. bid.

Meanwhile, leaders of the outfit, asked to reconcile their loud objections to Life mag's downbeating of the industry a couple of years ago with their own statements on theatre shutterings, had an explanation this week. Robert W. Coyne, COMPO's special counsel, said the Life material depicted the industry as "decadent." Actually, he said, "it is as spirited, influential and generally as important as ever."

Sam Pinanski, one of COMPO's three-man governing board, stressed another point. "What we want to get across is that the film business is operating under unusual hardship conditions, because of the tax," he declared. "What other business could survive, if 20% of its gross is taken away, without any regard for how this affects the net? Not even the Chase National Bank could cope with such a situation."

Gonzales-Gonzales

Continued from page 1

he drove a station wagon and occasionally emceed a program.

Walter O'Keefe spotted him during a trip to San Antonio to take part in the station's opening ceremonies and was impressed by Gonzales' deadpan comedics. He invited him to come to Hollywood some time.

Gonzales came and appeared on O'Keefe's "Mayor of Hollywood" show, but generated no great excitement. Then his brother-in-law, Walter H. Weber, a former actor and theatre manager, suggested getting in touch with Groucho Marx. Latter okayed a "Life" appearance.

Show was filmed and Gonzales returned to San Antonio to await the siren calls. They weren't long in coming. The morning after the show was telecast, Music Corp. of America flew an agent to San Antonio to sign him up. Weber, by phone, advised Gonzales to return here and scout around. Eventually he signed with William Morris Agency, which set the U-I deal and paved the way for the Wayne-Fellows deal.

Gonzales-Gonzales will carry the double name as a professional monicker, on the theory that the name alone has comedic connotations.

Now that he's a film star he naturally has to have a stand-in. Job was won by Morris Shapiro—who is now known as Shapiro-Shapiro.

Sarnoff Timetable

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event of delays at that time he'll press for immediate action. In view of the fact that both the House and Senate committee chairmen have already expressed high enthusiasm over the color tests, it's assumed that the FCC will push it along at the earliest possible moment. Once the FCC gives its blessing after hearings, Sarnoff estimated it'll take from nine to 12 months after the final decision to tool up.

One high RCA spokesman said: "By Jan. 1, 1955, color TV will be in the home and sets will be rolling."

SCULLY'S SCRAPBOOK

By Frank Scully

London, Ohio.

One of the melancholies inherent in being geared to VARIETY is that, like circus roustabouts, you have to get all your work done before the parade begins, and sleep, if at all, when the fun is at its height.

If I am to be faithful to my public, therefore, it is now, not in June, when I must tell them what to say and how to act during the Coronation. You just can't heave well-heeled peasants into Trafalgar Sq. without any rehearsal or briefing whatever. Well-heeled peasants, of course, include actors, producers and angels without wings.

There is unfortunately no way to unload this task on somebody else. Those who briefed the cast of "Call Me Madam" have all gone back to wherever they came from, and, besides, a royal hamburger joint in Mittel Europa is not London during a coronation.

I can't understand why someone has not got out a handbook entitled, "English Spoke, American Understood," or "Piccadilly on 10 Words and 10 Bob A Day," or "Nuts To Chaucer," or "Coroners Don't Stage Coronations," or something like that.

Jack Norworth whipped up a script between wars designed to fill the need, but so far I don't believe any publisher has considered it greater commercial property than his "Take Me Out To The Ball Game." I think he called the Anglo-American handbook, "Simple English For Simple Yankees." Maybe the title would only appeal to Southerners, though even they might feel that simple is too soft an impeachment to apply to a Yankee.

That the British might learn American, since they are the merchants in this setup and the customer is always right, is a thought I wouldn't care to advance. The British make a virtue of not learning other languages and have passed a measure of this lofty ignorance on to the Yanks. Still, we are a bit more pliable and I think the idea would get farther if we yielded to their granite character. After all, they own Gibraltar but we, or at least Prudential, have made more money out of it.

The great-grandmother of the Scully Circus left Ipswich and spent 72 years in Norway. She resolutely refused to learn Norwegian. All her children and grandchildren had to learn English—not instead, really, but in addition.

When I was at a highclass pension in the South of France years ago, I was surrounded by the horse-collar sort of British dames who had spent years in Inja and never learned even one dialect of that language. I rated as a colonial in their blue book until one day I was heaved out of even there.

Sailor Beware!

They came home one day after slumming at Villefranche where an American battlewagon had entered port. Looking like retired mares with rhinestone horse-collars, they began airing the few moments of amusement their day of tripping had brought them. Everything from the uniforms of American sailors to American hub-caps annoyed and amused them. They wanted to know why I hadn't done something about these barbarisms.

"What barbarisms?" I asked.

"Why, those ridiculous sailor uniforms."

It didn't mollify them to be told that they were modeled after the uniforms of enlisted men in the British Navy, that all sailors' uniforms were sort of silly and out-of-date and that even democracies liked to keep class distinctions between enlisted men and officers very much alive.

Then one dowager began telling about a funny sign she had seen outside a bistro at the port of Villefranche. "It said: 'English spoken, American understood.' So funny!"

The rest of the over-aged fillies showed their long teeth and whinnied with delight. It was time to play one straight.

"What's funny about it?" I asked. You don't suppose they're the same language, do you?"

They took on a liter of oxygen, but before they could answer, I went on.

"Of course not," I said. "They're like Latin and Italian. One's a dead language and the other is a living one. Obviously, you're not alive enough to know the difference, but the Frenchman who put that sign up was."

Point Only At French Pastry

That put all repartee in a deep freeze. I don't think it was ever thawed out. Actually, of course, both languages are very much alive. Ours has more words with newer meanings, chiefly because industry and invention have stepped faster over here and they simply had to coin new words to fit new technical gadgets or go around pointing all the time.

Professional people who have to work a lot in England and New York either develop a mid-Atlantic dialect or go Greenpernt in Brooklyn and Oxfud in Mayfayh. For myself, I always use in England the word accepted there, though of course with my inimitable Southern Yankee accent. Where the English word is short and the American word is long, I've favored use of the British word under all circumstances.

Words like tram for trolley, lift for elevator, braces for suspenders, find me pro-British and on the side of brevity. In the matter of money there is no logic on the British side of brevity. In the matter of money there is no logic on the British side at all. A half-penny is pronounced ape-knee, six-pence is a tanner, shilling is a bob, and half-a-crown is a half-a-quid, and of course a pound note is a quid. They have no paper note known as a guinea, but bills for professional services are so billed and mean you must pay a pound note plus a shilling.

A spool of thread is a reel of cotton, absorbent cotton is cotton-wool, cleaning fluid is scouring drops, a babysitter is a nanny, a dress shop is a draper's shop, the first floor is the second floor and what we call the first floor is the ground floor. Cheesecloth is butter muslin, kerosene is paraffin, gasoline is petrol, glue is seccotine, garters are suspenders and suspenders are, as I have said, braces.

An undershirt is a vest; a vest is a waistcoat (pronounced weskit). A suit is mufti, a tux is a dinner jacket, pants are trousers, long underwear are pants. Shoestrings are bootlaces, bathrobes are dressing gowns, neckties are cravats, sweaters are cardigans, canes are sticks.

You don't go to the store. You shop. You don't charge it. You enter it. You don't buy cans of anything, but tins. You don't go to a drugstore for anything but drugs, and it's not called a drugstore but a chemist's shop. A hardware store is run by an ironmonger, a man who peddles fish is a fishmonger and if you buy it at the seashore it's by the seaside. You're not there on a vacation but a holiday. If it's a holiday for everybody it's called a bank holiday. Candies are sweets, taffy is toffee, molasses is treacle, peanuts are monkey nuts, chili is tomato chutney, croquettes are rissoles, pie is a fruit tart, an open-faced pie is a flan, peanut butter is peanut cream paste, a tea wagon is a tea trolley, and thumbtacks are drawing pins.

Though everybody knows by now that a fedora is a homburg, and that a derby (pronounced darby) is a bowler, fewer know that a straw hat is a bloater and that a cap refers only to something worn while golfing or yachting. The man who sells you all this is a clark, not a clerk, though it's spelled clerk.

As old Jack Norworth learned to his sorrow, there is no word for cuspidor. In fact, there are no cuspidors.

He made sure to look right before stepping off the pavement (the pavement being the sidewalk, because to them what we call the pavement is the street.) He always looked right because all British traffic keeps to the left. That's why their steering wheels are on the right. Simple? Righto. Cheerio!

Broadway

Metro writer Jerry Davis in town for 10-day visit.

Manuel Conde, Philippine filmmaker, visiting Gotham.

Gordon MacRae in from the Coast yesterday (Tues.) for a two-week stay.

Arch Oboler left last weekend by freighter for Scandinavia. He'll be gone three months.

Metro producer Arthur Hornblow, Jr. back to the Coast following Gotham visit.

Paul Gordon, production chief of the European Television Corp., in on the Queen Elizabeth yesterday (Tues.).

Cinerama attorney Theodore R. Kupferman lectures on "Radio and Television Law" at Yale Law School May 11.

Metro producer Sol Fielding returned to the Coast following the Gotham launching of his latest pic, "Bright Road."

Martin Levine, Brandt Theatres exec, off for two weeks in Miami Beach, where his wife is recuperating from a recent illness.

Richard Carlson and Ivan Tors, star and producer of "The Magnetic Monster," in from the Coast for the film's opening at the Globe.

Margaret Ettinger, head of the flackery bearing her name, in from the Coast today (Wed.) and will headquarter at her local office for the next month.

Dimitri Mitropoulos, N.Y. Philharmonic maestro, flew to Italy last Saturday (2). Bruno Zirato, co-manager of the Philharmonic, sails for Italy May 9.

Rosalind Russell to receive a citation from Gen. Omar Bradley onstage at the Astor next Tuesday (12), in a tiein with her "Never Wave at a Wac" starrer.

Mrs. William Morris, Jr.'s son by a previous marriage, Albert Goldsmith Ruben, Jr., now with INS in London, engaged to marry Judith van Rosen in June in London.

Yvonne De Carlo, who's been vacationing in France and Italy since completing "Paradise" for Sir Alexander Korda, arrives tomorrow (Thurs.) on the Andrea Doria.

Daughter, Ruth Barbara Rothman, of the Leon M. Rothmans, of New Rochelle—father is upstate division manager of Fabian Theatres—to marry H. Simon Ullman of Albany.

Leo Brecher heading show biz group of Men's Division of the National Multiple Sclerosis Society in its current campaign to raise $1,200,000 for research and education program.

Fifi and Jack Hylton in from London today (Wed.) by air. British producer must return to the West End on Sunday but Mrs. Hylton plans an indef stay in their N. Y. apartment.

Shirley Booth named "Woman of the Year" by the Victory Guild of N. Y. Women, president of which is Mrs. Harry Brandt. Star will be honor guest at the Guild's annual ball May 15 at the Waldorf-Astoria.

Shana and Stephen Alexander (United World Pictures) to London this weekend by air. Mrs. Alexander is the daughter of Cecelia and Milton Ager and on the entertainment staff of Life, but this trip is strictly vacation for both.

Hollywood attorney Martin Gang extending his N. Y. visit on "Hopalong Cassidy" (Bill Boyd) license renewal matters. Boyd's peak annual gross for "Hopalong" merchandising tieups totaled $50,000,000, of which 5% is his cut.

Anna Magnani returned to Rome last week on the America after several weeks in town to help push the upcoming preem of her recently completed "Bellissima." Also sailing were writer-producer Renzo Avanzo and playwright Nancy Hamilton.

Marti Lucas, of Lynn Farnol's flackery, was discussing a New Yorker profile of Cinerama's Merian C. Cooper with writer Bob Shaplin. Shaplin never found the time to write the profile, since Miss Lucas and he are currently honeymooning.

Jean Hersholt arrived in N. Y., yesterday (Tues.) from the Coast and will stay in Gotham till early June, when he and Mrs. Hersholt start a vacation through Maine and Canada. He transcribed his May 6 and 13 CBS "Dr. Christian" shows in Hollywood before leaving, will originate following three programs here and will also transcribe two more here before resuming Coast originations July 1.

Lisbon

By Lewis Garyo

Yehudi Menuhin giving matinee concerts at the Tivoli.

Estoril casino has booked songstress Cuquita Carballo.

French singer Jacqueline Francais at the Casino, Estoril.

Julio Torres, Spanish designer, in Lisbon to direct new revue at Teatro Apollo.

Pianist Shura Cherkassky doing matinee concerts at Teatro Monumental, Portugal.

Singers Maria Eduarda and Miguel Simoes back from tour of Madera and Azores islands.

Singer Tany Belo, back from Paris, joined the revue company of the Teatro Monumental.

Ballet Margarida de Abreu, with ballerina Anna Maria Mascolo, off to Oporto to work in opera season at the Teatro Colisseu there.

Kapps and Johan, Viennese revue company, ended its run at the Teatro Avenida and opened at the Teatro Sabandeira in Oporto.

Singer Maria Pereira and guitarists Carvalnhino Nunes and Martins Asuncao off for an extended tour of Portuguese Africa.

Paris

Joe Venuti here eyeing jazz situation.

Joe Milan replacing Bruce Cartwright in Lido show.

Lily Pons booked for Palais de Chaillot recital May 7.

"Bwana Devil" (UA) getting big boxoffice returns in its first week here.

Max Factor here on first leg of his European looksee of cosmetic trade.

Louis Beydts, Opera-Comique director, made Chevalier in Legion of Honor.

Elmer Rice's "Adding Machine" getting a reprise here by an offbeat group.

William Wyler off to Rome to finish work on his "Roman Holiday" (Par).

Odile Versois to London for a role in English pic, " A Day To Remember."

"Quiet Man" (Rep) still doing biz here in its 23d week on Champs-Elysees.

Zsa Zsa Gabor here from Cannes to work in new pic opposite Fernandel called "Public Enemy No. 1."

Marcel Carne to Lyon for exteriors of his next pic, "Therese Raquin," adapted from Emile Zola novel.

Marcel Pagnol putting his play, "Fanny," into rehearsal to replace his "Marius," now at Sarah Bernhardt.

Robert Sidomak will direct French pic, "Ivresse" which starts its exteriors in Morocco next month.

Jean Gremillon directing his first film in three years, "The Love of a Woman," with Micheline Presle as a lady doctor.

Thornton Wilder arranging for Paris production of two plays, "Skin of Our Teeth" and "Long Christmas Dinner."

George Reich of Roland Petit ballet inked to dance in Jean-Claude Pascal-Renee St. Cyr pic, "Cavalier of the Night."

Producers of two films, "The Scarlet Curtain" and "The Red Curtain" to court seeking that one pic change its title to avoid patron confusion.

Washington

By Florence S. Lowe

George Stevens in to see his latest film opus, "Shane," unveiled for an invited audience.

Mrs. Eisenhower tops impressive list of brass hat sponsors for Cancer Crusade benefit preem of "The Star" at Lopert's Playhouse.

President and Mrs. Eisenhower guests of Loew prexy Nicholas Schenck at Met's "La Boheme" in the Capitol, Loew showcase.

The "Evening with Will Shakespeare" stars—Basil Rathbone, Faye Emerson, Viveca Lindfors, Eva Le Gallienne and John Lund—feted by such capital groups as American Newspaperwomen's Club, Congressional Club (wives of members of Congress), Women's Ad Club, and English Speaking Union.

Philadelphia

By Jerry Gaghan

Ezra Stone guest speaker at Tabu for dinner meeting of B'nai Brith, April 28.

Alfred Genovese, Curtis Institute student, signed as first oboist by Baltimore Symphony.

Hortense Allen is out as producer of revues at Jersey's New Town Tavern, with Elsie Blovie succeeding (28).

S. B. Ramagosa, Wildwood, N. J., amusement op, convalescing at upstate home, after leaving St. Joseph's Hospital here.

The Dra Mu Opera Co. cancelled its Saturday night performance (2) at Academy of Music because of boxoffice drought.

Lilo, French star of "Can-Can," out of cast because of illness on last day of run at Shubert (2), with Understudy Sheila Arnold filling in.

Johnny Cahill, comedian, returned from Boston engagement, and rushed to Fitzgerald-Mercy Hospital for emergency operation (28).

London

The National Film Theatre reviving "Sabotage," made in 1936.

Kenneth Winckles elected to the board of Gaumont British Picture Corp.

Peter Ustinov starts a new radio series next Tuesday (12) called "In All Directions."

The Critics' Circle tossed a luncheon to honor Samuel Goldwyn yesterday (Tues.).

Paul Gordon, chief of production for European Television Corp., in last week from N. Y.

New arrivals last week for the London production of "Guys and Dolls" included Frank Loesser and Sam Levene.

Harold Hobson, Sunday Times drama critic, authored a new book, "The Theatre Now," published here last week.

Because of TV commitments, Eddie Fisher is delaying his arrival in London until next Friday (8). He tops the new Palladium bill starting May 11.

Harry Morris, operator of the Colony and Astor, back from New York after having signed enough cabaret stars to see him through until the end of 1953.

Samuel Goldwyn donated $2,800 to the London tent of the Variety Club. He was honor guest at the regular fortnightly luncheon last week of the London tent.

Terence Rattigan and John Gielgud combined to do a radio dramatization of "A Tale of Two Cities" which is to be aired next week with Eric Portman in the lead.

Virginia Somers checked out this week for Oslo where she has been inked for cabaret engagements. This is the first stage of an extensive Continental swing which will extend until September.

Sir Laurence Olivier sponsoring the season by the Comedie Francaise at the St. James Theatre which teed off this week with "Tartuffe." Subsequent presentations will include "Britannicus," and "On ne Saurait Penser A Tout."

Chicago

"Maid in Ozarks" opened at Selwyn May 3.

Ben Hecht and Charles MacArthur escorted Helen Hayes to the Page One Ball.

Joe Shea switched over to cover "Deep Blue Sea" which starts May 8 at the Blackstone.

Abe Lastfogel, William Morris exec, in to talk with Betty Hutton about her proposed TV show.

Eddie Solomon in from New York to handle press for screenings of CinamaScope last week.

Kitty Kallen, first non-newspaperwomen, chosen as Miss Page One at Newspaper Guild Ball last week.

Mrs. Clive Brook in from England to visit her daughter, Faith, who is appearing in "Dial M for Murder."

Jules Munshin' featured in "Mrs. McThing," feted at a party for his first literary effort, a magazine piece about the road.

When "Male Animal" brokeup Saturday (2), Charles Lang flew to Coast to write TV films for Hal Roach; Martha Scott reports to CBS-TV for summer series with Dennis King, "Life With Father," and Buddy Ebsen has a film upcoming on the Coast.

San Francisco

By Ted Friend

Agent Sam Rosey into Polyclinic for operation.

Katherine Dunham into Venetion Room at Fairmont Hotel.

Boyd Sparrow, Warfield Theatre manager, into Notre Dame hospital.

Mary Pickford luncheon set for May 12 to spark Women's Crusade for Security.

The Dore Scharys and Mrs. Charles Vidor to L.A. following weekend at Fairmont Hotel.

Rhonda Fleming, Jan Sterling, Forrest Tucker, Tony Romano and Corinne Calvet in from Hollywood.

Pittsburgh

By Hal V. Cohen

Shirley Ruscella, burley chorine, going into the Riptide Cafe near Chi for a month.

Evans Family resting up at home after winding up tour with Guy Lombardo band.

Sylvia Goldman, of WB office, visiting her relatives, the Ben Kalmensons, in New York.

Harry Stockwell signed by summer opera company for a "Gentlemen Prefer Blondes" lead.

Ted Renard has replaced Hal Terry as house singer as Casino for finale of burlesque season.

Lou Fordan, manager of Memorial Theatre, in McKeesport Hospital after a slight heart attack.

Carousel has started femme floorshow policy with Gaby DeLys and Maxie Furman opening headliners.

Janyce Ann Wagner, ex-Pitt Stadium dancer, in Rodgers & Hammerstein's new one, "Me and Juliet."

Lisa Kirk honored at Variety Club luncheon by Twin Coaches, where she's playing her first hometown cafe.

Jackie Heller opens next Tuesday (12) at Dinty's in Cohoes, N.Y., week before sailing on Ryndam's Coronation Cruise.

Eddie Abrams, manager of Carnival Lounge, and his wife, accordionist Regina Peterson, vacationing in Kansas.

Berlin

By Hans Hohn

Rudolf Nelson, songwriter, celebrating his 75th birthday.

Oscar Karlweis will play lead in "Helena" at the Renaissance Theatre.

Francis Lederer currently in "Impossible Woman" at the Komoedie.

Capitol, new local pix production company, started its first film, "The Stronger One." Wolfgang Liebeneiner is directing.

After two years of absence, Koppel started his first pic, "Don't Be Afraid of Wild Animals," in Hamburg. Heinz Ruehmann is starred.

New agreement between Austria and Germany permits 17 Austrian pix to be imported annually to Germany with 90 German films going to Austria.

U.S. pix currently running at preem houses include "Flesh and Fury" (U), "Frontier Gal" (U), "Skirts Ahoy" (M-G), "Way of Gaucho" (20th), "Crosswinds" (Par) and "Monkey Business" (20th).

Rio de Janeiro

By Kurt Redisch

Charles Trenet recital at Copacabana Theatre sold out.

Erico Veriissimo, who has several books translated into English, sold the film rights of "O Continente" to Vera Cruz.

Francisco Canaro Tango Orch in from Buenos Aires for dates at Night and Day nitery and Radio Jornal do Brazil.

Rio Theatre Guild presented "Moon in Blue" in English with Lloyd George, Paul Duff and Stevi Haynes featured.

New York City Ballet will come to Brazil in 1954 for Sao Paulo's fourth Centennial Exhibition and for the Film Festival, also scheduled there.

Albertto Cavalcanti, Brazilian film director, who worked many years in France and England, now re-filming his "En Rade," which he first made in 1926, as "Song of the Sea." Production unit is on location at Pernambuco.

Australia

By Eric Gorrick

Pamela Morris, Aussie radio singer, on U. S. visit.

Wolfe Cohen, Warner exec, due in on third biz trip to Aussie.

Bodenwieser Ballet to do short Sydney run following Indian tour.

Critics here panned "Botany Bay" (Par), current at State, Sydney.

Manny Reiner, Samuel Goldwyn Productions rep, lookseeing local field.

"Quo Vadis" (M-G) currently in 19th week at 658-seater Liberty, Sydney.

Stratford-on-Avon Players scored hit at Tivoli, Sydney, with "Othello."

Par's "Greatest Show" winds up a run of 21 weeks at Prince Edward, Sydney.

Oldtimer "Charley's Aunt" solid at the Mercury, Sydney, under indie management.

Ray Allsop, Aussie TV engineer, joined the government's Broadcasting Control Board here.

Metro reintroducing Metroscopix in Sydney and Melbourne to solid biz. Fare is prewar vintage.

Paramount has click at own Variety, 300-seater, Sydney, with "Come Back, Little Sheba," currently in eighth stanza.

Havana

Pier Angeli slated to appear at the America Theatre.

Mexican singer Maria Victoria opening at Tropicana.

Sonja Henie and her iceskating troupe to perform in Havana this month.

Jorge Negrete reported due in Havana soon, with appearances on CMQ-TV possible.

News comentator and opposition leader Jose Pardo Llada on trial on charges of conspiring to overthrow the government.

Union Radio's newscasts suspended for a day because the station had allegedly broadcast news on a Sunday—which is against the law.

Hollywood

Dimitri Tiomkin to Mexico City.

Mrs. Eddie Cantor in from N.Y.

Don Siegel divorced Viveca Lindfors.

Lionel Barrymore celebrated his 75th birthday.

Edgar Bergen to Toronto, en route to Europe.

Paul Muni in from Europe to make his TV debut.

Tex Ritter joined Ken Murray's traveling stage troupe.

Dennis Morgan out of the hospital after minor surgery.

Lowell Thomas in from N.Y. for the opening of Cinerama.

Vic Damone to San Antonio for final discharge from the Army.

Sam Zimbalist in from London with a print of Metro's "Mogambo."

Herbert J. Yates tossed a dinner for John Ford, just back from Africa.

Samuel Goldwyn Foundation established a medical scholarship at UCLA.

Fred Clark bowing out of the Burns and Allen TV show to devote his time to films.

Vincent Price represented the Academy at annual ANTA Monterey Drama Festival.

William Goetz and David A. Lipton returned from Universal home-office huddles in N. Y.

Don Marlowe, one of the original "Our Gang" kids, back in town to resume his film career.

Deborah Kerr and Donna Reed in from Honolulu where they appeared in "From Here to Eternity."

Tom Mead, Universal Newsreel chief, in town on a nation-wide tour of company's newsreel offices.

Tokyo

By Richard H. Larsh

Harry Allen Towers, "Harry Lime" producer, in for one day of huddles with local radio and TV officials.

Oscar-winning "Greatest Show On Earth" (Par) opened at four sites in the Osaka area with a gross b.o. of $12,500 for first day.

Finance Ministry not to announce quotas for films to be imported from countries other than dollar areas. Other area pix will be decided upon case-by-case.

Louis Lober, United Artists general manager for foreign affairs, and Kieth Goldsmith, UA Far East supervisor, off for Hong Kong and Manila after 14-day survey of Japan setup.

In seven months since its original release here, "Gone With The Wind" (Metro) has grossed $375,000, smashing previous record held by "Red Shoes," $300,000. Pic is still running in provinces and will be re-run in mid-May in Tokyo at reduced admission.

Towa Elga prexy Nagamasa Kawakita, recently returned from France, reports that a camera crew headed by Italian producer director Carmine Garone will come to Japan in August to shoot "Madame Butterfly" in color. Kawakita will select Japanese actress to play lead.

Portland, Ore.

Duke Ellington at McElroys April 30.

Freddy Martin at Janzten Beach Ballroom last Saturday (2).

Joe Cappo and Jacqueline Hurley held for second frame at Clover Club.

"Ice Follies of 1953" opened a two-week date at Portland Arena May 4.

"House of Wax" opened bigger than "Gone With Wind" and "Bend of River" at the J. J. Parker Broadway.

WB field man Max Bercutt brought film player Paul Picerni to town last week (30) to hypo opening of "House of Wax."

William Duggan reports that "Guys and Dolls" will near the "South Pacific" advance seat sale. "Dolls" opens a week's run at the Auditorium late this month.

Vienna

By Emil W. Maass

American music student Sadie McCollum sang at Cosmos Theatre.

Paula Wessely Film Co. finished work on new pic, "I and My Husband."

Singer Margaret Klose inked by San Francisco Opera Co. for September.

Maria Jeritza will appear in "Girl from Golden West" at State Opera this fall.

Carl Doench, baritone of State Opera, set for appearances in Colon Theatre, Buenos Aires.

Religious film festival here opened with American pic, "When in Rome," at Concert House.

Kalvarienberg studio finished work on Theo Lingen's latest film comedy, "It Happens Tonight."

Concertmaster Walther Schneiderhan to Hamburg for TV appearances. He is first Austrian musician to appear in tele.

OBITUARIES

MRS. ARTHUR SCHWARTZ

Katherine Wright Carrington, who as Kay Carrington sang in the first "Little Show" in 1930, for which Arthur Schwartz composed several songs (with Howard Dietz), and whom she married in 1934, died on April 2 in Doctors' Hospital, New York, where the producer-composer rushed her the night before. A victim of high blood pressure, for which she had gone to Duke University in Durham, N. C., for the "rice cure" on several occasions, she complained to Schwartz of "extreme headache" and upon reaching the hospital she told her songsmith-husband that she was "positive this was going to be a stroke." Both she and Schwartz, for years, dreaded the possibility of stroke and its generally prolonged suffering from partial or whole paralysis. Instead, death came rather suddenly as result of a cerebral hemorrhage, at age 43.

Kay Carrington gave up her professional career when she married the producer-composer in 1934. They have one son, Jonathan, 15. She was in Ed Wynn's "Laugh Parade," Irving Berlin's "Face the Music" (which starred Mary Boland) and created the Sieglinde role in the Kern-Hammerstein operetta, "Music In The Air," in 1932. Her last stage appearance was in the Max Reinhardt spectacle, "The Eternal Road," by Franz Werfel and the late Kurt Weill.

Miss Carrington married Clifford Dowdey, novelist, in 1930 and divorced in 1931. Besides her husband and son, she is survived by her mother, Mrs. Miriam Carrington, of Rockport, Mass., and two sisters, Mrs. Phyllis List and Mrs. Billie Woodward, both of Montclair, N. J.

Songsmith had been commuting between both coasts working on a new score for "Paint Your Wagon," with Alan Jay Lerner, first Cinerama book musical by that third-dimensional outfit.

In Loving
Memory of
MY HUSBAND

Perry Charles
MAY 4, 1952

VIRGINIA CHARLES

MRS. JACOB P. ADLER

Mrs. Sarah Levitzka Adler, 88, former Yiddish star and widow of Yiddish actor Jacob P. Adler, died April 28 in N. Y. The mother of a family of actors, Mrs. Adler began her stage career in Russia, later going to London and coming to the U. S. around 1883.

KATHLEEN BOLTON SCHMIDT
(Deceased May 4, 1953)
Wife of the late Herman LeMont Schmidt, Mother of Thomas, Ellen and Ann. Memorial Service at FRANK E. CAMPBELL, "The Funeral Church," Madison Avenue at 81st Street, New York, Wednesday, 10 A.M.
Kindly omit flowers.

She appeared in this country with a number of Yiddish troupes headed by her husband. Her first engagement in this country was at the Oriental Theatre, N. Y. She had toured both here and abroad. One of her most important roles was in Jacob Gordin's "Homeless." She was credited with being one of the first actresses to introduce realistic performances in the Yiddish theatre.

Surviving are sons Luther and Jack Adler, both actors; stepsons Adolph and Charles Adler, actor-manager and actor-dancer, respectively; daughters, Stella Adler (Mrs. Harold Clurman), Mrs. Francis Adler (Shoengold) and Mrs. Julia Adler (Foshko), all actresses; stepdaughter Mrs. Celia Adler (Cohn), Yiddish actress, and two sons by a former marriage.

ERNEST S. PAGANO

Ernest S. Pagano, 53, screen producer and writer, died of a heart attack April 29 at his home in Beverly Hills. He had been associated with the film industry since 1919, when he was signed by Buster Keaton as a gag writer.

For a time he was with RKO, Metro and Paramount and later formed a writer-producer team with Michael Fessier at Columbia, where they turned out numerous pictures, including "You Were Never Lovelier" and "You'll Never Get Rich," costarring Rita Hayworth and Fred Astaire.

Shifting to Universal, the pair made 10 pix and left the lot when Universal-International was formed. In recent years Pagano had been writing for radio, television and magazines.

Survived by his wife, daughter, a brother, Jo Pagano, a writer, and another brother.

EVERETT SHINN

Everett Shinn, 79, vet artist who was also a writer, composer, actor, vaude performer and producer, died May 1 in N. Y. Best known for his contributions to modern American art, Shinn had decorated the interior of the Belasco Theatre and had done portraits of Mark Twain, Clyde Fitch, David Belasco, Julia Marlowe and Sir Henry Irving. He had painted a number of vaude, legit and circus subjects. Before the turn of the century he produced vaude mellers in his own Greenwich Village studio. These included "Myrtle Clayton Wronged From the Start," "Hazel Weston, or More Sinned Against Than Usual" and "Lucy Moore, the Prune Hater's Daughter." Several of his productions were translated into a number of languages and toured the vaude circuits for around 20 years.

A son, daughter and two brothers survive.

LILY BRAYTON

Lily Brayton, 76, former British actress, died April 30 in Dawlish, England. Miss Brayton, who made her stage bow in Manchester in 1896 in "Richard II," was best known for her role in "Chu-Chin-Chow," which ran at His Majesty's Theatre, London, from Aug. 31, 1916, to July 21, 1921. She performed in the play 2,000 times, a British record, which she produced with her first husband, the late actor-producer Oscar Asche. She had also been joint manager of His Majesty's with Asche.

Miss Brayton made her London debut in 1900 in "Henry IV" and throughout her career was seen in a number of Shakespearean works. Her last professional appearance was in a revival of "Julius Caesar" in 1932. In 1909 she toured Australia, and in 1912-13, South Africa.

DONALD M. COCHRAN

Donald M. Cochran, 56, former Toledo newspaperman who in 1930 left the Blade there to become a publicity man for Universal Pictures in Hollywood, died April 30 in Toledo. His father, the late Negley D. Cochran, had been editor of the Toledo News-Bee. In recent years he had been a private detective.

His wife, a daughter, three sisters, and two brothers, Harold M., with the Newspaper Enterprise Assn. in Cleveland, and Frank, advertising man with Cities Service Co., New York, survive.

P. G. CAMERON

P. G. Cameron, 81, pioneer Dallas motion pic exhibitor, died in Pleasant Grove, Tex., April 26. He started the Palace there over 50 years ago. At different times he operated the old Hippodrome, the Roseland, the old Lyric, the Melba and the Melrose (now the Esquire), the Peak Airway, Urban and Grove.

Cameron gave up his Dallas holdings during World War II and went to Los Angeles where he invested in nabe theatres. He recently returned to Dallas to reenter the motion pic biz there.

KITTY CARRICKFORD

Mrs. Mary Kathleen Little, 58, Irish actress professionally known as Kitty Carrickford, died April 30 in Great Neck, L. I. Born in Leitrim, Ireland, she appeared in Abbey Theatre, Dublin, productions, as did other members of her family. Her father, John Carrickford, had been first lessee of the Abbey.

Surviving are her husband; son, Terrance J. Little, N. Y. stage manager; and two brothers, Richard and Nicholas Carrickford, and a sister, Mrs. Dorothy White, all Abbey players.

BENJAMIN H. OTTINGER

Benjamin H. Ottinger, theatrical exec, died April 30 in N. Y. He had been associated in a managerial position in productions put on by the Shuberts, J. J. McCarthy, Klaw & Erlanger, Lew Fields, A. H. Woods, E. Ray Goetz, John Murray Anderson, Lou Holtz, John Flynn, Theodore Leibler, John Powers and Jones & Green. He had managed theatres such as the Euclid, Cleveland; Century, N. Y., and the Locust, Philly. He had also managed the roadshow tours of several films.

A sister survives.

SIMEON BELLISON

Simeon Bellison, 71, solo clarinetist with the N. Y. Philharmonic Symphony Orchestra for 20 years, died May 4 in N. Y. Born in Russia, he played the clarinet there for a number of years and came to this country in 1920. In 1927 he organized and directed the Philharmonic's Clarinet Ensemble, comprised of 75 musicians. He had also arranged and published many pieces for clarinet, piano and for chamber music groups.

Wife and a daughter survive.

BERNARD C. BURGER

Bernard C. Burger, 60, scenic artist and painter of settings for the Municipal Opera Assn. for 25 years, died in St. Louis April 26. A member of the United Scenic Artists Union Local 350, he painted decorations at the Veiled Prophet balls for 25 years and sets for various St. Louis theatres when stage shows were presented.

Wife, a daughter and two sons survive.

PRIMROSE SEMON

Primrose Semon, former vaude and burlesque performer, died April 27 in N. Y. She had been featured in many shows on the old Columbia burlesque wheel and more recently had played niteries as a comedienne-emcee known as "The Redheaded Bombshell." In vaude she had appeared as a single and with an assisting company.

Husband, Hal Gould, artists' rep, survives.

ERNEST J. WOLFE

Ernest J. (Ernie) Wolfe, an exhibitor in Lowville, N. Y., for 35 years, died there May 3 after a prolonged illness. He operated the Avalon Theatre until fire leveled it, following which he rebuilt Town Hall as a motion picture house. He once served on the county board of supervisors and also conducted a theatre in Syracuse for several years.

Wife and two sons survive.

HARRY FOX

Harry Fox, 70, Sam Fox Publishing Co. veepee, died May 4 in Cleveland Heights, O. He had started in the music publishing biz in 1906 in Cleveland as a partner of his brother, Sam Fox. When the pubbery moved its headquarters to N. Y., he remained as head of the Cleveland office.

Wife, son and three daughters survive besides his brother.

LOUIS SIMON

Louis Simon, 66, a retired film exhibitor, died May 2 in N. Y. He began his career as an exhib in 1931 with the purchase of a theatre in Poughkeepsie, N. Y. He later branched out and at the time of his retirement in 1947 also had theatres in Connecticut, Massachussetts, Rhode Island, New Hampshire and New Jersey.

Wife, son and a daughter survive.

KATHLEEN BOLTON

Kathleen Bolton (Mrs. Kathleen Schmidt), 53, actress, died May 4 in N. Y. She had appeared in a number of legit shows, the last being "The Small Hours," produced on Broadway in 1951. Her recent roles were confined mostly to TV except for a stint at the Palm Beach (Fla.) Playhouse the past winter.

A son and two daughters survive.

JOAQUIN PRATTS

Joaquin Gallego y Pratts, 56, died of an heart ailment in Lisbon, April 24. A Spanish citizen, he entered the Barcelona offices of RKO as a young man, becoming its general manager from 1936 to 1941 when he took over the Lisbon office of RKO.

Survived by wife and three children.

IRVING A. HEYMAN

Irving A. Heyman, 65, former owner of the Bloch Advertising Co., which published programs used in vaude houses, died April 30 in N. Y. At the time of his death he was sales exec of Advertisers' Exchange, a country newspaper service.

Wife, son, daughter, mother and three brothers survive.

LOUIS KORSON

Louis Korson, 87, a pioneer in the film industry in Philadelphia, died May 1 at his home in Los Angeles. He was a partner in the Masterpiece Film Exchange in Philly, retiring 10 years ago after being active in the industry for more than 40 years.

His wife, four sons and three daughters survive.

HARRY KITCHING

Harry Kitching, 58, general manager of Far Northern Theatres, headquartered at Cairns, Queensland, Australia, died in Sydney April 26, from pneumonia. He was for a long span with the Fuller loop, switching later to pic management under the late Sir Ben Fuller.

Wife survives.

ELMER J. TILTON

Elmer J. Tilton, 58, retired film executive, died in Des Moines April 28 after a year's illness. In the picture industry for some 25 years, he was Warner's branch manager in Des Moines for 20 years and was with Republic Pictures five years.

Surviving are his wife and daughter.

A. R. (JIMMY) HOARE

Alfred Robert (Jimmy) Hoare, 50, musician, was found dead at his home in London April 27. He was the head of Chappell's arranging department, and had been with the firm since 1933.

Hoare started as a pianist and was at one time manager for the Percival Mackey orch.

CONNIE PAPPAS

Connie Pappas, 40, co-owner with his brother, Spyro, of the Towne Theatre, Milwaukee, died in Chicago May 4.

Among other survivors are his wife, daughter of Tom Gallos, picture house circuit owner; mother, sister, and father, latter also a theatre operator.

BLACKIE LANTZ

Blackie Lantz, 63, who for 20 years owned and managed the Empress burlesque theatre, now the Gayety, Cincinnati, died at his Cincy home May 3 after a six-year illness. Jake Lantz, one of his two brothers, is veteran treasurer of Cincinnati theatres.

Also survived by wife, son and sister.

WALTER M. RUMMEL

Walter Morse Rummel, 66, concert pianist and composer, died May 2 in Bordeaux. Born in Berlin, Rummel had been a popular pianist in Europe. He gave his last recital at the Salle Pleyel, Paris, in December.

He was a grandson of S. F. B. Morse, inventor of the telegraph.

ALMON H. CHAFFEE

Almon H. Chaffee, 55, cashier of Paramount's Kansas City exchange for 25 years, died in that city April 28 after a heart attack. Prior to joining Par, he was with First National.

Wife and son survive.

Mark Lane, veteran Pittsburgh musician who had a band at the old Villa Madrid in that city for years, died of a heart attack April 28 in Windber, Pa.

Virgil Eudelle Stone, 28, radio announcer formerly on the staff of KRBA, Lufkin, Tex., died in Orange, Tex., April 28.

Ab Johnson, 79, doorman for the Harris Theatre, Chicago, died there May 2. He was a circus rider in his youth. Sister survives.

Wife, 48, of Harry L. Hollander, Paramount talent scout, died May 3 in Hollywood. Daughter, father and two sisters survive.

Father, 65, of Theodore Bloomfield, of the Cleveland Little Symphony Orchestra, died May 1 in Cleveland.

Father, 72, of Paul B. Cable, Paramount cameraman, died April 24 in Los Angeles.

W. Elias Pritchard, 79, film pioneer in North Wales, died in Nant Criccieth, Wales, April 16.

Walter Chapman, old-time thesper, died in Leicester, Eng., April 16.

Graham Squiers, comedy scriptwriter, died in Birmingham, Eng., April 17.

Aunt of Helen Traubel, opera singer, died April 28 in East St. Louis after suffering heart attack.

Borscht Belt

Continued from page 1

course of one evening. They cannot expect names to go through the rigors of an evening of that kind, but there will be many of the middle-bracketed acts that will be doing two shows nightly.

The percenters in the major offices hope that vaude performers hanging around New York for television shows will be sufficiently numerous to fill up any name void in the mountain areas. There's always the lure of a few days in the country to put a clincher on the mountain dates.

MARRIAGES

Joan O'Hara to Francis Barry, Dublin, April 23. Bride is actress with Abbey Theatre.

Joy George to Frank Wilcox, Los Angeles, April 26. He's an actor.

June Whitley to Stan Taylor, Ensenada, Mexico, April 25. Bride's a screen and TV actress.

Doris LaBonar to Herb DeLorme, Chicago, May 2. Bride is with General Artists Corp. Chicago office.

Jean Sladden to William J. Connelly, Jr, Pittsburgh, April 25. Bride's on WDTV staff.

Shirley Summerville to David VanDeever, Pittsburgh, May 1. Bride's on WDTV staff.

Jeri Sothern to Ray Hutchinson, Chicago, May 2. Bride is a cafe vocalist; he's a WGN disk jockey.

Arlene Marks to David Gordon, N.Y., May 1. He's with Dancer-Fitzgerald-Sample agency.

Vivian C. Koerner to Rodney Pantages, Beverly Hills, May 1. She's the widow of Charles Koerner, former RKO production chief; he's the son of the late Alexander Pantages (Pantages circuit).

Mary Elizabeth Foster to Dean Jennings, San Francisco, April 28. Groom is columnist for San Fran-

Jeanne Bly to Frank Cannon, Brooklyn, April 28. Bride is a dancer who appeared recently in the out-of-town folder, "Fasten Your Belts"; he's an actor-singer who was also in the show.

Dorice A. Teper to Alan Nelson, April 11, New York. Bride played summer stock for two seasons.

Dorothy Van Kirk to John McCurry, April 24, N.Y. Bride is secretary to producer Robert Breen; groom plays Crown in "Porgy and Bess."

Rene Asherson to Robert Donat, London, May 4. Bride is an actress; he's an actor.

BIRTHS

Mr. and Mrs. John B. Moser, daughter, Chicago, April 10. Father is radio-TV attorney.

Mr. and Mrs. Leo Pepin, daughter, Hollywood, April 26. Father is production manager for "Adventures of Ozzie and Harriet."

Mr. and Mrs. Noel Purcell, son, Dublin, April 10. Mother is former actress and warbler; father is actor.

Mr. and Mrs. Al Burns, daughter, Winthrop, Mass., April 28. Father is announcer at WPTR, Albany.

Mr. and Mrs. Larry Hall, daughter, Chicago, April 22. Father is Metro exchange booker.

Mr. and Mrs. Larry Dorn, daughter, April 21, Glen Cove, L.I. Father is a producer at Mutual Broadcasting.

Mr. and Mrs. Neil Smith, daughter, Pittsburgh, April 26. Mother's former Nancy Grainger, of Pitt Playhouse staff

Mr. and Mrs. Irving Ross, daughter, San Francisco, April 23. Mother's former Shirley Lee Shapiro, of Republic Pictures exchange in Pittsburgh.

Mr. and Mrs. Thomas Weatherly, son, Jersey City, N. J., April 25. Father is assistant purchasing agent for CBS.

Mr. and Mrs. John Keown, daughter, Evanston, Ill., April 18. Father is Chi NBC radio production director.

Mr. and Mrs. Graham Kislingbury, son, San Mateo, Cal., April 27. Father is district manager for North Coast Theatres Corp.

Mr. and Mrs. Robert Blees, twin daughters, Hollywood, May 2. Father is a screenwriter.

Mr. and Mrs. Charles Kenworthey, son, San Antonio, April 22. Father is member of the newsroom staff of WOAI and WOAI-TV there.

Mr. and Mrs. Scott Arthur Schachter, daughter, April 27, New York. Mother is daughter of Jo Ranson, WMGM, N. Y., publicity director; father is a former television engineer.

Mr. and Mrs. Arthur Cantor, son, April 30, N. Y. Father is a legit pressagent.

Mr. and Mrs. Harry Sturmer, daughter, Myrtle Beach, S.C., April 26. Mother is daughter of Abe Olman, general manager of the Robbins, Feist & Miller (Big Three) music combine.

Mr. and Mrs. Robert Schuler, daughter, New York, May 5. Mother is Patrice Munsel, Metropolitan Opera star; father is television producer-director.

Nancy Kenyon Prefers Radio-TV to Strawhat

Nancy Kenyon, who had been slated to appear this summer in four musicals at the Cape Cod Music Circus, Hyannis, Mass., has obtained a release from her commitment to do a 26-week radio stint on "American Music Hall" on ABC, with Burgess Meredith and Larry Douglas.

WALTER WINCHELL:
"LISA KIRK . . . Persian Room hit."

ROBERT DANA:
" . . . radiant . . . sparkled from start to finish . . . sings with verve and originality."

FRANK FARRELL:
"Polished song-styling completely captured the Persian Roomful."

HY GARDNER:
"Bouquets for her funtertaining and informal way of mixing humor and melody . . . "

BEN GROSS:
"Now one of the most in demand musical comedy, video and supper club entertainers."

DOROTHY KILGALLEN:
" . . . Lisa's songs are always smooth and sultry."

CHOLLY KNICKERBOCKER:
"Lisa is a crowd pleaser."

LEE MORTIMER:
"Lisa does terrific at Persian Room . . . can sing anything and sell it . . . has everything: looks, figure, personality, talent, voice and oomph . . ."

JIM O'CONNOR (Journal-American's Gene Knight)
"Persian Room pet . . . Just too marvelous for words."

LOUIS SOBOL:
"Great singing personality."

ED SULLIVAN:
"Real good professional . . . lays out her act with great thought."

DANTON WALKER:
" . . . has to be seen to be appreciated."

VARIETY:
"Lisa is in there with chi-chi charm . . . smart showmanship." *Trau.*

BILLBOARD:
" . . . strictly whistle-bait in a gown that hugged her chassis . . . did a fine vocalizing job."

Just Concluded

4th RETURN ENGAGEMENT
PERSIAN ROOM
PLAZA HOTEL, NEW YORK

TV Appearances:

ED SULLIVAN'S "Toast of the Town"
DONALD O'CONNOR Show
MILTON BERLE Show
RED BUTTONS Show

Legitimate Theatres:

—The Original Cast of:
"KISS ME, KATE"
"ALLEGRO"

Exclusively,

RCA VICTOR RECORDS

●

Press Relations
SOLTERS-O'ROURKE ASSOC. (East Coast)
HEBERT - ROSE (West Coast)

●

Theatre,
JANE DEACY

Direction:
WILLIAM MORRIS AGENCY

May 11 '53 A

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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DRAMA CRIX SEE LUSTIER LEGIT

Name's the Same But New Tom Mix Rides Jet Plane Instead of Tony

Hollywood, May 12.

Tom Mix will ride again!

Not an old silent celluloid or in his image but as a "reincarnate" in the person of a young cowboy actor who'll sport his name and bask in his fame.

It was Paul Malvern's idea of reviving the galloping hero of the silent era, who "sold" more blocks of pictures than any star in the industry's history. A producer of westerns, mostly with John Wayne, among the 250 that bear his imprint over a quarter of a century of active production, Malvern closed a deal with the Mix estate for exclusive use of the Tom Mix name and the story of his life, which he'll produce as a theatrical feature.

Malvern has picked the new Tom Mix but he's not saying who he is until tests are made and contracts signed. Some of the old Mix scripts were acquired in the deal but they'll serve only as basic plots with writers assigned to modernize the action. If a hoss is too slow, young Tom will hop into a jet to track down the rustlers, in the true idiom of "riders in the sky."

What Malvern plans for Mix is a series of half-hour westerns for television, each to cost around $35,000. "With my know-how and budget short-cuts," says Malvern, "they'll look like they cost twice that much."

The pilot has posed a problem for Malvern: how to pictorialize the transition from the late cowboy star to his heir in the saddle. Two ad agencies, whom Malvern consulted about the feasibility of such a series, are enthused to the point of asking for the first print for submission to their clients.

Malvern has been biding his time, watching TV's progress from the sidelines. He feels that the time is ripe to make his move and he's in with both feet—and to stay.

Library of Congress Indulges in 'Varietyese' In Copyright Item

Washington, May 12.

Library of Congress fell back on VARIETY for a snappy news head when it ran into an unusual copyright situation. Library's newest intramural Bulletin carries the following:

"People who know the Copyright Office say that it has an air about it. This is completely understandable in an organization that registers 50,000 claims to copyright in musical compositions each year. Those who visited the Office last week, however, seemed to detect a change in the air.

"Some attributed it to an arrangement of 'Shrimp Boats a-Comin',' written in a new dimension with olfactory overtones. This,

(Continued on page 17)

New Orleans Preem Rates 'Kind Sir Week' Salute

New Orleans, May 12.

Joshua Logan will preem his next production, "Kind Sir," at the Civic Theatre here on Sept. 28, manager John Roberts said Saturday (9). Immediately after its one-week engagement here, the Norman Krasna comedy, starring Charles Boyer and Mary Martin, will move to New York. Last week of rehearsal will be held in New Orleans, with entire company, technicians, etc., arriving Sept. 21.

Preem will mark the first time in modern theatre history that show destined for Broadway has opened here. Mayor Morrison said he'll proclaim the week "Kind Sir Week," in honor of the Logan premiere. Logan was a local resident during part of his boyhood.

World's Fair Site As TV City in N.Y.?

N. Y. Commerce Commissioner Walter Shirley and his first deputy, Frank Connaughton, are sparking a Television City for New York on 200 acres of the old World's Fair site in Flushing Meadows. It would be a self-contained municipality with its own police and fire departments, restaurants, parking facilities and the like. Connaughton has some elaborate plans for Park Commissioner Robert Moses to o.o.

The networks are sympathetic to the idea, with the exception of CBS which, thus far, has stated that having built its own $12,000,000 TV City in Hollywood, with an eye to luring as much live entertainment to Hollywood, doesn't want to militate against its own operation. However, Commissioner Shirley, himself a realty developer (Mastic Acres on Long Island) and a former song-and-dance man (hence possessing an inherent concept of show biz values) feels that the TV medium belongs in New York.

'1-Hued Picture of H'wood'

Omaha, May 12.

Actor Macdonald Carey, in to feature Creighton U.'s Diamond Jubilee celebration, blamed over-eager news reporters for the numerous reports of alleged "immorality and Communism" pouring out of Hollywood.

"Reporters often give a one-sided picture," he declared.

"There are 25,000 filmites in Hollywood. There are 450 reporters. With that kind of deal, you're bound to have some amount of distortion," he reasoned.

ENCOURAGED BY '52-'53 SEASON

Polled by VARIETY on the 1952-53 legit season, New York's drama reviewers have opinions on the season in general, revivals, video, the London theatre, new trends, and the state of criticism in N. Y. and in the hinterland. A little surprisingly, the last-named subject included a pretty savage attack from a few of them on some of their (unnamed) colleagues, with references to "heels" and jaded, bored gentry.

Taking stock of the current season, the verdict was mixed, with the N. Y. Herald Tribune's Walter F. Kerr finding it "attractive," the Telegraph's Whitney Bolton and Women's Wear Daily's Thomas R. Dash calling it "good," but the Mirror's Robert Coleman, World-Telegram & Sun's William Hawkins and Brooklyn Eagle's Louis Sheaffer terming it "disappointing." Overall feeling, however, was that it was a more impressive season than 1951-52, which was generally, labeled the "worst" in many years. The Associated Press' Mark Barron found it improved over the past two seasons.

The N. Y. Post's Richard Watts, Jr., thought this season had more liveliness than last, but was still disappointing. World-Telegram & Sun drama columnist Ward Morehouse just found it "pretty bad." The United Press' Jack Gaver said the season was "almost as uninspired as a testimonial dinner, Or television."

Hawkins, finding the season

(Continued on page 66)

Webs Will Try To Break Thru Space Barrier on Liz Pix

In answer to NBC-TV's hiring of Paul Mantz, speed flier and three-time winner of the Bendix Trophy, CBS-TV has engaged the services of Joe De Bona, Jimmy Stewart's racing pilot, to shuttle its Coronation pictures from Goose Bay, Labrador, to Logan Airport, Boston, on June 2. De Bona, also a Bendix Trophy winner, set a 1949 record of 470 miles per hour.

This week, De Bona, flying Stewart's souped-up F-51 Mustang fighter, the Thunderbird, which has been repainted with the CBS Television eye, will try to break the transcontinental record from Los Angeles to New York. Attempt is figured to be a good exploitation stunt for the net. De Bona has averaged 500 miles per hour from coast to coast.

Rivalry between the nets is being pushed by an offer by Bill Lodge of CBS-TV engineering to

(Continued on page 46)

Schary Sees Pix Made for TV When Sponsors Pay $1,000,000 Per Film

Hollywood, May 12.

Television has been romancing the film biz for a long time, but there's no engagement, let alone a marriage, in prospect for an even longer period. Not even, according to Metro production topper Dore Schary, through the services of the telephone company as a marriage broker.

Eventually, Schary believes, the motion picture industry will move into the making of feature pix for television. "That won't come through," the Culver City chief opines, "until there are about four times as many sets in use as there are now."

When sets-in-use reaches that figure, Schary sees the possibility that some big sponsor, "someone who has a budget of say $12,000,000 a year for television," might be interested in spending about $1,000,000 to show a first-run film.

Such film production, Schary emphasizes, would have to be on a limited budget basis, with the studio spending about $500,000 to turn out the feature and sell it to the sponsor. And such a deal, he feels, would have to carry with it the proviso that the film reverts to the studio after the television showing so that it could be made available to theatres.

Metro production topper firmly believes, however, that the future of Hollywood lies with the exhibitor for some time to come. There isn't even any prospect that films will be taken off the shelf and dusted off for television reissue because video just can't pay enough.

"We probably couldn't get more than $75,000 the way things are now," Schary points out. "But if we re-release something like 'Mutiny on the Bounty' to the theatres it would probably bring in upwards of $200,000."

Subscription television, via telephone company lines, doesn't seem feasible to the production

(Continued on page 17)

Ted Lewis (Circleville) As Ohio's Sesqui Star

Toledo, May 12.

To celebrate Ohio's sesquicentennial in Lucas County, a group of Ohio-born performers, headed by Ted Lewis, will be brought to the Zoo Amphiteatre here for a 12-day show opening June 12. Lewis has been booked with his entire revue for the first three performances. He is a native of Circleville. Other stars are sought for the remaining days.

Charles Blake has been returned as producer for the sesqui, with Warren Boudinot director of singing ensembles; Vonn Hamilton, New York, choreographer; and Fred Emmett, founder of the Toledo Repertoire Little Theatre, as book director. Some 14 Toledoans helped write the script.

'Orient Circuit' Yens U.S. Acts

Hollywood, May 12.

The traditional East-to-West trek of acts of prewar days may be drastically reversed in the coming year with the formation of an "Orient Circuit" that would provide a series of nitery and concert dates for top American performers in Hawaii and Japan. Scheme would probably inevitably include a combine of native promoters in these areas but would not include any "Loew's Tokyo" or similar dates.

Groundwork for such a circuit was laid a few years ago when Hawaiian promoter Leo Levitt began booking name attractions for

(Continued on page 17)

NOW

EDGEWATER BEACH HOTEL

Chicago

The Hour of Charm

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Commie Probers Studying Testimony At N.Y. Quiz for 'Contempt' Charges

By GEORGE GILBERT

Testimony given by recalcitrant show biz witnesses in New York last week at the House Un-American Activities Committee probe into Communist infiltration in the entertainment and educational fields is being closely studied by staff members of the Congressional group. If discrepancies are detected, contempt citations may follow, according to committee sources.

Six show bizites failed to cooperate from the committee's standpoint. They are Lee Sabinson, producer of the former Broadway musical, "Finian's Rainbow"; playwright Arnaud d'Usseau, co-author of "Deep Are the Roots" and "Tomorrow the World"; actor Lionel Stander, writer-publicist Cedric Belfrage, songsmith Jay Gorney and TV producer Mortimer Offner.

Producer-director-writer Robert Rossen, who said he placed his country above personal considerations, told the committee Thurs. (7) he was a member of the Communist Party from 1937-1947 and recounted a "master plan" that the Reds attempted to carry out in the early '40s to spread the Marxist doctrine through the medium of films.

Rossen, who was an uncooperative witness when he previously appeared before the Committee on June 25, 1951, said that he decided to testify again after battling the matter with his own conscience. "It took me several years," he added, "to arrive at this decision." Final witness of the day, his testimony closed the four-day hearings.

In announcing conclusion of

(Continued on page 24)

Hope, Merman Wow At White House; Ike Mitts Golf Gags, Piano Drags

Washington, May 12.

Bob Hope shared top billing with Ethel Merman in a "command performance" for President Eisenhower at the White House Correspondents' Assn. dinner Friday (8), winding up a record-breaking week of personal appearances, hospital stints, taping sessions, and socializing.

It was Hope's first extended stay in the capital since the war bond tours of World War II, and it's hard to say who enjoyed it more—the Hollywood comic or town's brass-studded citizenry.

Hope-Merman chore for the White House press corps was a smash hit, with the President leading the chorus of guffaws and mitting for an audience that included virtually the entire Cabinet and Supreme Court, and top ranking reps from every agency of government and Congress. Hope was in fine form as emcee and performer, and la Merman gave a bell-ringing account of herself with half a dozen songs from her shows.

Clincher of evening was the "Call Me Madam" duet, with Hope singing "I Hear Music" to Merman's "You're Just in Love." Rounding out the hour show, which was produced by Loew's Alan Zee, was terper Eileen O'Dare, recently returned from the Follies Bergere in Paris.

Hope routine centered largely around the President's golfing ac-

(Continued on page 75)

Davis Jailed for Week On London Vagrant Charge

London, May 12.

Garry Davis was placed in custody for one week yesterday (Mon.), after being brought before a Bow St. Court on charges of wandering abroad and lodging in the open air. Davis was picked up by police Sunday (10) when he parked himself outside of Buckingham Palace in an effort to secure the Queen's aid in his campaign "for the universal right of man to work anywhere." He had recently appeared in the short-lived West End production of "Stalag 17." His permit to reside in Britain expired April 28 and a request for extension of a permit to reside and work here had been refused by the Home Office.

Davis, who renounced his American citizenship in 1948 to become a world citizen, had only the English equivalent of about $5.60 in his pocket when his rent was due on the day following expiration of his passport, and claimed he was broke. Davis had been traveling on an affidavit certifying his American birth instead of a passport and had intentions, if finances permitted, of going on to India to study philosophy after the run of "Stalag."

Those AM-TV Pollsters Haven't Baruch or John D's Unlisted Phone Numbers

By GEORGE JESSEL

Hollywood.

In every town I go into I go on the radio or television, and also get editorials regarding the Flynndex, or whatever that survey is that makes a few phone calls to determine the destiny of actors and actresses.

I have discovered to my astonishment that there are no such calls as these made in Pittsburgh, the entire surrounding territory, or in Milwaukee, Kansas City, and St. Louis and many other great American cities. In other words, the millions of Americans who live in those sections of the country are not entitled to have any opinion on anything, and the fact that they might buy the various products sponsored is of no importance, it seems.

I stress in my speeches and interviews the fact of how this system of multiplied phone calls is so harmful for young talent. It's possible that a program might have on it a Helen Hayes, Eddie Cantor, Bob Hope or Martin & Lewis in the making. They might all be on one show giving their best, and should some phones be off because of a storm some night, or the first few calls be that they are listening to someone else, these people would no doubt be fired—perhaps their spirits would be broken and they might not try again.

My reason for being as adamant as I am on the subject of surveys is because of their complete inaccuracy, and if that were not bad enough, the unequitable idea that anyone important enough to have an unlisted phone number is of no importance at all to the surveyors.

(Continued on page 46)

5/13

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Govt. Hush-Hushes 'Voice' Blacklist

Washington, May 12.

State Dept. is not disclosing the names of composers, artists and writers whose works are temporarily "blacklisted" pending their security clearance. Until such clearance is obtained, their works may not be used on Voice of America and in the U. S. Information Libraries overseas.

So-called "blacklist" has been instituted as a precautionary measure due to the recent disclosures that works of alleged Commie Party members have been offered by the State Dept.'s libraries overseas.

FERRER TO STAR IN SUMMER DALLAS 'KATE'

Dallas, May 12.

Jose Ferrer will make a rare musical comedy appearance here in the State Fair Musicals' production of Cole Porter's "Kiss Me, Kate," July 6-19, according to managing director Charles R. Meeker, Jr. Ferrer will sing the lead male role. His only other musical comedy appearance was his brief replacement of Danny Kaye in "Let's Face It" In 1942. Other "Kate" members will be Patricia Bright, Wally Brown, Rosetta Lenoir, Mort Marshall and Atkins & Coles.

Chorus auditions for the Musicals' 12th season will be held May 18 in State Fair Auditorium. Six summer shows will each play two weeks, June 8-Aug. 30.

Set Kaye, Pinza, Froman For Fotogs' Fete to Ike

Washington, May 12.

With President Eisenhower scheduled to attend, White House Photographers Assn. annual shindig for the President comes off at the Statler Hotel here May 22. Group includes the still photogs and newsreel men covering the White House beat.

Top film execs will attend. Emceed by George Murphy, talent lineup includes Danny Kaye, Jane Froman, Ezio Pinza and Liberace. Tony Muto of 20th-Fox is general chairman, talent recruited by the Hollywood Coordinating Committee.

Names' Pitch for Bonds

Washington, May 12.

New list of name talent contributed services to the Treasury's Saving Bonds drive. For the latter half of May, Hildegarde, Gene Raymond and Jeannette MacDonald have made platter releases for the "guest star" radio program series.

Maureen O'Hara is featured in a one-minute trailer released in Stanley Warner Theatres. Savings Bond division also has prepared two new series of spot announcements for TV. Both use slides.

TV Toppers (Buttons, Berle, Tallu) Among 'Date Me With Vegas' Elite

Piazza Vs. Christine

Marguerite Piazza, who used to be at the Metropolitan Opera and who is on the NBC-TV "Your Show of Shows," raised her normal soprano to a scream when she learned that Christine Jorgensen was booked on the same show with her at the Sahara, Las Vegas, July 14.

Miss Piazza won her point and date was changed to July 28 so that she'll now be cobilled with Gene Nelson.

Christine Shows Muscles To Press on Coast; She's Real (Gorgeous) George

Los Angeles, May 12.

Christine Jorgensen may think she looks like Lauren Bacall on a foggy day—but to a flock of newsmen last Thursday morning (7) the recently baked Danish pastry might just as well have been Gorgeous George in drag. When it came to handling "herself" in the clinches of reportorial probing, Christine batted her eyes like an ingenue but showed a steely side that would have turned the scalpels had it been as apparent in Copenhagen as in Los Angeles.

The press conference was a bust—which is more than Christine could have boasted before. What the reporters got out of husky-voiced Christine was mostly the reiterated plea, "After all, I'm only human," although what the reporters really wanted to know was "how" and "why" and "whether." In respect to all personal questions, Christine was as coy as the surgeons could have hoped.

Theoretically, the press conference at the Statler Hotel was for the purpose of explaining the "act" she fronted at the Orpheum, starting Friday (8). The act, it turned out, was nothing more than Christine narrating a Danish travelog made back in the days when she was real George, but not Burton Holmes (see House Review).

In shying away from personal questions, Christine admitted that publicity "distressed" her. She had found, she claimed, that it was inevitable, hence the decision to go on stage. At one point, however, when riled by a question, Christine snapped, "When it comes to money, some people are very unscrupulous."

In one biting exchange with a reporter as to how news of her operation had leaked out, Christine complained bitterly that "Some people don't know the boundaries of good taste."

"I can only say that this is a very serious thing and I hope it doesn't happen to your child."

"So do I," retorted the reporter. "And if it does, I hope we don't ask for $12,500 and 50% of the gross."

Press crew present ranged from the N. Y. Times through the San Francisco Chronicle and the local press to a young lady from the Psychiatric Bulletin of Houston. She got off the best question of the day.

"Did anyone," she asked sweetly, "ever term you the girl with the El Greco eyes?"

"No," replied Christine coyly, "but you may if you like."

M&L, 2 C's and 2 D's To Tee Off for DR Fund

Dean Martin & Jerry Lewis are planing in to New York Sunday morning, May 24, from the Coast to play a nine-hole Damon Runyon Golf Exhibition match at the Vernon Hills Country Club, Eastchester, N. Y., against Sid Caesar and Perry Como. Denise Darcel and Dagmar will be caddies.

Professional Golf Assn. lined up the match to obtain funds for the Damon Runyon Cancer Fund. Spectators will pay $2 admission to watch the game, which tees off at 1 p.m. Tickets are being issued by the Runyon Fund headquarters, Hotel Astor, N. Y.

Las Vegas niteries are fattening up on vacationing television headliners. The gambling belt is profiting from the disappearance from summer TV spectrums of such programs as Red Buttons, "Your Show of Shows," "All Star Revue," etc. For example, Jack Entratter, Sands Hotel operator, is in New York picking up what attractions are being made available; Bill Miller, Riviera, N. J., operator, who is buying for the Sahara, is similarly shopping around for teevee toppers. Hal Braudis, of the Thunderbird, and Abe Schiller, of the Flamingo, are also expected to tap tele shows for the hotels.

Latest to be bought is Red Buttons, who goes into the Sands July 29. He follows Milton Berle ("Texaco Star Theatre") into that spot. Buttons is getting $10,000. That hotel has also pacted Tallulah Bankhead for next week.

The Sahara has bought Marguerite Piazza ("Show of Shows") to open July 28. The Desert Inn has pacted Betty Hutton July 7 for four weeks to offset the teevee headliners that the competition has booked for that period.

Television personalities are now urging agents to go after Vegas bookings. Aside from the money involved — a considerable factor since the gaming spots pay the highest coin—is the prestige. The personalities who make very infrequent personal appearances want to be up there on the list of the top names in show business who play these cafes.

Another factor that's making it easier for Vegas cafes to book eastern tele personalities is its proximity to Hollywood. Even if a performer doesn't go to the Coast while in the area, he'll be able to talk to many Coast producers and directors who go to the Nevada glittery for short vacations and weekends.

Hutton's 100G for 4

Hollywood, May 12.

Betty Hutton's long-awaited return to the nitery field in July for her first cafe date since becoming a film name will be a four-week stand at a flat $100,000 at the Desert Inn. She probably will be accompanied by The Skylarks, singing group which has been with her in her vaudates (current at Shubert, Chicago).

Miss Hutton's last nitery appearance was before the war when she was vocalist with Vincent Lopez at Casa Manana, New York.

Gale Storm's $22,500

Hollywood, May 12.

Gale Storm, star of the radio and TV programs, "My Little Margie," will make her nitery debut July 2 at the Thunderbird, Las Vegas. She'll get $7,500 per frame for the three-week stint.

Singer currently is putting together the act she'll showcase at the Thunderbird and may tour later in other cafes. Radio-video show will be taped in advance to let her get away for the Las Vegas date.

Mary Small Quits Brit. Dates; 'I'm Just Sick'

London, May 12.

With three more weeks still to run of her vaude engagement on the Stoll circuit, and two more days remaining of her week's stint at the Manchester Hippodrome, singer Mary Small suddenly ducked out on Thursday (7), caught the afternoon train back to London, consulted her doctor the same evening and took a plane back to New York on the following night.

Miss Small started her British tour at the London Palladium March 3 and has since been working the halls round the provinces. Vic Mizzy, her husband, had been at the piano for her, but had to go back to the States for film-writing work 10 days ago.

Speaking to VARIETY on Friday (8), she said, in voice strained and full of emotion, "I'm just sick. It's the travelling, the conditions and the provinces—not nerves, as the daily papers have been saying. I'm underfed, underweight, underduress. The doctor has ordered me to rest for a month."

The Stoll management rushed in the Malcolm Mitchell Trio to take

(Continued on page 58)

SI FABIAN'S CINERAMA DEAL

Goldenson Bids Nick Schenck Spark H'wood Standard on Screen Size, 3-D

United Paramount Theatres prexy Leonard Goldenson has proposed to Loew's, Inc. topper Nicholas M. Schenck that he spark an industry move to standardize screen size as the first step in what must be an industry decision, not only on screens but as to which of the third-dimension techniques will prevail.

The Goldenson pitch to Schenck is in line with traditional brain-trusting, when giants in the film business, such as Schenck, Adolph Zukor and the late Marcus Loew, were able to set up intra-industry understanding despite the sharp competitive spirit which has always obtained.

While Schenck told Goldenson to "wait a little while," the latter's attitude is that there isn't too much difference beween the 1:66, 1:75, 1:85 and two-to-one dimensions in the sundry widescreen techniques that one happy medium couldn't be achieved, even as of now. Since the dimensions are within a pretty similar range Goldenson would like to solve the exhibitors' problem pronto on the screen equation.

Schenck felt that this will come soon enough, and in fact, will be coincidental with industry conclusion on 3-D. Whether it will be any of the studios' own 3-D methods; whether it will be CinemaScope, which 20th-Fox has been propagating so intensively; whether it will continue to be Natural Vision (polaroid glasses)—Schenck feels the public will determine that before the year is out.

There is still talk of Cinerama perfecting a single-projector sys-

(Continued on page 17)

Hazen-Wallis Not Setting Deals, Awaiting Results On 2 Martin & Lewis Pix

Joseph H. Hazen, partner with Hal Wallis in the independent film producing unit bearing their names, will not set any future deals, with Paramount or any other distributor, until probably this summer. Most likely it will be done on the Coast, when Hazen goes out for his annual midyear semester.

Both Wallis and Hazen, now in New York, have had preliminary talks with Y. Frank Freeman, who was east recently, and with Par prexy Barney Balaban, but Wallis-Hazen also have been approached by other majors.

Having made 15, not the minimum 12, pictures under their last Par deal, of which "Come Back, Little Sheba," completed last December, was their finale, the indies have two Martin & Lewis pictures yet to release; hence there is no great haste. "Scared Stiff" goes in June and "The Caddy," which M&L made as their outside picture, in partnership with Par, will be a fall release.

Second Martin & Lewis picture, under the Wallis-Hazen aegis, was 100% made by them, sans Paramount financing and sans any Par commitment. This one, titled, "Money From Home," was com-

(Continued on page 24)

SOUND OUT YANKS ON TITO PIC PROPOSAL

Yugoslavia is sounding out the American film industry regarding a co-production arrangement dealing with a film on life of Tito. Charles Spellman, a southern California business man who worked closely with Yugoslavia during the war, is serving as unofficial emissary to learn if America "would go for such a picture." Spellman, who stopped over in New York last week en route to Europe, said that any deal for filming in Yugoslavia would have to be cleared with the State Dept. He said he had already sounded out the Motion Pic-

(Continued on page 26)

Agnew's Rep Buildup

Neil Agnew, industry veteran and one-time Paramount distribution chief, has joined Republic Pictures as special assistant to prexy Herbert J. Yates, the company disclosed in New York yesterday (Tues.). Trade feels he is being groomed for the sales post held by James R. Grainger before the latter became RKO Pictures head. Grainger was exec v.p. at Rep.

Present Rep sales director is C. Bruce Newbery who formerly was United Kingdom managing director.

Earlier this week Yates announced election of Franklin McCarthy to the company board at a homeoffice meet.

Cinerama (100G) Weighs Cheaper Widescreen Mode

Cinerama technicians are currently exploring "sensible" revisions in the widescreen setup which would make it applicable to a larger number of houses, a Cinerama exec admitted in N. Y. Monday (11).

Spokesman said various possibilities were being explored, including a single projector and the use of wide film. He added, however, that all ideas were in the investigation stages, and that nothing was definite other than a determination to compromise on a "useful" system which could deliver the product to a large number of houses.

"A lot still remains to be done, and we have by no means exhaust-

(Continued on page 27)

Suit Asks N.Y. Regents' License for 'Teen' Film; Claim It's Not 'Immoral'

Albany, May 12.

Broadway Angels, Inc., producer of a film tagged "Teen Age Menace," has brought suit in Supreme Court here to compel State Board of Regents to issue a license for the picture. Board previously refused to approve it on ground that it "would incite to crime, is immoral and would tend to corrupt morals."

"Menace," according to BAI prexy Wallace G. Garland, treats with the "disastrous effects upon teen-agers in the use of narcotics." Philip F. Barbanell, attorney who filed the action, stated in part: "Apparently, the implication of the 'Miracle' case decided by the U. S. Supreme Court last year, has been misunderstood by the Board of Regents."

Republic Absolved In H'wood 10 Blacklist Suit

Los Angeles, May 12.

Superior Judge John J. Ford absolved Republic as defendant in the original $68,108,975 blacklist suit filed against eight major studios by the Hollywood Ten. Case has been on the books for five years.

Loew's, Warners, Columbia and Universal made out-of-court settlements with nine of the 10 more than a year ago. Edward Dmytryk, the 10th, dropped his suit after serving a prison term for contempt of Congress.

Judge Ford made his ruling under a California law permitting a suit to be thrown out of court, if it is not prosecuted within five years. Portions of the suit against Paramount, RKO and 20th-Fox are still pending.

L. B. MAYER TO STEP UP PROD.

Deal for Stanley Warner Corp. to take over Cinerama's theatre operations, as well as a realignment of the widescreen outfit's executive setup, with board chairman Louis B. Mayer in the driver's seat, were virtually set yesterday (Tues.). Only legal and technical problems have yet to be ironed out.

Tieup with the theatre circuit, whereby the latter would equip and operate Cinerama outlets, would free Mayer and Cinerama Productions to launch the company's production activities, delay of which has seriously affected expansion of the medium. Entry of the S.H. (Si) Fabian-controlled circuit, does not involve control or a stockpiling in Cinerama Productions. Theatre outfit would shell out the coin for theatre installations and recoup its costs as well as profits via a percentage arrangement, with 75% of the b.o. take going to SW and 25% to Cinerama Productions. Latter would maintain its sliding scale percentage agreement with Cinerama, Inc., the equipment manufacturing company, starting with a 75% take of the exhibition proceeds and increasing to as high as 90%. Cin-

(Continued on page 26)

Code Has Support Of H'wood: Breen

Production Code enjoys the solid support of Hollywood producers and, for the moment at least, there are no plans to institute any changes, Joseph I. Breen, Code administrator, said in New York last week (7) prior to leaving for a two-month vacation in Europe.

Breen agreed that the Code could and should be brought "up to date" from time to time, but emphasized his personal opinion that there was no need to do so now. He denied flatly that Code restrictions had undergone any modification in recent years.

"Audiences today are no different from what they were 20 years ago when the Code was first insti-

(Continued on page 27)

Skouras, Distribs Say 'No Dice' To Skiatron Bid for Free Fee-TV Pix

Speed 'Wagon,' 'Joseph'

Emergence of Louis B. Mayer in a stronger position relating to Cinerama's production activities is seen as cueing the immediate start of "Paint Your Wagon" and "Joseph and His Brothers," two properties owned by Mayer.

Arthur Schwartz and Alan Jay Lerner have virtually completed work on "Wagon." It now awaits casting. Mayer obtained the rights to the Broadway musical for $200,000.

Skiatron pitch for product, to be used during projected June test of its Subscriber-Vision fee—TV system in New York, so far has brought only one reply, and it was "no dice."

Check among distribs last week established that most of them intend to coldshoulder the Skiatron request for free pix. Only company which acknowledged having responded to the Skiatron letter, sent out over the signature of prexy Arthur Levey April 24, was 20th-Fox.

Reply came from 20th prexy Spyros P. Skouras. He flatly nixed the bid for films for the test (which is more in the nature of a demonstration to convince the FCC of the acceptability of subscription-TV in general, and Subscriber-Vision in particular). Skouras said, in effect, that 20th was in the biz of turning out theatrical pix, and intended to stick to that course, for the present at least.

Other distrib spokesmen maintained they hadn't seen the Skiatron letter. Those willing to comment said they saw no particular reason to contribute their films to

(Continued on page 17)

Minority Suit Cues L. B. Mayer's 150G Kickback to Loew's

Minority stockholder suit, filed early in 1952, which attacked the legality of Loew's contract termination payoff to Louis B. Mayer, has been settled out of court. Of the $2,750,000 which the former production chief received when he bowed out in August, 1951, Mayer is to return $150,000 to Loew's under terms of the stockholder action settlement.

Loew's-Metro pact gave Mayer a 10% ownership of all pix made while he was on the M-G lot, plus the same percentage cut on story properties, remake rights, etc. It was at the $2,750,000 figure that

(Continued on page 22)

Balaban Cutting O'Seas Trip Short for Par Meet

Barney Balaban, Paramount president who left N. Y. for Europe latter part of last week, is cutting the combined business and vacation trip short.

Chief exec always makes it a point to conduct Par's annual meeting of stockholders and will be back in time for the June 2 conclave.

Mankiewicz' Indie Link With UA to Rope Logan, Kazan, Hypo N.Y. Prod'n

Deal by which Joseph L. Mankiewicz is entering independent pic production via a tieup with United Artists may lead to an expanded indie pix outfit, in which Mankiewicz will be joined by Elia Kazan, Joshua Logan and possibly other prominent film-legit figures.

Mankiewicz has formed Figaro, Inc., which is to deliver two features for release by UA. He'll handle the first on his own—that is, penning the screenplay from his own original story and directing and producing. It's figured that Kazan, Logan, etc., might join organization later in view of the mu-

(Continued on page 26)

National Boxoffice Survey

Heat Sloughs Trade; 'Wax' 1st for 3d Week in Row, ouge' 2d, 'Salome' 3d, 'Cinerama' 4th

Sudden burst of warm summer weather is wilting the boxoffice in most sections of the country this week, with only the strongest product not being hurt much. Fact that many keys experienced the "heat wave" over the weekend naturally cut sharply into total take for the session.

Public's yen for 3-D product kept "House of Wax" (WB) and "Man in Dark" (Col) high in listings, latter spurting higher than a week ago. "Wax" is champ for third week in succession, total gross being far ahead of nearest competitor. The big Warner three - dimensional smash is annexing $563,000 in some 21 keys covered by VARIETY this round.

"Moulin Rouge" (UA) continues in second position for third week in a row. This opus is great to terrific in most spots, never showing less than big money on any current dates. "Salome" (Col) again is winding up third but not showing as well on individual dates as a week ago.

"Cinerama" (Indie) is moving up to fourth position although only out in three keys. It was fifth last stanza. "Man in Dark" (Col) is taking fifth money as against eighth in previous round. It is good to smash in majority of locations. "Trouble Along Way" (WB) is sixth although not sock.

"President's Lady" (20th) on improved showings is climbing to seventh position. "Never Let Me Go" (M-G), just getting started, and "Small Town Girl," also from Metro, complete the Top Nine list in that sequence. "Blue Gardenia" (WB) and "Never Wave at Wac" (RKO) are the runner-up films in that order.

Besides "Never Let Me Go," which probably will be heard from more in the future, the showing of fresh product is not so good this round. "Desert Rats" (20th) shapes nice in N.Y. but moderate in L.A. "Split Second" (RKO) is rated modest in Denver.

"Remains To Be Seen" (M-G), okay in Washington, is fair in St. Louis and Pittsburgh. "The Juggler" (Col), also new, looms fairly nice on N.Y. preem. "Serpent of Nile" (Col) is disappointing in Washington and Philly but fairly good in Denver.

"Off Limits" (Par) added some respectable coin on three okay dates in current session. "Call Me Madam" (20th), which has about played off its main key city dates, is solid in Chi and sturdy in Washington. "Hans Christian Andersen" (RKO) continues stout in Frisco.

"Invaders From Mars" (20th), fair in Providence and Frisco, is failing to measure up elsewhere for a newcomer. "Pony Express" (Par) looms nice in Portland.

"Man on Tightrope" (20th) opened mildly in Pitt. "Sombrero" (M-G) still is sluggish currently. "Tonight We Sing" shapes stout in Pitt and Balto.

(*Complete Boxoffice Reports on Pages 8-9*)

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Korea 'Peace' Makes Wall St. Jittery; Techni, Stanley Warner Stage Rallies

After more or less listless sessions in the first three trading days in the stock market, shares came back a bit on Friday (8), only to drift along again Monday (11). Amusement stocks followed the general trend, although as with other groups, there were some issues that were singled out for attention on the upside.

Wall Street appears to have one eye peeled on developments on the Korea truce talks and the other on how business conditions are shaping up currently and for the next few months. Stocks never have recouped from the sharp selloff touched off by word that Korean peace was being considered seriously again.

Perhaps the best play on Tuesday (5) and the following day was in Stanley Warner issues. These were whirled up from 10⅝ to a new high of 12⅛ for an advance of 1½ points on the two days. Interest in the stock stemmed from reports that SW was to install Cinerama in a number of its theatres.

Another outstanding stock most of the week was Technicolor, which refused to retreat far no matter how sloppy the general market tone became. Last Friday (8), it was pushed up easily nearly a point to 32½, where it was only a dollar away from the year's high. It held close to that level Monday, too. The move, on volume, apparently was predicated on the coming stockholders meeting May 18, when the shareholders will vote on the 2-for-1 splitup. Also, there is a feeling in the Street that its recent rise and good all-around showing by Techni forecast either a very good earnings statement or other optimistic word at this forthcoming meeting.

Reports persist in Wall Street that "something is cooking" in National Theatres. However, it seems unlikely that the steady showing of the shares can be

(Continued on page 17)

RKO Theatres' Purchase Of 150,0000 Own Shares Stirs Stock Mart Biz

In an otherwise dull day on the New York Stock Exchange, RKO Theatres common issue was the most active in recent years last Friday (8) as a result of a decision the day before by the chain's board of directors to buy 150,000 shares.

In whirlwind transactions, company's order for the 150,000 shares, at not more than $4.50 each, was filled within 15 minutes of the opening of Friday's trading.

Theatre outfit led the list of all shares on the big board in terms of volume, with a total of 156,300 shares exchanging hands for the day. It closed at $4.25 for a 25c gain. Several film and theatre companies, in addition to RKO Theatres in recent years, have been shrinking capitalization via stock buyins.

Snaper, Fabian, Myers To Talk at AMPO Pitt Meet

Pittsburgh, May 12.

With the Allied Motion Picture Owners of Western Pa. 32nd annual convention skedded for William Penn Hotel here May 19-20, three top industryites have already indicated they'll address the conclave. Trio includes National Allied prez Wilbur Snaper, Allied general counsel Abram F. Myers and Si Fabian, head of the newly formed Stanley Warner circuit.

For opening day, delegates will hear a panel discussion on latest developments in 3-D and widescreen, led by Herbert Barnett, of the Society of Motion Picture & Television Engineers. RCA will also have a rep of its engineering staff on hand. In addition, RKO's Leon Bamberger will speak on "Community Relations."

Final day will see Snaper, Myers and Fabian briefing members on current problems facing exhibitors. A 3-D film is slated to be screened, while the business session will close with election of officers and directors for the coming year.

Burt Lancaster will play an acrobat in "The Killing Frost," to be produced by Harold Hecht.

WB Skeds 44 Pix For Release in 18 Months

Hollywood, May 12.

Total of 44 films, of which 21 are completed, will be released by Warner Brothers in the next 18 months. That was announced by Jack L. Warner, reassuring exhibitors that the Burbank lot is ready to keep up a steady flow of product.

Production program will get under way soon, he said, with the studio making 18 pictures and indie companies contributing five more. Pictures will be made in all processes, including wide-screen Warnerscope, a system hitherto unannounced.

RKO Prod. Status Cloudy as Coin Dip Continues

RKO's scarlet ink report for 1952 operations and the continuing deficit in the first quarter of 1953 came as no surprise in New York financial circles this week. But the report has prompted queries how the company will stem the losses in view of the static production situation.

Preliminary figures showed a loss of $10,200,000 in '52 and a loss of $2,740,000 for the three months ended April 4.

Company, in a brief press statement, gave no comparison figures, but the record shows a profit of $334,627 for all of 1951 and a loss of $1,956,000 for the first quarter of 1952.

So far this year the studio has started production on only three films, including "Arizona Outpost" and "Son of Sinbad," 3-D'ers which are now rolling. Outfit has sufficient new product on its release sked to carry it through to late summer. But since it takes about six months to map plans for a pic and carry through to complete production, observers question whether there'll be an adequate availability of newly-made pix when the present release lineup runs out.

Statement on earnings also has cued more speculation on Howard Hughes' future plans—will he unload the stock? etc.—but, along with this has been an absence of any new hints concerning the controlling stockholder.

RKO's annual meeting of stockholders, incidentally, is set for June 3.

TEST 'MOON' REACTION WITH ONE-SHOT SNEAK

"The Moon Is Blue," Otto Preminger-F. Hugh Herbert indie production which has been nixed by Production Code Administrator Joseph I. Breen, is set to play a major company's theatre, but only on a one-shot sneak-preview basis. Film, which has Maggie McNamara, William Holden and David Niven in the leads, will be shown at Loew's 72d St. Theatre, N.Y., tomorrow (Thurs.) night.

United Artists, distrib of the film, is said to have arranged the showing to gauge audience reaction. It's now expected that the board of directors of the Motion Picture Assn. of America will consider an appeal from Breen's rejection of the film for code approval within the next few weeks.

UA would like to release the film in July, it's understood.

NT's $1,458,529 Net

Hollywood, May 12.

Consolidated net income of $1,458,529 after all charges for the 26 weeks ended March 28, is reported by National Theatres, Inc., and subsids. Earnings represent 53 cents per share on 2,769,486 of outstanding stock.

For a corresponding period ending March, 1952, earnings were $1,135,265, or 41 cents per share.

Warner's 'Roberts' Bid

Leland Hayward reportedly is listening to a bid from Warner Bros. for "Mr. Roberts," the Thomas Heggen-Joshua Logan Broadway smash, which would top Paramount's bid. Latter calls for 100% financing and a 25% distribution deal.

Deal would call for Logan to direct the film version, as he did the play with Henry Fonda recreating his legit role.

COMPO Maps Own B.O. Tab Count If 20% Tax Is KO'd

Council of Motion Picture Organizations will set up a statistical and research bureau to keep a count on boxoffice trends across the country in the event current campaign to repeal the Federal 20% admission tax is successful. It's only in the conversational stage at present, but specific plans expectedly will be mapped, when and if, the 20% levy is removed.

Execs point out that Treasury Department tax collections are the only officially-compiled figures showing the b.o. ups and downs. Elimination of the tax obviously would mean the end of such information.

COMPO's takeover of the job on statistics will require cooperation of numerous key exhibs who would supply the industry outfit with periodic reports on admissions.

Unable to Serve Hughes And Depinet, RKO Suit Is Put Off Court Calendar

Hollywood, May 12.

Minority stockholder suit against Howard Hughes, Ned Depinet and RKO, brought by Milton Freedman, was put off the calendar in Federal Court, pending further action, after Judge Ben Harrison let himself be argued out of his own motion. Jurist made motion for dismissal under a Federal Court ruling which permits judges to take such action, if the case hasn't been prosecuted with reasonable vigor.

Freedman's attorney, Bernard B. Laven, arguing against the motion, said the suit was not prosecuted because plaintiff had been unable to serve papers on Hughes and Depinet.

Judge agreed and put it off the calendar until papers can be served.

'Caesar' Preems June 3 At Shubert N.Y. Legiter

Metro confirmed report that "Julius Caesar" will have its preem at the Booth Theatre, N. Y., a Shubert legit house. Opening is slated for the evening of June 3, with a two-a-day reserved-seat policy following the preem.

Film version of the Shakespeare classic will be presented on a new widescreen with stereophonic sound. Metro statement does not reveal what widescreen system would be used, but it's assumed that the company's own-developed process will be employed. Installation of the new screen and sound equipment will get under way immediately, according to a company announcement.

Europe to N. Y.

Leslie Caron
Marquise de Cuevas
Kurt Frings
Renato Gualino
Alec Guinness
Harold Schuster
J. J. Shubert
Mary Small
Sam Spiegel
Charles Vidor

N. Y. to L. A.

Leslie Caron
Doris Day
Roy O. Disney
Al Lewin
Marty Melcher
Jeff Morrow
Irving Pincus
Anne Pinkus
Charles Vidor

U.S. Pix Balking at Travelog Plugs For Dollars; Halt Additional Deals

Rep. Holt's H'wood Plug In Congressional Record

Washington, May 12.

Plug for Hollywood films, as a goodwill builder in Europe, was placed in the Congressional Record last week by Rep. Joseph F. Holt, whose L. A. district includes most of the pix studios.

"Hollywood," he said, "is America's best roving ambassador. I want to take this opportunity to call to the attention of my colleagues and the American public the fine job that the film industry is doing in selling America, and the freedom that our way of life stands for, to the rest of the world."

N.Y. Flack Query: 'Does New 3-D Era Mean Less Jobs?'

Establishing a "watchdog" committee as a result of concern over the firings in recent weeks of film publicists, copywriters and artists, the homeoffice Screen Publicists Guild declared in a statement issued last week that "firings are no way to demonstrate the film industry's 'new era' optimism: a 'new era' should provide more jobs and better wages, not less."

Statement was unanimously adopted at an emergency meeting of the Guild held last Wednesday (6) at headquarters of District 65, Distributive, Processing & Office Workers of America, SPG's parent union. Confab was called as a result of economy dismissals at Metro, Loew's, RKO Pictures and RKO Theatres. Although flacks at these companies were not members of the SPG, union feels action at these shops portends a possible spread to SPG-affiliated companies.

SPG, repping pub-ad staffers at Warner Bros., Columbia, United Artists, Universal and 20th-Fox, received assurances from William Michaelson, District 65 organization director, that the SPG would receive support from the more than 35,000 District members in the metropolitan N. Y. area.

Statement, which notes that many of the dismissed employees have been with the companies for periods of five to 15 years, asks: "Are cutbacks, retrenchments, firings, the prospect for publicists? Are the film companies preparing for widescreen profits at the expense of widespread firings of the advertising and publicity men and women who have contributed for years—and who continue to contribute—to making these profits possible? Is this 'new era' in the motion picture business to be accompanied by a new wave of 3-D unemployment for publicists?"

Par's Steady Divvy

Paramount is continuing its dividend rate of $2 annually.

Par board last week voted the regular 50c quarterly melon on the common stock, payable June 26, to stockholders of record on June 12.

N. Y. to Europe

Pier Angeli
Barney Balaban
Mort Briskin
Abe Burrows
Nicholas Brodzky
Richard De Rochemont
Billie Dove
Richard Dyer-Bennet
Jack Gage
Marion Gering
Jack Hylton
Hedy Lamarr
Carl Latimer
Joseph L. Mankiewicz
Ernest H. Martin
Joseph Pasternak
Harry Popkin
Mrs. Robert Siodmak
Spyros Skouras
Carlos Thompson
Bill Treadwell
Louis Vaudable
Emlyn Williams
Wendell Williams

American film companies are spreading the word abroad that they are no longer willing to turn their pix into illustrated travel folders and make shorts advertising other countries' scenic attractions in order to gain economic advantages from foreign governments.

With the single exception of Canada, which has very smooth working relations with the U. S. industry, practice of exchanging plugs for dollars hasn't worked out too well and has involved the Motion Picture Assn. of America in a lot of headaches.

As a result, instructions have now gone out to the field that no further deals are acceptable. An attempt will be made to put an end to the MPAA arrangement with Holland, under which a certain number of short subjects have to be made about the Netherlands, and there will be no further implementation of an understanding with the Peron government in Argentina which calls for the production of shorts there. Argentine officials used American noncompliance with this clause of their deal as an excuse for stalling on remittances and permits.

Canadian Cooperation Project, on the other hand, has worked out so well that the MPAA board last week voted to extend it for another year, its sixth. Canada, of course, is a completely free market, points out Taylor Mills, coordinator of the project at the MPAA which also maintains a fulltime man, Blake W. Owensmith, in Hollywood.

Close cooperation with Canadian authorities last year resulted in the production of two Hollywood features—"I Confess" and "Niagara"—in Canada, says Mills. Another eight were based on Canadian stories and set in Canadian locales and an additional 15 carried Cana-

(Continued on page 26)

NCA Toppers Map Legal Case Vs. 'Obnoxious' Tix Tilt for Pre-Releases

Minneapolis, May 12.

Following a directive from the recent North Central Allied convention here, Bennie Berger and S. D. Kane, NCA president and executive counsel, respectively, are mapping out a plan designed to knock out the "obnoxious" new prerelease and advanced admission trade policy "now bedeviling the public and exhibitor."

They're readying a court action to test legality of a distributor's withdrawal of a picture from regular clearance when it is prereleased, at advanced admissions, for its downtown first-run.

RKO has not yet signified if it will make "Peter Pan" and "Hans Christian Andersen" available here under established clearance. Both

(Continued on page 24)

L. A. to N. Y.

Pier Angeli
Tony Bartley
Lloyd Bridges
Steve Broidy
Carroll Carroll
Paul K. DeVoe
Joe DiMaggio
Brian Donlevy
Melvin Frank
Y Frank Freeman
Alvin Ganzer
Ray Heindorf
Audrey Hepburn
Stanley Holsley
Russell Holman
Eugene Iglesias
Van Johnson
Natalie Kalmus
Jay Richard Kennedy
Alan Livingston
Jeanette MacDonald
Gordon MacRae
Harold Mirisch
C. Bruce Newbery
Joseph Pasternak
Charles M. Reagan
George Shupert
Mickey Spillane
James Stewart
Ludmilla Tcherina
Peggy Thurman
Hal Wallis
Richard Walsh
George Weltner
Morris Weiner
Richard Widmark
Harold Wirthwein

PAR'S 'HOW TO' EXHIB GUIDE

TV, Cinerama, C'Scope—They're All In RKO Theatres Future: Schwartz

RKO Theatres appears to be going in all directions in keeping pace with new industry developments. Prexy Sol A. Schwartz said last week that: (1) Acquisition of tele stations or other allied businesses is being considered; (2) it's "expected" that Cinerama will be installed at several RKO houses, and (3) an all-purpose screen for showing CinemaScope and 3-D is on order for numerous other of the chain's situations and already is set up at the 86th Street Theatre.

Schwartz, at the outfit's annual meeting of stockholders, had a double-pronged surprise. Retooling of the 86th Street house and a showing of 20th's "The Robe" in CinemaScope and Warners' "House of Wax" in 3-D had been unheralded. On the second count, the announced plans for Cinerama was the first tipoff that any circuit other than Stanley Warner was tieing up with the 65-foot-screen Cinerama process.

Said Schwartz: "It is my opinion that Cinerama, as presently set up, is not suitable for the majority of theatres in our circuit but will be limited to a number of showcases throughout the country, of which we expect to have several."

The so-called Miracle Mirror screen at the 86th Street, measuring 22 feet high and 50 feet wide, is product of Hurley Screen Co. This is the outfit aligned with 20th-Fox for the CinemaScope tech-

(Continued on page 26)

'Screens Galore But Not Enuf Pix'

Following Warner Bros. and Metro announcements of entry in the widescreen parade, coupled with their upcoming product slates for the next 18 months—revealing a 40% cutdown in the number of productions by each compared to the immediately preceding 18-month stanza—exhib fears mounted on two fronts.

Theatremen, especially small-town and nabe ops, blasted introduction of the two new widescreen systems as adding to the already-confused multi-type screen situation. In addition, serious concern was expressed over the availability of sufficient product to keep theatres going.

Besides Warners and Metro, 20th-Fox, going all-out with CinemaScope, has curtailed its product schedule, setting 20 pix from September, 1953, until the end of 1954. Company produced a total of 33 pictures last year.

An official of an exhib org, who asked that his name not be used, declared that announcement of

(Continued on page 27)

See Low Cost Factor, Better Picture Quality In New U Wide Screen

Universal-developed all-purpose widescreen, featuring a special metallic coating, should cost exhibs only 20c to 30c more per square foot than the standard perforated surfaces now selling at a little over $1 a square foot.

That's what Morris Weiner, U studio manager, and Stanley Horsley, head of the studio's special photographic department, said in N. Y. Monday (11). They discussed properties of the U screen which they are here to help install at Loew's State Theatre for the May 19 premiere of U's "Thunder Bay."

Weiner said U was ready to turn over to screen manufacturers the formula for the coating material, which quadruples a screen's light reflectivity. U "isn't looking for any license," he stated.

The U studio experts said most houses today are sub standard in

(Continued on page 22)

20th's 2-3-Digression

Hollywood, May 12.

While 20th-Fox is going all out for CinemaScope, it had to revert to 3-D and 2-D for added scenes on two earlier productions.

Four days of shooting in the studio's own 3-D process were required for "Inferno." One day of filming in standard 2-D was needed for exteriors at Wrigley Field for 'The Kid From Left Field."

New 20th System Puts Pic, Sound On Single Strip

Incentive for other studios to jump on the CinemaScope bandwagon was seen this week (11) with the development by 20th of an improved stereophonic sound system combining the picture and four magnetic sound tracks on a single strip of 35m film.

New process, engineered by 20th research director Earl I. Sponable and his staff, accommodates two sound tracks on either side of the picture by narrowing the sprocket holes of standard 35m film from .110 to .078 inches.

At the projector, the width of the teeth of the intermittent and other sprockets must be reduced slightly and a multiple film-driven sound head must be installed between the upper magazine and the regular

(Continued on page 26)

1st 3-D on Widescreen Via L.A. 'Space' Preem

First 3-D on a widescreen will be shown in Los Angeles May 27, when Universal's "It Came From Outer Space" premieres at the RKO Hillstreet and Pantages Theatres. Both houses will use the U screen and stereophonic sound.

U all-purpose screen curves on a 90-foot radius and has a light magnifying factor of 4 to 1, which gives it the necessary brightness for wide-angle 3-D projection.

MAP SCREENS FOR ALL HOUSES

With the most comprehensive analysis of exhib needs re new screen installation revealed to date, Paramount has mapped specifications for the switch in every conceivable size of theatre. The plans are given in a series of charts and diagrams prepared by Loren Ryder, head of the company's studio research division, Charles R. Daily, optical engineer at the studio, and Hal Pereira, Par art director and theatre architect. They show how each exhib can figure on new screen space, location, dimension and other technical requirements.

Daily and sales chief A. W. Schwalberg explained the blueprints at a N.Y. homeoffice demonstration yesterday (Tues.), stressing that the switchover will mean the least outlay of cash for exhibs, will require loss of the least number of seats and will give theatres immediate widescreen values which will not be outmoded in the foreseeable future.

Par reps underline that the company has no interest in any screen outfit, that Par is offering its views simply "as a company which has investments in this business and expects to stay in this business."

Par is pitching the 1.66:1 screen aspect ratio, which is claimed to be closest to natural vision. (Other film outfits plugging other screen dimensions doubtless will dispute this). Exhibs can pick up the screens along with aperture plates and projection lenses from local dealers, it's pointed out.

Closely-Detailed

The closely-detailed Par breakdown, in the form of coated stills, scaled plans and a chart on film height and width projection throw and lens size, explains to exhibs exactly how the screen will fit in variously sized houses, plus ideas on how screen "surrounds" can be used without severely dark borders and how they can blend in with the theatres' side structure.

There's also a guide with which exhibs can determine to what extent the new screen will affect the sight line of the audience in each house, with this indicating possible loss of seats.

Screen is to be curved in proportion to the projection throw and framed with the "surrounds" or wings which also are to be curved. Width of the theatre also will be a

(Continued on page 27)

Majors Not Playing C'Scope Game; See 20th Revamping Screen Ratio

3-D Patois

Hollywood, May 12.

Hollywood's assistant directors are learning a new vernacular, made necessary by the invasion of 3-D. Visitors to the "I Ride Alone" set at Columbia are hearing strange words.

Instead of shouting 'Roll it" to get a scene started, the assistant director yells "Lock it" —meaning the locking together of two synchronized cameras. And instead of saying "Cut" at the end of the take, he says "Unlock it."

3-D? Widescreen? Neither? Coast Execs Sound Off

Hollywood, May 12.

Film toppers of all opinion hues were sounding off here within the past week on the virtues and dangers of 3-D and widescreen. Here's a roundup of their views:

Even if 3-D is eventually abandoned by producers of dramatic films, it is here to stay in western pictures, according to Harry Joe Brown, who is making "I Ride Alone" for Columbia release.

"When it comes to chases, roundups, gun fights, fist fights and panorama action," Brown said. "it is better than anything else I have seen—including 2-D, widescreen, 1-D, 4-D, television or any-

(Continued on page 28)

Par Previews Duggan Staging With 'Garters'

Hollywood, May 12.

New method of "continuous staging achieving a flow of action without cuts, wipes, dissolves and integrated settings and backgrounds with action, music, costumes," was previewed to the press by Paramount coincident with the launching of "Red Garters," which will utilize the technique. It's being

(Continued on page 27)

Failure of all major studios, with exception of Metro, to swing into line with 20th-Fox on CinemaScope has come as something of a surprise to observers. They are now wondering whether, if 20th remains sole volume supplier of CinemaScope pix, enough exhibs will go along with the installation of the expensive Miracle Mirror screen and purchase of special lenses to make the 20th venture pay off.

Despite 20th's expressed intention of releasing CinemaScope product in that and no other version, sales execs at other companies make no effort to hide their impression that this policy is in for a change once the first CinemaScoped films have played around. It's figured that 20th, no more than any other major distrib, can ignore the thousands of small situations that will take a long time converting to CinemaScope or other systems.

Execs at 20th, denying any concern over the future and pointing to the number of orders for CinemaScope units rolling in, maintain that release of the first CinemaScoped pic, "The Robe," in late August will open the eyes of the other studios which, for the moment at least, are sticking to modi-

(Continued on page 28)

SMPTE's 'No 3-D Uniformity Yet'

After sifting all available information on current and forthcoming widescreen systems, Society of Motion Picture and Television Engineers has concluded that it would be a mistake to "stifle progress" and that "this isn't the time to consider absolute standards," SMPTE prexy Herbert Barnett said in N. Y. Monday (11).

Attitude represents something of a change of heart for the Society which, in the past, has been the most vocal proponent for speedy industry standardization.

"We'll continue to work towards standards, but more by appealing to people with new ideas to get the best out of them by combining them with other techniques already around," Barnett stated. "But we now think it's a mistake to pin things down and tell theatres what screen or what system is needed." The SMPTE prexy thought good progress had been made in standardizing procedures in respect to 3-D, with reel and magazine sizes now uniform throughout.

Stevens: 'Screens Need Height Plus Width; More Competish the Better'

New screens, to stimulate and hold audience interest, must have height as well as width, producer-director George Stevens said in N. Y. Friday (8). He warned at same time that "it's wishful thinking and nothing more to look at the large screen and see in it the miracle that will cure the films' problems."

Stevens, whose personal service contract with Paramount expired with delivery of "Shane," said he had acquired the Paul Wellman novel, "Comancheros," for $35,000 and may lens it either as an indie or on one of the major lots. He described it as an adventure story with fantastic overtones, laid against a western frontier background during the 1860s.

CinemaScope screen is fine "but only it it's changed so that it has twice its present height," he declared. Stevens also said he was in complete disagreement with statements that elimination of closeups in CinemaScope filming

(Continued on page 27)

PAR'S SIZEUP OF SCREEN ANGLES

Herewith is a reproduction of one of the variety of charts prepared by Paramount for use by exhibitors in gauging screen measurements if they decide to switch to the aspect ratio of 1.6 feet in width to each foot of height. Figures on top of each column are the "throw" distances, measured in feet from the projection lens to screen centre. Projection lenses, as determined by picture size and "throw," are given in the columns in inch measurements. The Par breakdown follows:

FOCAL LENGTHS OF COMMERCIAL PROJECTION LENSES
FOR VARIOUS PROJECTION DISTANCES AND PICTURE SIZES

1.66:1 Aspect Ratio

PICTURE SIZE		PROJECTION DISTANCE - FEET												
WIDTH	HEIGHT	60	80	100	110	120	130	140	150	160	170	180	190	200
16'	9'8"	3.00	4.00	5.25	5.75	6.25	6.75	7.25	7.75	8.25	8.75	9.25	9.75	10.25
18'	10'5"	2.75	3.50	4.50	5.00	5.50	6.00	6.50	7.00	7.25	7.75	8.25	8.75	9.25
20'	12'	2.50	3.25	4.00	4.50	5.00	5.25	5.75	6.25	6.50	7.00	7.50	7.75	8.25
22'	13'3"	2.25	3.00	3.75	4.00	4.50	4.75	5.25	5.50	6.00	6.50	6.75	7.25	7.50
24'	14'5"	2.00	2.75	3.50	3.75	4.00	4.50	4.75	5.25	5.50	5.75	6.25	6.50	7.00
26'	15'7"	1.75	2.50	3.00	3.50	3.75	4.00	4.50	4.75	5.00	5.50	5.75	6.00	6.25
28'	16'10"		2.25	3.00	3.25	3.50	3.75	4.00	4.50	4.75	5.00	5.25	5.50	5.75
30'	18'		2.00	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.75	5.00	5.25	5.50
32'	19'3"		2.00	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.50	5.00	5.00
34'	20'6"		1.75	2.25	2.50	2.75	3.00	3.25	3.50	3.75	4.00	4.25	4.50	4.75
38'	22'9"			2.00	2.25	2.50	2.75	3.00	3.25	3.50	3.75	3.75	4.00	4.25
42'	25'3"			2.00	2.00	2.25	2.50	2.75	3.00	3.00	3.25	3.50	3.75	4.00
46'	27'7"			1.75	2.00	2.00	2.25	2.50	2.50	2.75	3.00	3.25	3.25	3.50
50'	30'				1.75	2.00	2.00	2.25	2.50	2.50	2.75	3.00	3.00	3.25

Dangerous When Wet
(SONGS-COLOR)

Esther Williams in tinted swimmusical; pleasantly-paced entertainment with good b.o. outlook.

Hollywood, May 12.

MG release of George Wells production. Stars Esther Williams, Fernando Lamas, Jack Carson, Charlotte Greenwood, Denise Darcel; features William Demarest, Donna Corcoran, Barbara Whiting. Directed by Charles Walters. Screenplay, Dorothy Kingsley; camera (Technicolor), Harold Rosson; editor, John McSweeney, Jr.; songs, Arthur Schwartz, Johnny Mercer; musical direction, Georgie Stoll; musical numbers staged by Charles Walters and Billy Daniel; "Tom and Jerry" cartoon sequence by Fred Quimby, William Hanna, Joseph Barbera. Previewed May 6, '53. Running time, 95 MINS

Katy	Esther Williams
Andre Lanet	Fernando Lamas
Windy Webbe	Jack Carson
Ma Higgins	Charlotte Greenwood
Gigi Mignon	Denise Darcel
Pa Higgins	William Demarest
"Junior" Higgins	Donna Corcoran
Suzie Higgins	Barbara Whiting
Greta	Bunny Waters
Joubert	Henri Letondal
Pierre	Paul Bryar
Stuart Frye	Jack Raine
Egyptian Swimmer	Richard Alexander
Old Salt	Tudor Owen
Mrs Lanet	Ann Codee

A light mixture of tunes, comedy, water ballet and Esther Williams in a bathing suit are offered in "Dangerous When Wet" and the combination stacks up as pleasantly-paced entertainment with good possibilities at the ticket windows.

Best of the musical stints in the Technicolored production is an underwater cartoon sequence involving Miss Williams and Tom and Jerry to a reprise of "In My Wildest Dreams." It's a well-done gimmick that adds to entertainment. "Dreams" also gets a ballad treatment from male star Fernando Lamas in a romantic pitch to Miss Williams. Other Arthur Schwartz-Johnny Mercer tunes are "I Like Men," niftily sold by Barbara Whiting, "Ain't Nature Grand," worked over by all cast principals, "I Got Out of Bed on the Right Side" and a novelty commercial, "Liquapep," that serves a story purpose.

Charles Walters directs the Dorothy Kingsley screen story at an engaging pace. Plot deals with a swimming family, made up of Miss Williams, Charlotte Greenwood, Donna Corcoran and Miss Whiting, that falls in with Jack Carson, a salesman of a liquid vitamin, and decides to swim the English Channel en masse, so they can get enough money to buy a prize bull for their Arkansas farm.

Romance comes Miss Williams' way in the person of Lamas, wealthy peddler of French champagne, when he rescues her after she has lost her bearings in a heavy Channel fog while practicing. Likeable involvements are lightly brought on to fill the intervals when Miss Williams is not splashing and, for the climax, she tackles the Channel alone after the authorities forbid the swim to her father, mother and two sisters. Story pitches a little drama at the paying customers in the swim, having Lamas take to the water to swim beside her as she begins to falter just when victory is in sight.

Performances are geared to put over the pleasant entertainment and make it easy to take. Miss Williams becomes the costumes designed by Helen Rose and looks good in her water work. Also, she handles dialog easily in scenes with Lamas and Carson. Lamas charms his way through a role that, essentially, requires that type of emphasis. Carson is topnotch as the producer, a sort af travelling salesman with an interest in the farmer's daughter that gets nowhere. Instead, he gets Denise Darcel, a French entry in the Channel swim, and she's worth getting.

Demarest sharpens the comedy as the father of the mermaid family. Miss Greenwood, as the mother, has a chance for one of her long-legged dances in the "Nature" number. Young Miss Corcoran, Miss Whiting, and the others in the cast, help to keep the pace moving along interestingly.

George Wells' production guidance has equipped the picture with all necessary values to make it saleable merchandise in any kind of booking. Color lensing by Harold Rosson is pretty and musical direction by Georgie Stoll good. Fred Quimby, William Hanna and Joseph Barbera did the Tom and Jerry cartoon sequence, introducing an octopus character that might bear reprising. Editing holds the film to a fairly compact 95 minutes. *Brog.*

$200,000 Alberta House Opened

Calgary, Alta

Napier Theatre, new $200,000 house at Drumseller, Alta., opened this month. Managed by Marguerite Playle, it replaces the old Napier, destroyed by fire Dec. 7, 1951.

It is a 600-seater.

The Girl Next Door
(MUSICAL-COLOR)

Dan Dailey, June Haver, Dennis Day as okay names in so-so song & dance entry.

20th-Fox release of Robert Bassler production. Stars Dan Dailey, June Haver, Dennis Day; features Billy Gray, Cara Williams, Natalie Schafer, Clinton Sundberg, Hayden Rorke, Mary Jane Saunders. Directed by Richard Sale. Screenplay, Isobel Lennart, based on story by L. Bush-Fekete, Mary Helen Fay; songs, Mack Gordon (lyrics) and Josef Myrow (music); choreography, Richard Barstow; camera (Technicolor), Leon Shamroy; editor, Robert Simpson; musical direction, Lionel Newman; animation sequences, United Productions of America. Previewed in N.Y. May 6, '53. Running time, 92 MINS.

Bill Carter	Dan Dailey
Jeannie	June Haver
Reed Appleton	Dennis Day
Joe Carter	Billy Gray
Rosie	Cara Williams
Evelyn	Natalie Schafer
Samuels	Clinton Sundberg
Fields	Hayden Rorke
Kitty	Mary Jane Saunders
Mitzi	Donna Lee Hickey
Peggy	Lyn Wilde
Smitty	Mona Knox
Maggie	June Wurster
Susie	Beverly Thompson
Franny	Gregg Sherwood
O'Toole	Michael Ross
Sergeant	Herbert Vigran
Junkman	Charles Wagenheim
Customs Official	Don Kohler
Policeman	Robert Carraher

"The Girl Next Door" has its bright moments via some spirited tunes and, in one particular instance, imaginative choreography. But the book is cliche and detract much from the pic's fun and frolic values. Dan Dailey, June Haver and Dennis Day as the star names, plus promotion via platter and other tieups, will help the b.o.

Robert Bassler's production has lush trappings; the swank Westchester backgrounding is accentuated by Technicolor tinting. But either Richard Sale's direction or the Isobel Lennart scripting, or a combination of both, is simply out of style. Having the players segue into a musical number after just about every few lines of dialog, without any semblance of plausibility, produces awkward effects.

Story has Miss Haver, as a musical comedy star, eager for the quiet, simple life in the country. But her business manager, Day, sets her up instead in an ultra-modern abode. Then comes the on-and-off romancing with Dailey, widower who etches a newspaper comic strip and lives next door with his son, Billy Gray. In obvious development, the boy at first resents Miss Haver's intrusion, but subsequently has a change of heart.

Film has unusual touch in some dream sequences done in cartoon animation, contributed by United Productions of America. But while the idea is offbeat, the material is unimaginative and makes only for a minor entertainment factor.

Tunes are best handled by Day, his vocal of "If I Love You a Mountain" being among the standouts. Title song, done by Dailey and Miss Haver, has a nice bounce, and "I'd Rather Have a Pal Than a Gal—Anytime," dueted by Dailey and Gray, has amusing lyrics. Miss Haver clicks smartly with her piping of "Nowhere Guy" and the terpery built around the same tune shapes as a colorful production number. Film, incidentally, was the last made by Miss Haver prior to her entering a convent. Cleffing credits go to Mack Gordon (lyrics) and Josef Myrow (music).

Camera, editing and all other technical work is competent. *Gene.*

Fort Ti
(COLOR-3-D)

Stock outdoor actioner, with added release value in the use of 3-D to bolster b.o. chances.

Columbia release of Sam Katzman production. Stars George Montgomery; features Joan Vohs, Irving Bacon, James Seay, Ben Astar, Phyllis Fowler, Howard Petrie, Cicely Browne. Directed by William Castle. Story and screenplay, Robert E. Kent; camera (Technicolor), Lester H. White, Lothrop B. Worth; editor, William A. Lyon. Previewed May 7, '53. Running time, 73 MINS.

Capt. Pedediah Horn	George Montgomery
Fortune Mallory	Joan Vohs
Sgt. Monday Wash	Irving Bacon
Mark Chesney	James Seay
Francois Leroy	Ben Astar
Running Otter	Phyllis Fowler
Major Rogers	Howard Petrie
Bess Chesney	Cicely Browne
Lord Jeffrey Amherst	Lester Matthews
Capt. Delaware	George Lee
Raoul de Moreau	Louis Merrill

Boxoffice chances for this stock outdoor actioner have been bolstered by use of Natural Vision 3-D, but despite value of the gimmick, its overall prospects are not big. While the stereo heat is on, theatres in locations where this type of product does okay should find grosses up considerably. In the more metropolitan market, however, 3-D adds only slightly to its possibilities.

Stock plot deals with efforts of Rogers' Rangers and the British to oust French forces from Fort Ticonderoga back in colonial days of 1700's. Shock of flaming arrows coming out of the screen, bats flitting around, thrown bodies and other missiles, are fast becoming 3-D gimmicks standard to this type of budget product, where story quality is strictly routine and needs a lift.

Natural Vision process and the Technicolor hues as seen in the 3-D outdoor scenes are both good. There's no eye strain from the process and the tints add a visual attractiveness. Chief annoyance of 3-D is cheap paper viewers that refuse to stay fixed over the eyes and that seem to slip whenever the screen is offering excitement.

George Montgomery is the Ranger hero of the Robert E. Kent script, flexing his muscles satisfactorily in the action spotted by William Castle's direction. Montgomery and some hastily-trained Rangers join Rogers at a location near Fort Ticonderoga and start scheming how to get the French out of the way. Just how they go about this tricky business isn't always clear and, to help the confusion, the story tosses in some romantic complications involving Montgomery, Joan Vohs, a girl suspected of being a French spy, and an Indian girl, Phyllis Fowler, who, although married, yens for the handsome hero. Everything works out eventually with Montgomery and Miss Vohs in a clinch.

The two femme leads add much to the eye appeal, their costuming making certain that shapely curves do not go unnoticed. Irving Bacon, James Seay, Ben Astar and Howard Petrie are among the featured players having been about the script business expertly enough. Excellent 3-D lensing was contibuted by Lester H. White and Lothrop B. Worth, the photography giving the Sam Katzman production a good frame. *Brog.*

The Glory Brigade

Victor Mature in okay war action thriller localed in Korea. For regular dual bill playdates.

Hollywood, May 12.

20th-Fox release of William Bloom production. Stars Victor Mature; features Alexander Scourby, Lee Marvin, Richard Egan, Nick Dennis, Roy Roberts, Alvy Moore, Russell Evans, Henry Kulky, Gregg Martell. Directed by Robert D. Webb. Written by Franklin Coen; camera, Lucien Ballard; editor, Mario Morra. Previewed May 6, '53. Running time, 81 MINS.

Lt. Sam Prior	Victor Mature
Lt. Nikias	Alexander Scourby
Corp. Bowman	Lee Marvin
Sgt Johnson	Richard Egan
Corp Marakis	Nick Dennis
Sgt Chuck Anderson	Roy Roberts
Private Stone	Alvy Moore
Private Taylor	Russell Evans
Sgt Smitowsky	Henry Kulky
Private Ryan	Gregg Martell
Capt. Adams	Lamont Johnson
Capt. Davis	Carleton Young
Major Saser	Frank Gerstle
Sgt. Lykos	Alberto Morin
Medic	George Saris
Lt. Jorgenson	Stuart Nedd
Private Nemos	George Mitchaelidez
Capt. Charos	John Verros
Col. Kallicles	Peter Mamakos
Col. Peterson	Jonathan Hole
Chaplain	Father Patrinakos

Korea serves as a modern-day setting for this war action thriller which has been developed along regulation film lines. Because it is not restricted to a factual account of warfare and does not attempt documentary style, picture is able to move along at a pace best suited for general market playdates, where escapism into fictional heroics is most popularly accepted standard of entertainment. By that standard, it is a good presentation.

Victor Mature tops cast of all-male players enacting the story under Robert D. Webb's direction. He heads a unit of U. S. Combat Engineers, detailed to escort a United Nations Greek detachment into enemy territory on a scouting mission. Group is to bring back vital information concerning Red plans and strength. In addition to conflict posed by the mission, the anti-Greek feeling that develops among Mature's group after the Hellenic allies seemingly have given up without a fight in the first brush with the enemy, is used as a motive for melodrama.

Screen story by Franklin Coen gives heroics enough logic to play well, plots the story tightly and spots plenty of action sequences, which Webb's guidance uses to advantage. Before the shooting and quarreling are over, the two allies accept each other and manage to outwit the Reds at every turn, combining Yankee and Greek ingenuity to this purpose. When mission and its dangers are over, those that are left have a new respect for each other, so there is a good object lesson in the pulp fiction action. Directorial pacing and the playing make much of thrills and suspense that is brewed in the tale.

Mature, only familiar marquee name in the cast, excellently sells his rugged character, a lieutenant of Greek parentage. Alexander Scourby is equally good as the Greek lieutenant who proves his own fighting worth as well as that of his men. Lee Marvin, Richard Egan, Nick Dennis, Roy Roberts, Alvy Moore, Russell Evans, Henry Kulky and Gregg Martell are among others more prominently spotted who deliver expertly.

William Bloom's production was lensed mostly at Fort Leonard Wood, Missouri, a site resembling the Korean woods and hills where action is laid. Lucien Ballard's cameras do well by the warplay and Mario Mora's editing holds the footage to a tight 81 minutes. *Brog.*

Story of Gilbert and Sullivan
(BRITISH)
(Color—Music)

Story of operatic team a top-flight British pic; big grosses, longruns loom.

London, May 6.

British Lion release of a London Films presentation of a Launder and Gilliat production. Stars Robert Morley, Maurice Evans, Eileen Herlie; features Peter Finch, Martyn Green. Directed by Sidney Gilliat. Screnplay, Sidney Gilliat and Leslie Baily from "The Gilbert and Sullivan Book" by Leslie Baily; camera, Chris Challis; editor, Gerald Turney-Smith; music, Arthur Sullivan. At Plaza, London, May 6, '53. Running time, 109 MINS

W S Gilbert	Robert Morley
Arthur Sullivan	Maurice Evans
Helen D'Oyly Carte	Eileen Herlie
Richard D'Oyly Carte	Peter Finch
George Grossmith	Martyn Green
Grace Marston	Dinah Sheridan
Mrs. Gilbert	Isobel Dean
Mr. Marston	Wilfrid Hyde White
Queen Victoria	Muriel Aked
Louis	Michael Ripper
Joseph Bennett	Lloyd Lamble
Cellier	Richard Warner
Letty	Perlite Nielson
Charlotte	Charlotte Mitchell
Millicent	Stella Riley
Smythe	Leonard Sachs

With this picture, the Korda organization comes of age. It has chosen "The Story of Gilbert and Sullivan" with which to celebrate its 21st anniversary, and picked a film which must enhance the reputation of British producers. It is destined for big grosses and longruns, and should pay handsome returns in most parts of the world.

Leslie Baily, who authored "The Gilbert and Sullivan Book" and scripted an earlier radio version, was associated with director Sidney Gilliat in preparation of the screenplay. Together they have produced a treatment which is notable for its infinite charm, its rich sense of warmth, and a confident, satisfying blend of humor and pathos. They've not crowded out the operatic excerpts nor have they allowed them to obtrude unduly in the story of the great theatrical partnership of the last century.

Richly lensed in Technicolor and expensively mounted with good taste, the script pinpoints the contrasting temperaments of Gilbert and Sullivan: Gilbert, the librettist, robustly played by Robert Morley, is a mixture of warmheartedness and irascibility who frankly admits he likes being chained to a gold mine. Arthur Sullivan, on the other hand, portrayed with genuine sincerity by Maurice Evans, is a frustrated composer who believes he should be writing music for grand opera and not comic opera. Yet despite the uneasy partnership, they collaborated for many years, producing a string of successes.

It was inevitable that the clash of personalities would lead to a breach and, as is usually the case, it happened over a trivial incident. Gilbert took exception to having a new carpet at the Savoy Theatre charged against his royalties; Sullivan refused to back him up and they parted company.

Against the main story background, excerpts from the great Gilbert & Sullivan hits are adroitly interspersed. There is a delightful episode from "Trial by Jury" and pieces from "The Mikado," "The Gondoliers," "The Yeomen of the Guard" and several others. There is also included the opening night scenes of 'Ruggidore" which was the only joint effort to be booed on opening night. These musical interludes are staged with vitality, color and imagination, featuring many of the famous lyrics.

The cast has been handpicked and many prominent feature artists fill minor roles. Apart from the two principals who dominate the story, there are many distinguished performances. Eileen Herlie, although having limited opportunities, plays Helen D'Oyly Carte with tenderness and understanding, while Peter Finch's interpretation of her husband is underplayed in the best British tradition.

Dinah Sheridan, who fades out after the opening sequences, plays the girl who jilts the composer because he fails to live up to his promise of writing only serious music. Here is a negative portrayal. Wilfrid Hyde White is again outstanding as her father. Among the artists portraying members of the original D'Oyly Carte company there is firstclass work by Martyn Green as George Grossmith; Bernadette O'Farrell as Jessie Bond, and Ann Hanslip, Eric Berry, Anthony Snell and Muriel Brunskill. Among the noted singers are Webster Booth, Elsie Morison and Owen Brannigan. *Myro.*

'Martin Luther,' Under Church Auspices, Looks OK Theatre B.O. Also

Minneapolis, May 9.

Lacking any familiar cast names or sex and other elements usually considered boxoffice essentials, here is a documentary, semi-biographical type religious picture, instead of screen entertainment in the accepted, conventional sense. Nevertheless, this Louis de Rochemont production of "Martin Luther," having its world premiere at the Lyceum, legit roadshow house here, promises to be a big moneymaker if its b.o. in this large Lutheran community is a criterion.

While it's not likely to attract or please the ordinary film fan, there apparently is a vast special theatre audience for it, not to mention the 16m church and school possibilities after its showhouse potentialities have been exhausted. Given the special selling directed toward the Protestant churches, as in Minneapolis, it's demonstrating an enormous appeal and pull, packing the theatre.

Picture depicts the momentous events which, in the 16th Century, exploded into the Reformation, with the bulk of emphasis, of course, on Martin Luther's activities which set off the fireworks. It's mainly concerned with the religious issues involved in Luther's break with the Catholic church, leading to the Reformation. While bringing a number of historical events to life it expounds much Protestant religious philosophy. What the Catholic church's reaction will be to its portrayal of what Luther opposed as corruption and sinfulness remains to be seen.

An artistic achievement of its kind, reflecting careful research and preparation, boasting a magnificent performance by Niall MacGinnis, of London's Old Vic, in the title role, and given reverential, straightforward, honest, sincere treatment, as well as eschewing anything savoring of sensationalism, it is well calculated to stir the enthusiasm of Lutheran and other Protestant ministers along with the more devoted laity.

Louis de Rochemont Associates release of de Rochemont-Lothar Wolff production. Stars Niall MacGinnis. Directed by Irving Pichell. Screenplay, Allen Sloane, Wolff; researchers and advisers, Drs. P. C. Empie, O. C. J. Hoffmann, Jaroslav Pelikan, T. G. Tappert, Henry Endress, M. F. Schlaker; art directors, Fritz Maurischat, Paul Markwitz; consultants, Pastor Peter Heinemann, Dr. Johannes Stuhlmacher; camera, Joseph C. Brun; music, Mark Lothar, recorded by Munich Philharmonic Orchestra & Choir. At Lyceum, Minneapolis. Running time, 105 MINS.

Martin Luther	Niall MacGinnis
Vicar von Staupitz	John Ruddock
Spalatin	Pierre Lefevre
Melanchthon	Guy Verney
Carlstadt	Alastair Hunter
Duke Frederick	David Horne
Prior	Fred Johnson
Pope Leo X	Philip Leaver
Cardinal Aleander	Dr. Egon Strohm
Tetzel	Alexander Gauge
Brueck	Irving Pichel
Emissary	Leonard White
Charles V	Hans Lefebre
Katherine von Bora	Annette Carrell

Huge audiences here are preponderantly church-recruited and undoubtedly include a very considerable number of persons who seldom or never attend the theatre for pictures or otherwise. For such there can be little doubt that the film stacks up as impressive and engrossing. They are not disturbed by the long stretches of talk, the infrequent action, the solemnity and sombreness of most of the proceedings, and the slow pace. It is of no moment to them, seemingly, that sex and comedy relief are conspicuous by their absence—they'd have no place here, of course. They're satisfied with occasional dramatic interludes. It's apparent they love it and are eating it up, the same as their pastors. For them it's anything but drawn out or tiresome.

Pic was produced in West Germany with funds provided by Lutheran Productions, Inc., comprising six church groups, owners of the print. The merchandising has been entrusted to de Rochemont Associates, now negotiating with a major company for its physical distribution nationally. Before the deal is completed several other test engagements are planned.

The Minneapolis premiere, a test engagement, was set up by F. Borden Mace, of de Rochemont's firm, after he failed to interest any commercial theatre here in the pic. Mace invited 1,300 Protestant ministers from the Twin Cities and other towns as far as 100 miles away for a screening. Nearly all of the ministers were so impressed and enthusiastic that they pledged their support in enlisting patronage. For Luther Productions Mace rented the Lyceum outright for two weeks and distributed tens of

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'STOCKHOLDERS, WE LOVES YA'

Govt. Observer Sought at Arbitration Meets; Exhibs Blast Keough Talks

Should the industry arbitration talks be revived under Government prodding as a result of the Senate Small Business Committee hearings, one exhib faction will insist that a Federal observer be present at all the confabs, it was learned this week. Exhibs, propounding this plan, say that only in this manner will Federal authorities get a true picture of exhib-distrib relationships. Request will be made either for the presence of a Federal mediator, similar to the officials who sit on labor disputes, of a Dept. of Justice representative.

Meanwhile, exhibs blasted Austin Keough, veepee and general counsel of Paramount, for his testimony before the Senate body. Terming Keough the "dean of the distributor lawyers" and charging that the "he very likely was responsible for many of the legal gimmicks that have been used by the distributors in their attempt to circumvent the antitrust laws," the Allied Theatre Owners of Indiana says the Par exec has conveniently shifted the blame for the breakdown in the setting up of an arbitration system. Keough singled out Allied as well as its general counsel, Abram F. Myers.

'Take It or Leave It'

ATOI asserts that Keough "adroitly avoided mention of the fact that the distributors demanded that a total of 18 or 20 prerelease pictures a year would spe-

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Starr Expects Amus. Tax Lift Since 'Republicans Can't Put Off Promises'

Richmond, May 12.

There is a "strong possibility" of removal of the Federal amusement taxes because the "Republicans can't forever fail to fulfill their campaign promises." That was the contention last week of Alfred Starr, prexy of Theatre Owners of America, speaking before 200 exhibs at Virginian Motion Picture Theatre Assn., convening at Chamberlin Hotel, Old Point Comfort.

On an optimistic note, Starr reported that film house attendance was climbing again in some areas where TV saturation had been established for years or months. On a downbeat note, he warned of the threat of the opening of hundreds of new TV stations and of the tendency of many exhibs to cease regarding themselves as "showmen."

"I haven't got time to try to sell people on the idea that we are not going to the dogs," declared Jack Braunagel, drive-in general manager for Commonwealth Theatres, Kansas City. "If you don't have confidence in your business, you'd better get out of it."

Leonard Gordon, of Newport News, Va., was elected prexy of the association, succeeding Sidney L. Bowden, Norfolk.

Others elected for the coming year were Seymour Hoffman, Richmond, first vice-president; F. M.

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Africa, German 3-D Loom On Calvert's 'Horizons'

Deal under which British-Lion will handle distribution of John Calvert Productions' "Strange Horizons" outside the U. S. was announced by prexy John Calvert. Pic is skedded for lensing in South Africa, with cameraman Howard Cagle due to leave N. Y. for London later this month to meet Calvert and go on to South Africa.

Film originally was planned for CinemaScope treatment, but lens shortage and 20th-Fox's $25,000 price tag has killed the deal, it's indicated. Calvert, who intends to use Eastman Color, is currently investigating a German 3-D process for "Strange Horizons."

SDG 'Theatre of Future' 3-D, Widescreens 'Em All

Hollywood, May 12.

New headquarters of the Screen Directors Guild of America will contain a "theatre of the future," equipped to screen all 3-D systems, Cinerama and CinemaScope. In addition, prexy George Sidney announced, it will have facilities for closed-circuit television. Building project will be handled by William Pereira and Charles Luckman, who designed Television City for CBS-TV.

Structure will also have an auditorium, office space for executives and a library containing all important films, books and technical equipment necessary for motion picture research.

Subsequents Yen 'House' for Flat Picture Dates

With Warner Bros. 3-D "House of Wax" chalking up hefty returns in all playdates, subsequent-run exhibs sans 3-D equipment are beginning to inquire "when do we get the picture?" Exhibs feel that the "shocker" will also have b.o. value as a flat picture and are anxious to get availability dates.

Unlike United Artists, which released the 3-D icebreaker, "Bwana Devil," Warners will have to make a decision soon. UA reportedly received few inquiries concerning a 2-D release. Although it hasn't been officially stated, WB as well as companies with 3-D films in circulation or upcoming are taking the position that pix won't be available to non-3-D outlets until it has played all depth-equipped situations in a given area.

Film execs concede that it's conceivable that a "flat" house could try to outbid a 3-D theatre in a bidding zone. The situation hasn't come up yet, but if it does, sales toppers will take the position that it's available only for 3-D. One top-echelon distrib exec acknowledged that some lawsuits might result from the situation, but he felt confident that the courts would uphold the distribs.

Gulf Staters Say Small Exhibs Won't Retool To CinemaScope for 1 Yr.

New Orleans, May 12.

Most members of the board of Allied Theatre Owners of the Gulf States, meeting here last week, agreed that small film houses were not ready for installing CinemaScope and stereo sound for at least another year or more.

Board was unanimous in feeling that 20th-Fox should devise a method to finance widescreen installation, as the cost is presently beyond the reach of small exhibs, they believe.

Board prez Abe Berenson praised the way Col. H. A. Cole, Robert W. Coyle and Pat McGee, all of COMPO, fought for repeal of the 20% admission tax before the recent Washington hearing on the Mason Bill.

Chi Exhibs' Tax Dip

Chicago, May 12.

Cook County Assessor's office here, for the third straight year, has granted a one-third reduction in personal property taxes to film theatres.

Reason given was poor business that houses have been doing since the war years.

NEW ROMANCE ERA WITH MONEYBAGS

Gaining marked impetus in film industry affairs is a new trend toward heavy romancing of stockholders. Whether it's motivated by wariness anent stock suits or simply a matter of sound politicking, shareowners are being treated like visiting royalty and are being accommodated well in excess of what's required by law.

Also, in an aside to the newly spotlighted role of the stockholder, another twist is applause given managements of film and theatre corporations by non-affiliated industryites. Numerous exhibs and a couple of distribution execs recently rallied to the side of 20th-Fox in its row with financier Charles Green. The theatremen and filmites, although not associated with 20th, cooperated to the extent of soliciting proxies in 20th's behalf.

Along somewhat similar lines, RKO Theatres, at its annual meeting in New York last week, found several allies among rival exhibs. Present at the session, among others, were circuit operators Izzy Rappaport, Manny Frisch and Jay Emanuel. They took the floor in a few instances to commend RKO Theatres management headed by prexy Sol A. Schwartz. Their mitting had the effect of counter-balancing criticisms by a couple of minority stockholders of Schwartz's annual salary of $81,000 and a new stock option plan.

In a humorous bit, Emanuel

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Allied States To Make 3-D Pix?

Washington, May 12.

A hint that Allied States Assn. may be exploring the possibility of producing 3-D films under a uniform method for its own members and others was given today (Tues.) in a cryptic statement from Abram F. Myers, Allied board chairman and general counsel.

Statement announces an important press conference next Tuesday (19) at Myers' D. C. office to discuss "A development of the highest importance and interest to motion picture exhibitors and to the motion picture industry in general."

Among those to attend will be Myers; Wilbur Snaper, Allied prexy, and ex-prexy Trueman Rembusch, who is mentioned as "chairman of Allied's committee on television and third dimension."

Statement goes on to add that "an important figure in another division of the motion picture business" will also be there. Final sentence says "it is believed that the importance of the announcement to be made will warrant all tradepapers in being represented at the conference."

For some time, Allied has been demanding and pleading for a uniform system among the producers to give the illusion of third dimension.

O'Donnell Talking 3-D At Allied Artists Meet

Hollywood, May 12.

Robert J. O'Donnell, veepee and general manager of the Interstate Circuit of Texas, will deliver the keynote speech at the Allied Artists' first international sales convention in Miami Beach, May 18-20. Approximately 150 delegates from 50 countries will be on hand.

O'Donnell's subject will be "The Story of 3-D." Steve Broidy, AA prexy, explained that this subject was chosen because of its "international interest."

Allied Artists is rushing its first 3-D picture, "The Maze," through the completion stage for a July 23 release.

AA's Pitch for Top Players; Broidy Says Majors Amenable on Loanouts

Hollywood, May 12.

Embarking on a hypoed production program designed to fit major names into upcoming productions, Allied Artists is currently negotiating with Metro, 20th-Fox and Paramount for loanouts of studio pactees, it was disclosed by AA prexy Steve Broidy.

Broidy, who stated he is talking talent deals with Metro's Dore Schary, Paramount's Y. Frank Freeman and 20th-Fox's Lew Schreiber, added, "they have indicated to us their people are available to Allied Artists."

AA's head man said conversations were progressing satisfactorily, and that the majors had told him a good deal would depend on the script submitted, and that the film involved must have a budget commensurate with the value of the personality. Scripts being read by the majors are "Wichita," "Yellow Knife," "The Black Knight," and "Annapolis '53," all to be made in Technicolor.

Broidy also revealed AA plans to make its upcoming "Annapolis '53" in widescreen, although the exact process has not yet been determined. Location shots at Annapolis will be taken May 20 and film is set to roll in August with exec producer Walter Mirisch helming. It will be AA's first widescreen pic. Studio has made one in 3-D, "The Maze."

While AA's production sked lists 35 pix, same as last year, that number may be boosted, but the uppance is actually in budgets, as

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Wile's 'Life Imitates Pix Art'; 10 Ohio Talks

Ten speaking dates in Ohio towns during the next month have been scheduled by Robert Wile, secretary of the Independent Theatre Owners of Ohio.

Wile said that, after making 15 speeches in the past two months, he has found that they "fill a very great gap in the understanding of business men on the importance of movies to them—not only because of the theatres, but also because of the widespread desire on the part of the public to imitate what is seen in the movies."

20th Mgt. Fight Interest Seen By Huge Vote Cast

Extent to which both the 20th-Fox management and dissident stockholder Charles Green managed to drum up share-owner interest in their fight over cumulative voting was reflected last week (8) in the thumping 2,165,249 vote turnout, repping an impressive 79.8% of the corporation's outstanding stock. Contest ended in a clearcut if not overwhelming victory for Spyros P. Skouras, whose motion to eliminate cumulative voting got the nod from 61.4% of the outstanding stock.

Final official tally, as revealed by the judges when the special meeting reconvened at Wilmington, Del., was 1,699,440 in favor of dropping cumulative voting and 465,809 against. Total of 604,237 shares, or 21.8% of the 2,769,486 shares of outstanding stock, did not vote at all. Green managed to poll 16.8% of the outstanding shares in his favor.

In order to carry the day on the cumulative voting issue, 20th had to get the votes of at least 51%—or 1,422,437 shares—of the outstanding stock to "aye" its proposal. It's pointed out that the cumulative voting issue was one

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Fez Journalist Talks Turkey Re H'wood, Sez U.S. Pix Give Wrong Pic

Minneapolis, May 12.

"Hollywood is the United States' greatest enemy abroad because it gives the wrong picture of this country and distorts everything that is sacred," declared Nermin Abadan, Ankara, Turkey, journalist, addressing a Writers' festival sponsored by the Twin City alumnae chapter of Theta Sigma Phi, honorary women's journalistic sorority.

Local newspapers gave considerable publicity to the talk of Mrs. Abadan, now on a Univ. of Minnesota Fulbright scholarship and who has been in this country since July visiting 22 states.

"American propaganda abroad should be reinforced 300% rather than curtailed," declared Mrs. Abadan.

Young Back to Work

Hollywood, May 12.

Victor Young, former head of Sierra Pictures, is returning to film production after a lapse of five years because of a paralytic stroke.

His first production will be "The Celluloid King," a biography of the late J. Stuart Blackton, motion picture pioneer. Film will be made under the banner of Viking Pictures, backed by eastern capital.

Ginsberg-Stevens-Ferber Assn. Will Also Remake Some of Latter's Oldies

The three-way partnership which Henry Ginsberg, former head of production at Paramount; director George Stevens, and novelist Edna Ferber have entered into, for the independent filming of her current bestseller, "Giant," is a first on two scores. It will be the first time that Ginsberg, heretofore a studio production executive, will have billing as co-producer with Stevens (who will also direct) on the picture, and it's a first for Miss Ferber in such a co-partnership venture.

She has had previous participation deals, and also a limited film leasing arrangement for "Saratoga Trunk," but most of her stories ("Cimarron," "So Big," "Show Boat," etc.) were essentially straight sales. In the Ginsberg-Stevens-Ferber setup she is a copartner.

Ginsberg has been away from Par for over two years, and Stevens recently wound up his Par contract with "Shane," current film at Radio City Music Hall. He was part of the original Liberty Pictures package that Music Corp. of

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N. Y. Exchange Union Sez 'No Dice' to $4 Wage Hike

With settlements between film distribs and exchange unions in several sectors following a pattern of a wage hike of $4 across-the-board, New York union officials indicated this week that both the white collar and the backroom employees would flatly reject such an offer.

Resumption of negotiations between distribs and the two N. Y. exchange unions have been delayed pending return to Gotham of one of the distrib negotiating teams currently on the road to close pacts with regional exchange locals.

Gotham unions had threatened a strike, but intervention of the parent union, IATSE, prevented such action. Joseph Basson, IA international rep, has been assigned to set up new meetings between the distribs and the unions.

L.A. Okay; 'Island'-'Express' Nice 31G, Christine NSH $15,000 on Break-In, 'Rats' Mild 7G, 'Wax' Hot 38G, 4th

Los Angeles, May 12.

Two new film bills and a stage-show are adding little to the first-run pace here this week, but the overall outlook is being helped by several sturdy holdovers, notably "Cinerama." This daddy of the 3-D's is expecting a smash $42,000 for second round, virtually the same as opening week at the Hollywood.

Break-in of Christine Jorgensen stage act at the Orpheum is a major disappointment, with around $15,000 figured likely for single week. Pic is "Count the Hours," playing its second stanza at house. "Girls of Pleasure Island" and "Pony Express" looks okay $9,000 at the Downtown plus $22,000 from one neighborhood house and three drive-ins.

"Desert Rat" looms moderate $7,000 at Wilshire with upped scale. Hefty $38,000 is seen for fourth week of "House of Wax" in two Paramount theatres. Final (4th) week of "Salome" is light $18,000. "Titanic," with several previews helping, shapes pleasing $10,000 in fourth week at the Chinese. "Lili" is steady in eighth week at $4,300.

Estimates for This Week

Orpheum (Metropolitan) (2,213; 90-$1.25)—"Count Hours" (RKO) (2d wk), with Christine Jorgensen breaking in new act onstage. Disappointing $15,000. Last week, with El Rey, "Count Hours" (RKO) and "Iron Cross" (Indie), $5,600.

Wilshire (FWC) (2,296; 80-$1.50) —"Desert Rats" (20th). Modest $7,000. Last week, "Tonight We Sing" (20th) (4th wk-5 days), $1,600.

Downtown (SW) (1,757; 70-$1.10) —"Girls Pleasure Island" (Par) and "Pony Express" (Par). Okay $9,000 here, with $22,000 in one nabe, three drive-ins. Last week, with Wiltern, Beverly Hills, "Light of Silvery Moon" (WB) and "System" (WB) (2d wk-6 days), $9,700.

Hollywood (SW) (1,468; $1.20-$2.80)—"Cinerama" (Indie) (2d wk). Socko $42,000. Last week, $42,200.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10) — "Small Town Girl" (M-G) and "Code Two" (M-G) (2d wk). Mild $12,000. Last week, $19,400.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10)—"Invaders From Mars" (20th) and "Guerrilla Girl" (UA) (2d wk-5 days). Light $11,000. Last week, $24,800.

Ritz (FWC) (1,370; 80-$1.50) — "President's Lady" (20th) (3d wk). Preview helping to $3,700. Last week, fair $3,400.

Los Angeles, Hollywood Paramounts (ABC-UPT-F&M) (3,300; 1,430; 95-$1.50)—"House of Wax" (WB) (4th wk). Big $38,000. Last week, $47,000.

United Artists, Hawaii (UATC-G&S) (2,100; 1,106; 90-$1.50) — "Man in Dark" (Col) (4th wk). Fair $12,000. Last week, $13,900.

Hillstreet, Pantages, Four Star (RKO-UATC) (2,752; 2,812; 900; 74-$1.50)—"Salome" (Col) (4th wk). Light $18,000. Last week, $23,300.

Chinese (FWC) (2,048; 80-$1.50) —"Titanic" (20th) (4th wk). Pleasing $10,000. Last week $10,700.

Fine Arts (FWC) (679; 80-$1.50) —"Importance Being Earnest" (U) (4th wk). Thin $2,200. Last week, $2,500.

Canon (ABC) (533; $1.50)—"Time Gone By" (Indie) (4th wk). Fine $3,500. Last week, $4,100.

Vogue (FWC) (885; 80-$1.50) — "Lili" (M-G) (8th wk). Sturdy $4,300. Last week, $4,500.

Broadway Grosses

Estimated Total Gross
(Based on 22 theatres)
This Week $500,100
Last Year $398,900
(Based on 21 theatres)

'Salome' Smash 23G, Frisco Ace

San Francisco, May 12.

Continued spring weather is sloughing biz on Market Street this session. Perhaps standout is "Salome," smash at the United Artists where playing with $1.25-$1.50 scale. "Never Let Me Go" looms nice at Warfield while "House of Wax" continues great at St. Francis in third round. "Lady Wants Mink" is mild at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Fort Apache" (RKO) and "Blood On Moon" (RKO) (reissues). Thin $7,500. Last week, "Count The Hours" (RKO) and "Big Frame" (RKO), $9,300.

Fox (FWC) (4,651; 65-95)—"Invaders From Mars" (20th) and "Sheltering Palms" (20th). Fair $16,000. Last week, "President's Lady" (20th) and "Stolen Identity" (Indie), $11,000.

Warfield (Loew's) (2,656; 65-95) —"Never Let Me Go" (M-G). Nice $16,000. Last week, "Small Town Girl" (M-G), $18,000.

Paramount (Par) (2,646; 65-95)— "Lady Wants Mink" (Rep) and "Woman Almost Lynched" (Rep). Mild $11,000. Last week, "Pony Express" (Par) and "Code Two" (M-G), $13,500.

St. Francis (Par) (1,400; 95-$1.25) —"House Of Wax" (WB) (3d wk). Sock $21,000. Last week, $25,000.

Orpheum (No. Coast) (2,448; 65-95)—"Ambush At Tomahawk Gap" (Col) and "Serpent Of Nile" (Col). Weak $9,500. Last week, "Desert Legion" (U) and "Luxury Girls" (UA) (2d wk-4 days), $5,000.

United Artists (No. Coast) (1,207; $1.25-$1.50) — "Salome" (Col). Smash $23,000. Last week, "Moulin Rouge" (UA) (11th wk), $6,500.

Stagedoor (A-R) (370; $1.20-$1.80) — "Hans Christian Andersen" (RKO) (12th wk). Stout $8,500. Last week, $9,000.

Clay (Rosener) (400; 65-85)— "Importance Being Earnest" (U) (6th wk). Oke $1,800. Last week, $2,600.

Larkin (Rosener) (400; 65-85)— "Don Camillo" (SFE) (5th wk). Nice $2,200. Last week, $2,800.

Vogue (S. F. Theatres) (377; 85-$1)—"Times Gone By" (IFE) (4th wk). Nice $1,700. Last week, $1,800.

'IN DARK' GREAT 20G, D.C.; 'ROUGE' 12G, 6TH

Washington, May 12.

The 3-D films continue to make news here and to raise the b.o. average. Latest in new medium, "Man in the Dark," shapes smash at RKO Keith's despite the crix pans which have marked all 3-D pix here. "House of Wax" is fine in third round at the Warner, an unusually long run for this house. "Moulin Rouge" is big in sixth Palace week. The two Lopert houses are doing great with new entries, "The Star" at the Playhouse and "Leonardo da Vinci" at the Dupont. "Remains to Be Seen" plus vaude, at Loew's Capitol, is okay, but not up to hopes.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)— "Remains To Be Seen" (M-G) plus vaude. Okay $17,000. Last week, "Girl Who Had Everything" (M-G) and vaude, $22,000.

Columbia (Loew's) (1,174; 55-$1) — "Call Me Madam" (20th) (6th wk). Very steady $8,000 after $9,000 last week. Stays.

Dupont (Lopert) (372; 55-$1) — "Leonardo da Vinci" (Indie). Hefty $5,000. Last week, "Under Red Sea" (RKO) (2d wk), $2,000.

Keith's (RKO) (1,939; 55-$1) — "Man in Dark" (Col). Socko $20,000 or near. Holds. Last week, "Girls in Night" (U), $7,000.

Metropolitan (Warner) (1,200; 55-85) — "Serpent of Nile" (Col). Okay $5,000. Last week, "Hans C. Andersen" (RKO) (11th wk), same.

Palace (Loew's) (2,370; 74-$1.20) —"Moulin Rouge" (UA) (6th wk). Big $12,000 after $14,000 last week. Continues.

Playhouse (Lopert) (435; 55-$1) —"The Star" (20th). Hefty $8,500, with brass hat benefit preem helping. Last week, "Little Sheba" (Par) (12th wk), $3,000.

Warner (WB) (2,174; 90-$1.25)— "House of Wax" (WB) (3d wk). Still socko with $18,000 after great $25,000 for second stanza. Stays on.

Trans-Lux (T-L) (600; 90-$1.25) —"Salome" (Col) (5th wk). Trim $8,000 after $9,000 fourth week.

Heat Clips Philly; 'Lady' Light 12G

Philadelphia, May 12.

Midsummer weather sloughed everything but "House of Wax" and longrun "Moulin Rouge" over the past weekend. Newcomers meant nothing. "President's Lady" is a one-week bust at the Boyd. "Serpent of Nile" is rated thin at the Goldman, also staying only a lone session. "Invaders From Mars" had a rough landing at the Fox while "Small Town Girl" was no lure at the Randolph. "Wax" still is big in third Mastbaum stanza. "Rouge" continues smash in 10th week at Trans-Lux.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Fair Wind to Java" (Rep) (2d wk-5 days). Mild $4,500. Last week, $8,000.

Arcadia (S&S) (625; 85-$1.20) — "Bad and Beautiful" (M-G) (14th

(Continued on page 28)

Too Many H.O.s in Det.; 'Gardenia' 14G, 'Wax' Sock 40G, 2d, 'Rouge' 15G, 6th

Key City Grosses

Estimated Total Gross
This Week $2,284,300
(Based on 22 cities, 201 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,966,000
(Based on 220 cities, and 220 theatres.)

'Wax' Torrid 16G Tops Slow Prov.

Providence, May 12.

First good weekend in months weatherwise had most of the usual patrons hitting the road, and kept most stands from getting the usual good weekend biz. "House of Wax" at Majestic is biggest with the 3-D novelty helping to overcome the weather to some extent. State's "Small Town Girl" looks mild. Albee's "Invaders from Mars" and Strand's "Pony Express" are fair.

Estimates for This Week

Albee (RKO) (2,200; 44-65)— "Invaders from Mars" (20th) and "Port Sinister" (RKO). Fair $7,000. Last week, "Fort Apache" and "Blood on Moon" (RKO) (reissues), meek $1,000, in 3-day stand.

Majestic (Fay) (2,200; 40-$1)— "House of Wax" (WB). Upped scale helping this to smash $16,000, best here in weeks. Last week, "Fair Wind to Java" (Rep) and "Lady Wants Mink" (Rep), nice $9,000.

Metropolitan (Snider) (3,100; 44-65)—"Abbott Costello To Mars" (U) and "Gunsmoke" (U). Oke $6,500. Last week, "Man in Dark" (Col), neat $8,000.

State (Loew) (3,200; 44-65)— "Small Town Girl" (M-G) and "Confidentially Connie" (M-G). Mild $10,500. Last week, "Moulin Rouge" (UA) (2d wk), nice $9,500.

Strand (Silverman) (2,200; 44-65) —"Pony Express" (Par). Fairish $7,000. Last week, "Glass Wall" (Col) and "Bandit of Sherwood Forest" (Col) (reissues), $6,000.

Mpls Slows Up; 'Limits' Brisk $11,000; 'Luther' Big 12G, 'Wax' 8G, H.O.s

Minneapolis, May 12.

Spring's long delayed arrival is slowing down biz, but such potent fresh entries as "Off Limits" and "Never Let Me Go" are helping overcome the weather. The 3-D featurette, "Day in the Country" with "The Tall Texan" is mild at Gopher. "Martin Luther" in its second week is still amazing and "Moulin Rouge" and "House of Wax," in fourth and third weeks, respectively, continue smash.

Estimates for This Week

Century (Par) (1,600; 76-$1) — "Moulin Rouge" (UA) (4th wk). Great $5,000. Last week, $6,500.

Gopher (Berger) (1,026; 65-85)— "Tall Texan" (Lip) and "Day in Country (Indie). 3-D featurette "Day" riding on crest of popularity wave. Light $3,500. Last week, "Seminole" (U) (2d wk), light $2,500.

Lyceum (Nederlander) (1,859; 80-$1.20) — "Martin Luther" (Indie) (2d wk). Smash business here talk of town. Tieup with churches resulting in rich haul. Will go another week and a day. Fat $12,000. Last week, marvelous $18,000, way over hopes.

Lyric (Par) (1,000; 65-85)—"Kiss of Death" (20th) and "Road House" (20th) (reissues). Mild $4,000. Last week, "Kansas Pacific" (AA) and "White Lightning" (AA), $3,500.

Radio City (Par) (4,000; 65-85)— "Off Limits" (Par). Brisk $11,000. Last week, "Call Me Madam" (20th) (2d wk), $7,000.

RKO-Orpheum (RKO) (2,800; 76-$1) — "Salome" (Col) (3d wk). Satisfactory $7,000. Last week, $8,000.

RKO-Pan (RKO) (1,600; 76-$1)— "House of Wax" (WB) (3d wk). One of year's boxoffice champs. Stout $8,000. Last week, smash $15,000.

State (Par) (2,200; 65-85) — "Never Let Me Go" (M-G). Mild $6,500. Last week, "Small Town Girl" (M-G), $6,500.

World (Mann) (400; 55-$1.20) — "Member of Wedding" (Col). Fair $3,000. Last week, "Little Sheba" (Par) (4th wk), $3,400.

Detroit, May 12.

Plethora of holdovers is slowing biz downtown this week. There are only two newcomers at first-runs. "Blue Gardenia" is fair at the Palms while "Cry of the Hunted" at Broadway-Capitol looks light. "This Is Cinerama" at Music Hall still is near capacity in eighth week. "House of Wax" continues great in second round. "Moulin Rouge" is still strong in sixth Fox stanza.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-$1.25)—"Moulin Rouge" (UA) (6th week). Sock $15,000. Last week, $16,000.

Michigan (United Detroit) (4,000; 95-$1.255)"House of Wax" (WB) (2d wk). Still hot at $40,000. Last week, terrific $58,000, for top film gross in house history.

Palms (UD) (2,961; 70-95)— "Blue Gardenia" (WB) and "The System" (WB). Fair $14,000. Last week, "Girls Pleasure Island" (Par) and "Last of Comanches" (Col), $11,000.

Madison (UD) (1,900; 95-$1.25)— "Salome" (Col) (4th wk). Down to $9,000. Last week, nice $14,000.

United Artists (UA) (1,938; 70-95)—"Sombrero" (M-G) and "Roar of Crowd" (AA) (2d wk). Slow $7,500. Last week, $11,500.

Adams (Balaban) (1,700; 95-$1.25) —"Hans Chistian Andersen" (RKO) (8th wk). Fair $5,000. Last week, $5,500.

Broadway-Capitol (Korman) (3,500; 70-95)—"Cry of Hunted" (M-G) and "Code Two" (M-G). Slow $9,500. Last week, "Lone Hand" (U) and "Abbott-Costello To Mars" (U), $10,500.

Music Hall (Cinerama Productions) (1,236; $1.40-$2.80)—"This Is Cinerama" (Indie) (8th wk). Rolling along at near-capacity $31,000. Last week, $31,200.

'B'way' Okay $12,000 In Toronto; 'Rouge' Terrif 20G, 'Wax' 18G, 2d Wks.

Toronto, May 12.

With warm weather competing, "Moulin Rouge" and "House of Wax" are snaring the town's pop grosses. Both are smash in second weeks. Newcomers are mostly mediocre. Tops look to be "Back on Broadway" and "Sombrero."

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"Redhead from Wyoming" (U) and "The System" (WB). Light $10,000. Last week, "Bandits of Corsica" (UA) and "Cow Country" (AA), $12,500.

Imperial (FP) (3,373; 75-$1.25)— "Back on Broadway" (WB). Okay $12,000. Last week, "Hans Christian Andersen" (RKO) (3d wk), $15,000.

Loew's (Loew) (2,096; 40-75)— "I Love Melvin" (M-G) (2d wk). Off to $9,500. Last week, sock $16,500.

Odeon (Rank) (2,390; 50-$1)— "Moulin Rouge" (UA) (2d wk). Great $20,000. Last week, $25,000.

Shea's (FP) (2,386; 60-$1)— "House of Wax" (WB) (2d wk). Lusty $18,000. Last week, $24,000.

Uptown (Loew) (2,743; 40-75)— "Sombrero" (M-G). Fair $10,000. Last week, "Girl Who Had Everything" (M-G), same.

'WAX' HUGE $20,000, OMAHA; 'GOBI' LEAN 9G

Omaha, May 12.

The third taste of 3-D here is the current major news. "House of Wax," with all-out campaign, is heading for a terrific total at the Omaha. "President's Lady" is fairish at the State. "Salome," in second week, shapes solid at Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 20-$1)— "Salome" (Col) (2d wk). Solid $7,000. Last week, $12,000.

Omaha (Tristates) (2,100; 50-$1) —"House of Wax" (WB). Terrific $20,000. Last week, "Trouble Along Way" (WB) and "Ride Man Down" (Rep), (2d wk), $6,000.

Orpheum (Tristates) (3,000; 20-70)—"Destination Gobi" (20th) and "Taxi" (20th). Light $9,000. Last week, "Off Limits" (Par) and "Marksman" (Par), $10,000.

State (Goldberg) (895) (25-76)— "President's Lady" (20th) and "Secret Flight" (Indie). Fairish $4,500. Last week, "Desert Legion" (U) and "Never Take No Answer" (U), $4,000.

Weather, H.O.s Wilt K.C.; 'Gobi' Fair at $12,000, 'Rouge' Strong 8G, 3d

Kansas City, May 12.

New bills are moderate this stanza while holdovers are doing satisfactory or better trade in three situations. "Destination Gobi" at Fox Midwest first-runs is fairish, but "Hitch-Hiker" at the Missouri is mild. "Moulin Rouge' in third week at Midland still is solid. Weather warming up, and that's no help.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)— "Casque D'Or" (Indie). Medium $1,600. Last week, "Happy Time" (Col) (5th wk), $1,300.

Midland (Loew's) (3,500; 75-$1)— "Moulin Rouge" (UA) (3d wk). Solid $8,000. Last week, $11,000.

Missouri (RKO) (2,650; 50-75)—

(Continued on page 28)

Outdoor Weather Bops Hub But 'Wac' Good $16,000; 'Island' Okay $18,000

Boston, May 12.

The first pleasant weekend in months is sloughing film grosses, with activity below par this stanza. "Never Wave at a WAC" at the Memorial shapes as leader among the newcomers, with good take. "Girls of Pleasure Island" at Paramount and Fenway is okay while "Invaders From Mars" at the Boston looks fairly good. "House of Wax" in second round at the Met is skidding but still smash. "Man in Dark" in third frame at Pilgrim continues trim.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25)— "Salome" (Col) (6th wk). Winding six week stand with good $5,000. Last week, $6,800.

Boston (RKO) (3,000; 50-90)— "Invaders From Mars" (20th) and "White Goddess" (Lip). Average $11,500. Last week, "Old Maid" (WB) and Mildred Pierce" (WB) (reissues), $7,500 in 6 days.

Exeter (Indie) (1,300; 60-80)— "Importance Being Earnest" (U) (6th wk). Stout $4,000 following $5,000 on fifth.

Fenway (NET) (1,373; 50-90)— "Girls Pleasure Island" (Par) and "Fort Vengeance" (AA). Fair $5,000. Last week, "Light of Silvery Moon" and "Babes of Bagdad" (UA), $6,500 for 8 days.

Memorial (RKO) (3,000; 50-90) —"Never Wave at WAC" (RKO) and "Thief in Silk" (Indie). Good $16,000. Last week, "Desert Legion" (U) and "Battles of Pontiac" (Indie) (2d wk-5 days), $10,000.

Metropolitan (NET) (4,367; 90-$1.25)—"House of Wax" (WB) (2d wk). Hotsy $26,000 following smash $52,000 first round.

Orpheum (Loew's) (3,000; 50-90) —"Never Let Me Go" (M-G) and "Code Two" (M-G). Opened Saturday (9). Last week, "Battle Circus" (M-G) and "One Girl's Confession" (Col), poor $15,000 for 9 days.

Paramount (NET) (1,700; 50-90) "Girls Pleasure Island" (Par) and "Fort Vengeance" (AA). Nice $13,000. Last week, "Light of Silvery Moon" (WB) and "Babes in Bagdad" (UA), $12,000 for 8 days.

Pilgrim (ATC) (1,900; 65-$1)— "Man in Dark" (Col) and "49th Man" (Col) (3d wk). Trim $7,000. Last week, $10,000.

State (Loew) 3,500; (50-90)— "Never Let Me Go" (M-G) and "Code Two" (M-G). Opened slowly on Saturday (9). Last week, "Battle Circus" (M-G) and "One Girl's Confession" (Col), slender $7,500 in 9 days.

3-D Films Boost Chi; 'Wax'-Stage Socko $50,000 in 2d, 'Dark' Bright 25G, 'Gardenia' Tall 17G, 'Lady' 12G

Chicago, May 12.

3-D pix are hypoing the Loop film grosses currently, pleasant weather being rated an extra factor. In addition to the sock $50,000 looming for the second week of "House of Wax" at the Chicago with a stageshow, McVickers went first-run with a 3-D entry, "Man in the Dark." It should hit a hefty $25,000. Only other new show, "Blue Gardenia" and "The System" at the Roosevelt, is being helped by the overflow, and should rack up brisk $17,000.

The second week of "President's Lady" and "Lady Wants Mink" looks okay at the United Artists. Among the three-weekers, "Off Limits" at Palace is headed for a strong total. "Never Let Me Go" at Woods also appears okay. "Sombrero" in fourth week at Monroe is trim. "Salome" at Grand still is excellent for sixth frame.

"Moulin Rouge" in the same round at the State-Lake continues amazingly big. "Little Sheba" at Ziegfeld still is strong for 10th week. "Call Me Madam" in seventh frame at Oriental continues brisk. Warm weather Sunday night (10) cut into business in general.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"House of Wax" (WB) and plus stageshow (2d wk). Fancy $50,000. Last week, huge $80,000.

Grand (RKO) (1,200; 98-$1.50)— "Salome" (Col) (6th wk). Brisk $13,000. Last week, $16,000.

McVickers (Indie) (2,200; 55-98) —"Man in Dark" (Col). House switches to first-run with this. Sock $25,000 looms.

Monroe (Indie) (1,000; 55-98)— "Sombrero" (M-G) (4th wk). Not too bad $4,000. Last week, $5,000.

Oriental (Indie) (3,400; 98)— "Call Me Madam" (20th) (7th wk). Holding solid at $16,300. Last week, same.

Palace (Eitel) (2,500; 98)—"Off Limits" (Par) (3d wk). Okay $11,000. Last week, $15,000.

Roosevelt (B&K) (1,500; 55-98)— "Blue Gardenia" (WB) and "The System" (WB). Getting some of overflow from the 3-D pix. Smart $17,000. Last week, "Seminole" (U) and "Abbott and Costello To Mars" (U) (2d wk), $14,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Moulin Rouge" (UA) (6th wk). Smash $20,000. Last week, same.

Surf (H&E Balaban) (685; 98)— "Importance Being Earnest" (U). Moderate $3,000. Last week, same.

United Artists (B&K) (1,700; 55-98)—"President's Lady" (20th) and "Lady Wants Mink" (Rep) (2d wk). Trim $12,000. Last week, $16,000.

Woods (Essaness) (1,073; 98)— "Never Let Me Go" (M-G) (3d wk). Fast $12,500. Last week, $17,000.

World (Indie) (587; 98)—"Don Camillo" (IFE) (3d wk). Fine $5,000. Last week, same.

Ziegfeld (Lopert) (485; 98)— "Little Sheba" (Par) (10th wk). Staying on with fine $3,600. Last week, $3,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Moon' OK 13½G St. L.; 'Wax' 29G, 3d

St. Louis, May 12.

Warm, sunshiny weather on Mother's Day slowed down turnstile activity at mainstem houses and biz slumped. Grosses are way off for whole week with only "House of Wax" showing real strength. Although in third round at the Fox, "Wax" still is sockeroo. "Remains To Be Seen" is only fair at Loew's. "Peter Pan" looms fancy in two houses. Of other newcomers, "By Light of Silvery Moon" is rated good at Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Light of Silvery Moon" (WB) and "Can't Beat Irish" (AA). Good $13,500. Last week, "Call Me Madam" (20th) and "Desert Legion" (U), $9,000.

Fox (F&M) (5,000; 60-90)— "House of Wax" (WB) (3d wk). Sock $29,000 after $38,000 second stanza.

Loew's (Loew) (3,172; 50-75)— "Remains To Be Seen" (M-G) and "Cry of Hunted" (M-G). Fair $11,000. Last week, "Sombrero" (M-G) and "Girl Has Everything" (M-G), $14,000.

Pageant (St. L. Amus.) (1,009; 90)—"Peter Pan" (RKO). Fine $7,000. Last week, "Hans Christian Andersen" (RKO) (5th wk), $2,500. Shady Oak (St. L. Amus.) (800; 90)—"Peter Pan" (RKO). Solid $7,500. Last week, "Andersen" (RKO) (5th wk), $3,000.

'In Dark' Fancy $10,000, Seattle; 'Wax' 11G, 2d

Seattle, May 12.

First-run biz is no great shakes here this week although some holdovers are displaying strength. "Man in Dark" is rated nice at Paramount but "Hitch-Hiker" is slow at Liberty. "Moulin Rouge" still is great in fifth round at Music Box. "House of Wax" also is sock in third round at Orpheum.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Ambush at Tomahawk Gap" (Col) and "49th Man" (Col). Okay $8,000. Last week, "Pony Express" (Par) and "No Time for Flowers" (RKO), $7,800.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Snows of Kilimanjaro" (20th). First time at pop prices, with "Hurricane Pilgrim Hill" (Indie). Fair $7,500. Last week, "Call Me Madame" (20th) and "Glass House" (Col) (2d wk), $6,000.

Liberty (Hamrick) (1,650; 65-90) —"Hitch-Hiker" (RKO). Slow $5,000. Last week, "Small Town Girl" (M-G) and "Code 2" (M-G). $6,000.

Music Box (Hamrick) (850; 90-$1.25)—"Moulin Rouge" (UA) (5th wk). Great $5,500 after $6,300 last week.

Music Hall (Hamrick) (2,263; 65-90)—"Never Let Me Go" (M-G) "Bright Road" (M-G). Mild $6,000. Last week, "Light of Silvery Moon" (WB) and "System" (WB), $6,800.

Orpheum (Hamrick) (2,700; 90-$1.25)—"House of Wax" (WB) (3d wk). Sock $11,000. Last week, $14,000.

Paramount (Evergreen) (3,039; $1-$1.25)—"Man in Dark" (Col) and "Magnetic Monsters" (UA). Nice $10,000 or near. Last week, "President's Lady" (20th) and "Big Frame" (RKO), $5,000 at 90c top.

(Continued on page 28)

'Wax' Big L'ville Noise At Giant $20,000; 'Gobi' Fair 11G, 'Wac' $9,000

Louisville, May 12.

"House of Wax" is the big noise here this week, now that the Kentucky Derby has been run. Filmwise, this could well be one for the record books because the biz it is turning in is little short of phenomenal at the Mary Anderson. Tremendous total is assured. "Destination Gobi" is fairish at the State. Warmer temperatures are not helping the boxoffice.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75) —"President's Lady" (20th) and "No Holds Barred" (AA) (2d wk). Good $4,000. Last week, $4,500.

Mary Anderson (People's) (1,200; 75-99)—"House of Wax" (WB). Leading town by a wide margin, looks good for long stay here. Gigantic $20,000 likely at this small house. Last week, "Light Of Silvery Moon" (WB) (2d wk), $6,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Never Wave at WAC" (RKO) and "Sword Of Venus" (RKO). Fair $9,000 or near. Last week, "Girl's Pleasure Island" (Par) and "Marksman" (AA), light $8,000.

State (Loew's) (3,000; 50-75)— "Destination Gobi" (20th) and "Taxi" (20th). Fairish $11,000 or near. Last week, "Moulin Rouge" (UA) (2d wk), big $11,400.

'Salome' Torrid 25G, Balto; 'Rouge' 17G, 3d

Baltimore, May 12.

Mother's Day crowds Sunday (10) and clear weather are held to be responsible for generally brighter b.o. picture here this week. "Tonight We Sing" opened big at the New after a special preem and personal by Ezio Pinza. "Salome" is smash at the Hipp while "Moulin Rouge" at the Town is holding at smash figure in third week.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Sombrero" (M-G). Mild $7,500. Last week, "Battle Circus" (M-G) (2d wk), $6,700.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Salome" (Col). Smash $25,000 or over. Last week, "Peter Pan" (RKO) (5th wk), $11,500.

Keith's (Schanberger) (2,400; 30-75)—"Jamaica Run" (Par). Starts tomorrow (Wed.) after second week of "Man in Dark" (Col) did okay $10,200 with tilted scale.

Little (Rappaport) (310; 25-90)— "Caesar and Cleopatra" (U). Good $4,000. Last week, "Laughter in Paradise" (Indie), $3,300.

Mayfair (Hicks) (980; 20-70)— "Bonzo to College" (U). Starts tomorrow (Wed.) after 4 days of "Rainbow Round Shoulder" (Col) (reissue) hit fair $3,600.

New (Mechanic) (1,800; 50-90)— "Tonight We Sing" (20th). Brisk $17,000 or close. Last week, "Call Me Madam" (20th) (5th wk), $9,500.

Playhouse (Schwaber) (420; 50-$1)—"Little Sheba" (Par) (9th-final wk). Fine $4,300 after $4,500 for eighth.

Stanley (WB) (3,280; 55-$1.25)— "House of Wax" (WB) (2d wk). Still hot at $21,500 after $24,000 opener.

Town (Rappaport) (1,500; 50-$1.25)—"Moulin Rouge" (UA) (3d wk). Still smash at $17,000 after $19,800 for second.

'Wax' Bright 25G, Indpls., 'Lady' 7G

Indianapolis, May 12.

"House of Wax" at the Indiana is the only bright note in the first-run situation here this stanza. It looms great to lead city by a wide margin. Speedway preliminaries and other outdoor competish have deluxers in usual May slump. "President's Lady" at Circle and "Salome" in second week of Loew's, are dullish.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"President's Lady" (20th) and "Big Frame" (RKO). Slow $7,000. Last week, "Girls Pleasure Island" (Par) and "Lady Wants Mink" (Rep), $8,500.

Indiana (C-D) (3,200; 50-$1.20)— "House of Wax" (WB). Great $25,000. Last week, "Light of Silvery Moon" (WB) and "Island Rescue" (Indie), $9,000.

Keith's (C-D) (1,300; 50-76)— "Anna" (IFE). Thin $3,500. Last week, "Androcles and Lion" (RKO), $4,500.

Loew's (Loew's) (2,427; 76-$1.00) —"Salome" (Col) (2d wk). Sluggish $5,000 in 5 days after $12,000 opener.

Lyric (Cockrill-Dolle) (1,600; 50-76)—"Fort Apache" (RKO) and "Blood on Moon" (RKO) (reissues). Dull $4,000. Last week, "Tall Texan" (Lip) and "Perils of Jungle" (Lip), dandy $7,000.

Summer Heat Hits Pitt; 'Remains' Light $8,000, 'Lady' 6G, 'Tightrope' 5G

Pittsburgh, May 12.

Daylight savings, the drive-ins and summery weather are taking a heavy toll in the Golden Triangle this session. Only "House of Wax" at Stanley is standing up, being smash on third week, and will stay a fourth. "Tonight We Sing" at Squirrel Hill, nabe art house, still is click in second stanza. "President's Lady" at Harris is light. That goes, too, for "Man On a Tightrope" at Fulton and "Remains To Be Seen" at Penn. Nothing much either for "System" and "Down Among Sheltering Palms" at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)— "Man on Tightrope" (20th). Not very much action for this. Be lucky to wind up with mild $5,000. Last week, "Lady Wants Mink" (Rep) and "Thunderbirds" (Rep), $3,500.

Harris (Harris) (2,200; 50-85)— "President's Lady" (20th). Crix treated Heston-Hayward starrer affectionately but suffering with others. Maybe $6,000, light. Last week, "Salome" (Col) (2d wk-9 days), $5,000.

Seasonal Downbeat at N.Y. 1st-Runs But 'Desert' Sifts 19G, 'Trouble' Beckons 70G; 23G in 'Juggler' Net

Despite four new bills, the ideal outdoor weather has handed Broadway first-run business a severe blow. With the Giants playing a doubleheader in N.Y. Sunday (10) and the Dodgers taking on the Phillies at home the same day the deluxers were further hurt. However, several extended-run bills are managing to hold up fairly well in the current session.

"Desert Rats" shapes as standout fresh entry, being headed for a sturdy $19,000 at the Mayfair. "The Juggler," which opened very big, subsequently wilted somewhat. Despite this, the pic registered a fine $23,000 in the first stanza at the Victoria.

"Trouble Along Way" with iceshow onstage is on the disappointing side, with fair $70,000 for the opening round at the Roxy. Originally booked for three weeks, pic may not stay that long. "Small Town Girl" hit only a modest $15,000 opening week at the State but stays over six days of second.

"House of Wax" with Xavier Cugat band topping the stagebill continues very strong with around $60,000 in fifth week at the Paramount, with a sixth round planned. "Shane" with stageshow looks to wind up its third stanza at the Music Hall with a sturdy $117,000, unusually big for a western film at the Hall. It holds a fourth. "Salome" was off to around $18,000 for seventh frame at the Rivoli, but is staying on.

"Moulin Rouge" continues its sensational pace with a smash $31,000 for the 13th session at the Capitol. It starts its 14th week today. "Rouge" will conclude its run after either the current or the 15th week.

Of the off-Broadway houses, the Fine Arts shapes standout with its new entry, "Fanfan the Tulip." First round was smash $11,200. "Split Second" replaced "Hans Christian Andersen" yesterday (Tues.) at the Criterion. "Hans" had an unusually profitable longrun of 24 weeks.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.50) —"Never Wave at Wac" (RKO) (3d wk). Current stanza holding at okay $12,000 or near. Fourth and final week starts tomorrow (Thurs.), with "President's Lady" (20th) due in May 21. Second round was nice $16,500.

Broadway (Cinerama) (1,250; 90-$2.80) — "Cinerama" (Indie) (33d wk). The 32d round ended yesterday (Tues.) was huge $38,700 after $39,000 for 31st week. Stays on until June 4 when it moves to Warner Theatre to continue run.

Baronet (Reade) (430; 90-$1.50)— "I Believe in You" (U) (2d wk). Initial session ended Sunday (10) looks like good $5,200 though not up to hopes in view of crix approval. In ahead, "Importance of Being Earnest" (U) (19th wk), $3,400.

Capitol (Loew's) (4,820; 70-$1.80) —"Moulin Rouge" (UA) (14th wk). The 13th round ended last night (Tues.) held at an amazing $31,000 after smash $37,000 for 12th week, way over expectancy. Pic is sure of a new record of 14 weeks, or two weeks and five days longer than "Gone With Wind" (M-G), previous record-holder.

Criterion (Moss) (1,700; 85-$2.20) —"Split Second" (RKO). Opened yesterday (Tues.). In ahead, "Hans Christian Andersen" (RKO) (24th wk), wound up smash longrun with $5,500 after okay $7,000 for 23d week.

Fine Arts (Davis) (468; 90-$1.80) —"Fanfan the Tulip" (Indie) (2d wk). After great opening, this was aided by reviews. Finished initial round Sunday (10) at sockeroo $11,200, rated remarkable in view of fact that it is first French pic to play the house. This mark is topped only by "Lavender Hill Mob" (U) and "Promoter" (U) here. Latter landed okay $3,000 in 27th week (6 days), to wind a terrific longrun.

Globe (Brandt) (1,500; 60-$1.50) — "Magnetic Monster" (UA). Opened today (Wed.). In ahead, "Invasion U. S. A." (Col) (2d wk), fell to $6,500 after fair $15,000 opening week.

Holiday (Par-Rose) (950; 60-$1.20) — "Hitch-Hiker" (RKO) (3d wk). Second frame ended last night (Tues.) held at $8,000 after nice $13,000 opening week.

Mayfair (Brandt) (1,736; 70-$1.80) —"Desert Rats" (20th). Initial week ending tomorrow (Thurs.) heading for sturdy $19,000. Holds. In ahead, "Angel Face" (RKO) (2d wk), $8,000.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Landfall" (Indie). Doing brief fillin, with only fairly good $6,000 likely opening week. In ahead, "Murder Will Out" (Indie) (5th wk), $5,500. "Strange Deception" (Indie) comes in May 2.

Palace (RKO) (1,700; 50-$1.50)— "Desert Legion" (U) and 8 acts of vaude. Current week ending tomorrow (Thurs.) heading for fair $17,000 or near. In ahead, "Blue Gardenia" (WB) and vaude, okay $22,000 in 11 days but below hopes.

Paramount (Par) (3,664; 80-$1.80) —"House of Wax" (WB) with Xavier Cugat orch heading stageshow (5th wk). Holding at solid $60,000 or near after socko $90,000 in fourth week. Cugat band and new stage bill moved in Wednesday (5), with stageshow headed by Eddie Fisher being in only five days of fourth round. Change was necessary because Fisher had commitment at London Palladium. Now set to go six weeks. Abbe Lane joins Cugat orch and revue today.

Paris (Indie) (568; 90-$1.80)— "Seven Deadly Sins" (Indie). Opened Monday (11). In ahead, "The Freshman" (Indie) (reissue) (2d wk-6 days), dipped to mild $3,500 after $6,000 opening week.

Rivoli (UAT) (2,092; 95-$1.80)— "Salome" (Col) (8th wk). Seventh frame ended last night (Tues.) slipped to good $18,000 after $23,000 for sixth week. Stays here about two weeks longer.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"Shane" (Par) with stageshow (3d wk). Continued sturdy with $117,000 after big $132,000 for second week. Holds a fourth week, unusually longrun for a western opus of any sort at the Hall. "Young Bess" (M-G) is set to open May 21.

Roxy (20th) (5,886; 50-$2.20)— "Trouble Along Way" (WB) and iceshow onstage (2d wk). Initial stanza ended last night (Tues.) was fair $70,000. In ahead, "Call Me Madam" (20th) and stageshow (6th wk), was okay $63,000, making it one of bigger 6-week pictures in Roxy history and topping coin of "Peter Pan" (RKO) which also went six weeks.

State (Loew's) (3,450; 85-$1.80)— "Small Town Girl" (M-G) (2d wk). First session ended last night (Tues.) was mild $15,000 or close. In ahead, "Sombrero" (M-G) (2d wk), $12,000. "Thunder Bay" (U) opens with special preem the night of May 19 on State's new widescreen.

Sutton (R&B) (561; 90-$1.50)— "The Assassin" (UA) (4th wk). Fourth frame ending tomorrow (Thurs.) looks fair $4,000 after $4,600. "Ring Around Clock" (IFE) opens Monday (18).

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Justice Is Done" (Burstyn). (11th-final wk). The 10th stanza ended Sunday (10) held at $2,700 after nice $3,400 for ninth round. "Bellisima" (Indie) opens Saturday (16).

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (10th wk). Ninth round ended Monday (11) continued stout with $7,300 after $8,000 for eighth week. Continues.

Victoria (City Inv.) (1,060; 95-$1.80)—"The Juggler" (Col) (2d wk). Initial session ended Monday (11) hit fine $23,000. In ahead, "Little Sheba" (Par) (19th wk-6 days), $7,600.

Guild (Guild) (525; 85-$1.50)— "Mahatma Gandhi" (UA) (3d wk). Second round ended last night (Tues.) held at good $5,500 after $10,000 opener.

'IN DARK' LIVELY 18G IN BUFF.; 'WAX' 12G, 2D

Buffalo, May 12.

Best bet here this session is "Man in Dark," powerful at the Lafayette. 3-D like "House of Wax," is doing remarkably well in view of continued strength of "Wax," still big on third Paramount stanza.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)— "Never Let Me Go" (M-G) and "Code Two" (M-G). NSH $9,000. Last week, "Small Town Girl" (M-G) and "San Antone" (Rep), $12,000.

Paramount (Par) (3,000; 50-$1)— "House of Wax" (WB) (3d wk).

(Continued on page 28)

Oh joy... Oh happy Day just look what that Wonderful Town gal is doing to B'way!

It's great in New York and it's heading for a big fat bonanza all over the U.S.A.

It's just the greatest! Winter Garden weekly gross of $55,000, beats previous house record by $3,000!

Memo to exhibitors re: "NEVER WAVE AT A WAC" from the New York Film Critics:

'This comedy hit of Roz' cannot miss being one of the big ones of the season.'
— *N. Y. WORLD TELEGRAM & SUN*

'Rosalind Russell not only is beautiful, but she's glib and amusing.' — *N. Y. POST*

'Now Rosalind Russell has two hits on Broadway.' — *N. Y. JOURNAL AMERICAN*

'Rosalind Russell is having a field day on Broadway . . . It's a wacky comedy.'
— *N. Y. DAILY NEWS*

'Rosalind Russell brightens Broadway, in a rib-tickling film.' — *N. Y. DAILY MIRROR*

'Rosalind Russell is an expert comedienne . . . in a picture with plenty of laughs.' — *N. Y. HERALD TRIBUNE*

'Rosalind Russell and a covey of cuties prove that Wacs can be wacky . . . in a film with generous laughs.' — *N. Y. TIMES*

'This is one you'll really want to see . . .'
— *BROOKLYN EAGLE*

Drop in U.S. Tourists Down Mexico Way; Scribe to Flack Up New Biz

Mexico City, May 5.

Tourist trade was nearly twice as much in volume and more than doubled in spending during the five years, 1947-52, according to the Bank of Mexico. Trippers entering Mexico totalled 473,001 last year, and they spent $181,500,000, both new highs. That compared to 275,300 visitors spending $82,800,000 in 1947.

A sharp drop in flow of U. S. tourists in the last three months, however, is worrying the government. Administration has named a new director of tourism, Gustava Ortiz Herman, a former newspaperman, to tackle the problem.

Americans are the backbone of the tourist biz, the bank stressed. It attributed this to the fact that Yanks have more coin to spend than ever before as well as more time to enjoy themselves. A higher standard of living in the U. S. and a greater desire to travel abroad, plus greatly improved facilities for visitors in Mexico are benefitting tourism down here, according to the survey.

Admitting that tourist trade is down so far this year, the bank expressed confidence that there will be an important upswing later in 1953. That optimism is not shared by Alberto Amaya, high official of Petroleos Mexicanos, the official oil company and a big tourist booster. He revealed that Mexico's income from tourism during the first quarter of 1953 was $5,780,000 below the yield during the same time last year.

Declining tourism is worrying all concerned with the biz. Dailies are viewing the situation with alarm. With such top spots as Acapulco suffering such visitor shortage that for the first time in years it is possible to walk unheralded into any hotel and immediately get a room, the Mexican Tourist Assn. said that if the dwindling keeps on what was a very promising Mexican industry may fall apart. Hotelmen in many parts of the country are holding emergency meetings to seek ways to get more guests. At the same time, hotel owners in the port of Vera Cruz have asked for an official nod to hike their rates.

The Tourist Assn., hotelmen and others directly concerned with traveler trade are urging the government to exert more efforts toward curbing such visitor discouragers as highway robberies, profiteering and open hostility by one element toward foreigners in general.

Barrel Tossers, Peelers, Beer-Guzzling Acrobats Boom Japan's 'Mr. 10%'

Tokyo, May 5.

Noboru A. Nakano, prexy of Gay Entertainment Co., has stepped up to the top talent agent in Japan today. If a nitery wants a finger flutist (who whistles a repertoire from Bach to boogie), a guy to juggle barrels with his feet, a man to stand on his head and drink beer, a baby to play the piano, or a gal to strip to her navel, Nakano has them under contract.

His colorful Tokyo office is lined with pix of his acts. Vaudevillians, chorus girls and magicians mope around on the sofas, passing the time of day, waiting for a phone call or a booking, practicing their routines, or just dozing.

"Mr. Ten Percent" has been in the talent-peddling biz for three years. Organizing and putting cabaret entertainers on a business basis is now paying off. With Security Force club dances still going strong, and more and more Japanese clubs booking acts, Nakano and his table are cashing in.

Rush to 5 Niteries

On Saturday nights, performers have a minimum of two bookings, and some acts appear at as many as four or five clubs on one Saturday night. Chorus liners average $85 a month, soloists, $125. The less bashful contortionists rake in $300. They rush from club to club, performing at 15-minute intervals, with no time for encores.

Cabarets themselves can get away with as little as $30 or $60 for a four-act show. Most expen-

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2 Stubborn Irishmen

Dublin, May 5.

Entertainment tax law in Ireland allows tax-free film theatres in villages with less than 500 inhabitants. Rosslare Harbour, County Wexford, however, has a growing population, and when it passed the 500 limit, its three theatre owners recently became liable for the tax.

Two said "No," and dropped their admish price to 5c for adults and children—a price which bears no tax. Previously, charge was 17c for adults and 7c. for moppets in all three houses. Third cinema upped its charge for adults to 20c, of which 8c goes for tax, and dropped the moppet price to 5c.

How long the stubborn exhibs' gesture will last is not clear. But at least it made front page news with all Irish national newspapers, and registered the owners' protest.

H'wood Films Dominate Over 46% of W. German Mkt.; Distribs' 216 Pix

Berlin, May 5.

Statistics compiled by SPIO (top organization of the West German film industry) reveal that at the end of 1952, there were 4,853 cinemas registered in West Germany and West Berlin, with total capacity of 1,970,000. In addition, there were about 450 mobile theatres which showed films in 3,650 locations. West German film houses had a turnover of approximately $130,000,000. Admission taxes still vary from 15 to 30%.

An analysis of distribution for the past season shows that Hollywood imports dominate 46.8% of the West German market. Of a total of 462 pix 216 came from the U. S. Runner-up nation is Germany with 23.4% or 108 features. French studios contributed 31 films, Austria, 29; Britain, 22; Italy, 22; Sweden, 16. Another 18 had their origin in various other countries. Eleven companies mainly distributed new German films, while nine are primarily concerned with American pix.

German film production has declined so far this year. For the current year West Germany has eased off to 31 films released or in production to date while the tally for East Germany is eight. At this time last year, the records show 56 West and 11 East German features. From a postwar low of seven pix completed in 1946 and 1947, the West German film industry hit a high of 75 features in 1951 and 73 films in 1952. All of Germany has turned out 390 pix in postwar time but only 59 came from East German studios. Prewar, Germany produced 146 film in 1930 and 58 in 1944. In 1924, Germany turned out 220 pix.

Latest check on biggest moneymakers in West Germany shows the French-Italian "Don Camillo and Peppone" as the most successful. Best American pix were "Greatest Show on Earth" (Par) and "Five Fingers" (20th), reaching 9th and 10th spots respectively. New German films got 37.2% of playdates American films 34.2%, and new Austrian product 6.3%.

MEX PIX PRODUCTION IN SHARP DOWNBEAT

Mexico City, May 5.

Mexican film producing is in a sharp downbeat. That was stressed by Cesar Santos Galindo, head of the Mexico Film Producers Assn., in announcing that the producers can't meet all the pay hike demands from players, technicians and directors because the makers' biz is so bad that they are unable to afford any kind of wage tilt. The players want 55% more pay, technicians, 35%, and directors, 18%.

"The industry is in a depression and the demands are excessive," said Galindo. "The film business cannot possibly meet those demands."

Plan Nat'l Scot Ballet

Glasgow, May 5.

Margaret Morris, Scot ballet promoter, is mulling plan to set up a national ballet in Scotland. Projects include a performance of Shakespeare's "A Midsummer Night's Dream." Arrangements for a tour in America and Canada are being mulled.

Miss Morris believes there is a field for this dance movement in Scotland which then would not lean merely on the tradition of the Russian or Italian ballet.

Brit. Film Biz Asks Showdown On Theatre TV

London, May 5.

A demand for complete freedom to develop theatrical TV without being obliged to offer a quid pro quo to the British Broadcasting Corp. by guaranteeing a supply of films was made in an all-industry memorandum submitted last week to the government. The four major trade associations declared they had an indefeasible claim to be granted licenses to use video for transmission to picture theatres either from studios or from outside locations.

The industry, in its representations to the Television Advisory Committee, urged a government decision to be stated in clear and unmistakable terms. It was explained that the industry could not go on spending money on research unless certain that licenses would be granted. It reminded the committee that it had been waiting five years for a definite decision and now urged that the principle should be conceded without further delay.

Recalling the abortive discussions with BBC-TV earlier this year on the supply of films for the state TV service, it was declared that acceptance of terms offered would result in heavy financial loss through reduced attendance. The BBC asked for 12 top-quality first features, 26 films for afternoon programs and a further 26 for children's matinees. The top price per pic was between $2,000 and $3,000 to include both night and afternoon transmissions. It was reckoned that the double screening would attract an audience of at least 4,000,000 viewers.

Reminding the committee that a previous advisory panel had queried whether the industry's desire to use TV was due to "lack of faith in celluloid," the memorandum points out that since those critical questions were asked, both the BBC and broadcasting companies in America had shown ever-increasing interest in celluloid.

Although it would take a year or two to prepare the detailed scheme requested by the government in last year's White Paper, the four trade associations indicate the need to develop in two different directions for the benefit of theatre audiences, and as an aid to production. At a later date it may have to submit a third development to cover sponsored programs.

Revive Mex City Vaude To Beat Admission Cut

Mexico City, May 5.

Striving for compensation for the loss in coin they complain results from the cut from 57c. to 46c. in their admission prices, top first-run exhibitors here, through their national association, plan to revive vaudeville in their cinemas. They would charge 57c for such shows.

Vaude was presented regularly by several film houses here before the last war. But with the biggest boom Mexico ever had, starting soon after the conflict began, exhibitors found that patrons would fight just to see the pic, and so stageshows were dropped. In those days, exhibitors bore all costs of the vaude policy. The new plan calls for exhibs as well as producers and distributors sharing the cost of stageshows.

Other Foreign News on Pages 13, 15

U.S. Distribs Face $2,000,000 Annual Loss in Arg. From 30% Admish Cut

Buenos Aires, May 5.

The 30% cut in film theatre admission prices, decreed for the city of Buenos Aires and suburbs as part of President Peron's war against high prices and inflation, actually is a 50% slash part of each week because three days a week there is a further cut of 20%. Houses showing only shorts and newsreels have been sloughed to about 10c plus tax. In other houses, for matinees, children will pay 50% less than normal prices.

American distributors here estimate that these cuts involve a loss for them of around $2,000,000 per year, and this is an added bitter blow. Three weeks ago they felt it would be impossible for things to be tougher in a country where they never know from day to day what new harsh treatment will be thought up for them by a government bent on protecting the native industry. Now the U. S. distribs know that they were really better off than they realized because former prices (which had been boosted only in May of 1952) allowed them to cover expenses with a little something to spare.

But if things are tough for the foreign distributors, they are infinitely harsher for native producers, who implored the government to hold the price slash, and are still contesting it urgently. Exhibitors also are very badly hit by these price reductions since they already were barely able to make ends meet in the face of rising wage scales, taxes and Social Security benefits plus the need to supply themselves with carbons on the "black" market. The more important circuits are not so badly affected by the price slashes but many smaller exhibitors feel they will be squeezed out of the market.

Next week a delegation from the film industry will see Economic Affairs Minister Alfredo Gomez Morales, and it is hoped that the cuts will be revised. Industry spokesmen argue that film entertainment is not an essential service, similar to food or electric power or gas supply, and it is therefore illogical to force them into the red merely so the people may have cheap entertainment.

The high cost of living had already affected film grosses before the cuts were ordered. Distributors argue that this is due to flu and polio epidemics, and not to coin shortage. They stress that since the slashes were made, attendance at the cinemas has not increased. Some first-run houses had lower receipts in March and April, when there was better product available, than in the customarily slow months of January and February.

Apart from the admission cuts, American filmites still have to debate the non-implementation of the Johnston-Cereijo pact with Dr. Gomez Morales. They are still owed their promised release permits for March and April, and cannot get any material shipped from the U. S., as it will be held indefinitely in customs. Since the country's economic position is weak, things do not seem very hopeful for future import permits or promised release of frozen coin.

Fickle Lover

London, May 12.

Feted by the film section of the Critics Circle at a London lunch last week, Sam Goldwyn said he was reminded of an old song, "I hate you and I love you."

Looking around the room, he told the assembled scribes, "I love you for what you said about 'The Best Years of Our Lives' and I hate you for what you said about 'Hans Christian Andersen.'"

Goldwyn predicted that, a year from now, with the developments now being perfected in Hollywood, there would be a great future for the motion picture industry.

Miss Courtneidge Sock In New London Revue; Coward Revives 'Cart'

London, May 12.

Tom Arnold presented Cicely Courtneidge in a new revue, "Over the Moon," at the Piccadilly Theatre last Thursday (7), giving the star great opportunities for displaying her versatility. Lyrics and music are by Vivian Ellis. Show is directed by Jack Hulbert resulting in slick, amusing entertainment.

Supporting cast is headed by Thorley Walters, Eunice Gayson, Peter Felgate, Aud Johansen, Margaret Mitchell, June Laverick, Gerald Deacon.

Firstnighters gave rousing send-off, and a protracted run looms.

Noel Coward starred in a revival of "The Apple Cart" which was presented by Tennent Productions at the Haymarket last Thursday (7). It is a sumptuous production, and elegantly mounted. His femme costars, Margaret Rawlings and Margaret Leighton, head an outstanding cast.

The new production has been directed by Michael Macowan with setting and costumes by Loudon Sainthill. It is a giltedged Coronation season attraction.

The Bernard Shaw play was first presented in London in 1929 when Sir Cedric Hardwicke played the lead role of King Magnus.

BRIT. FILM BIZ STILL SEEKING TAX RELIEF

London, May 12.

Reps from the four major industry assns. are to meet the Financial Secretary to the Treasury today (Tues.) to make new representations on the admission tax relief. The trade's earlier submission, which would have cost the Treasury upward of $10,000,000 a year, was completely ignored by the Chancellor of the Exchequer in his budget speech last month.

The industry deputation which will comprise toppers from the Cinematograph Exhibitors Assn., the Kinematograph Renters Society, the British Film Producers Assn. and the Assn. of Short Film Producers, will seek information on two points. First, it will ask the government to explain why no reference was made to admission tax in the Chancellor's budget speech and whether there are prospects of amendments being supported by the government when the new finance bill is again before the House.

Prospects of relief being added to the bill are regarded as remote, but the industry feels there is a good propoganda case to be stated which, it is hoped, will pay dividends in a year's time.

Benton's Beef on BBC

London, May 12.

A pre-recorded interview with William Benton, former Democratic senator from Connecticut, on the subject of "McCarthyism," was broadcast on the British Broadcasting Corp. Home Service last night (Mon.). There will be a repeat tomorrow (Wed.).

Benton, known for his opposition to Sen. McCarthy, will be interviewed by William Clark.

Claim 'Bribery' in Grant Of Alien Exchange For TV Sets Sold in Tokyo

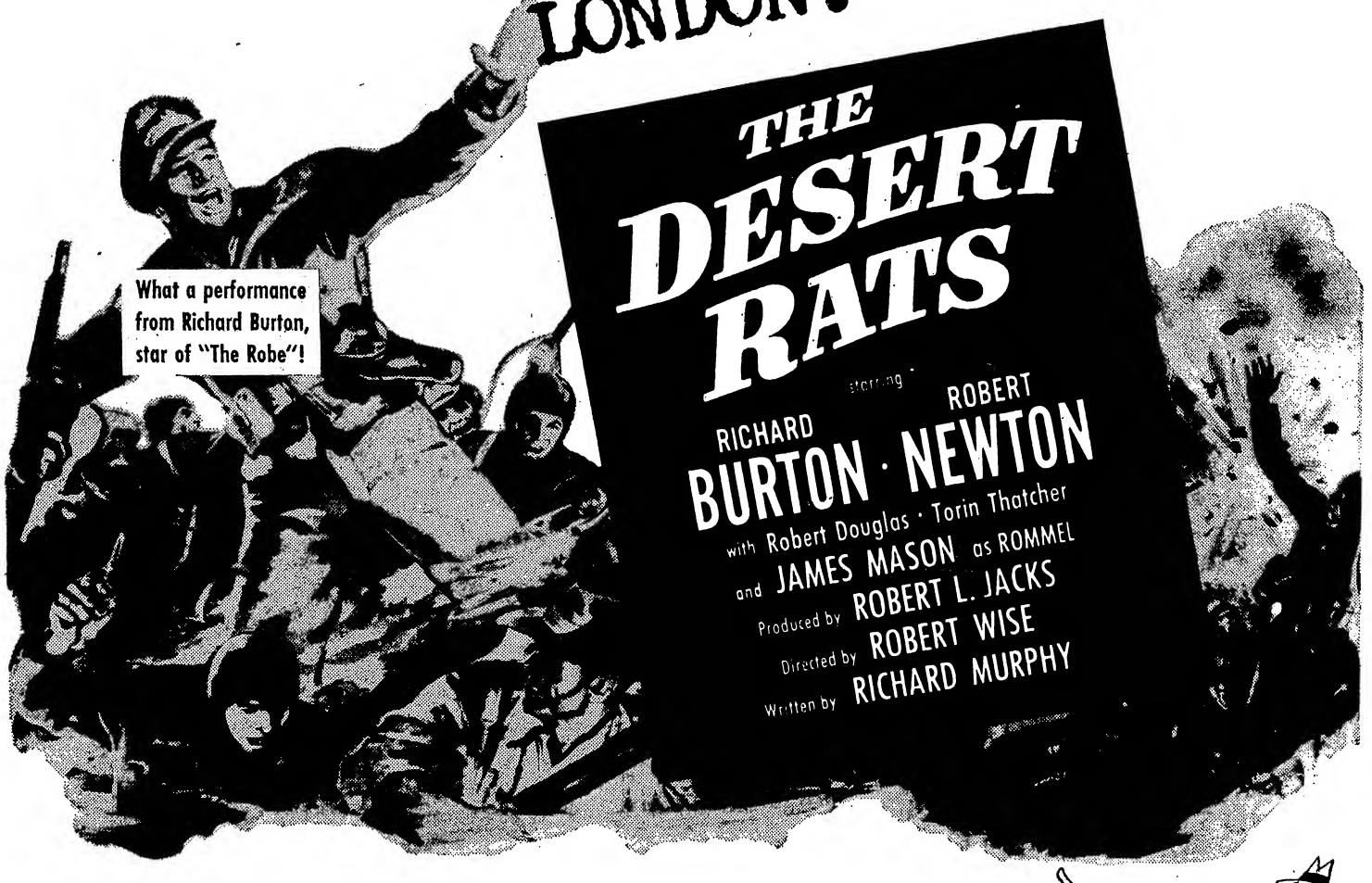
Tokyo, May 5.

Import of foreign-made TV receivers figures in the latest "scandal" involving illegal allocation of foreign exchange by the Ministry of International Trade and Industry, according to Mainichi, newspaper here.

Investigation of recent allegations of scandalous actions of high MITI officials in illegally allocating dollars for the purchase and import of foreign automobiles has unearthed evidence of "bribery" in granting foreign exchange for TV sets, the newspaper said.

Jiro Sakakibira, a member of the MITI Deliberation Council—recently arrested on charges of receiving bribes while serving as chief of the Import Material Section during 1952 for allocation of foreign funds to import automobiles—was alleged to be involved.

TERRIFIC AT MAYFAIR, N.Y.! SOCKO IN LOS ANGELES! SMASHING ALL-TIME "DESERT FOX" HOUSE RECORD AT ODEON, LONDON!



There's No Business Like 20th Century-Fox Business!

Fete Prizes Rated Hypo to French Film-Making; Many Tinters, Co-Prods.

Paris, May 12.

The French film industry has received a shot in the arm with its victories at the Cannes and Venice film festivals. A clean sweep this year at Cannes, with top feature, "Le Salaire De La Peur" (The Wages of Fear), and the top short, "Crin Blanc" (White Mane,) is hypoing the healthy production schedule here. Many top directors, who have not worked for years, are now preparing or finishing films, and color is playing an important part in the productions as well as the first exploratory steps with 3D. From January, 1952, to April, 1953, over 130 French and coproduction pix were in the can or in the cutting rooms. Of this total, 30 films were adaptions of novels and short stories, 17 were adapted from plays and the others were original screenpalys.

Yves Allegret is in Mexico doing exteriors for "The Proud Ones," based on a story by Jean-Paul Sartre. It stars Gerard Philippe and Michele Morgan. Brother Marc Allegret starts "Julietta" here soon. Claude Autant Lara, maker of "Devil in the Flesh," who has not worked for two years, is winding "Le Bon Dieu Sans Confession," with Daniele Darrieux. Then he starts on "Ble En Herbe," with Edwige Feuillere.

Miss Darrieux changes stages to play "Madame De . . ." for Max Ophuls opposite Vittorio De Sica and Charles Boyer. Jacques Becker is preparing "Ne Touchez Pas A Grisbi," an underworld piece with Francois Perier.

Robert Bresson is also working on a costume pic, "Lancelot Et Les Chevaliers De La Table Ronde." Marcel Carne winds "Therese Raquin," a Franco-Italo pic with Simone Signoret and Raf Vallone, his first film in three years. Andre Cayatte, director of "Justice Est Fait," has another social polemic up his sleeve with "Apres Le Deluge" which covers French social structure before, during and after the occupation.

'Fanfan' Director Leans To Sex

Christian-Jaque, director of "Fanfan La Tulipe," stays in the costume bracket with sexy star Martine Carol as his incarnation of past beauties. Finishing "Lucrecia Borgia" in Technicolor, he also plans a "Lysistrata," to complete with sketch pic, "Destinees," with Miss Carol as well as another version of Emile Zola's "Nana" and another "Helene of Troy" with Miss Carol still doing all the perfidious femmes.

Yves Ciampi, after completing "L'Esclave," a pic about dope addiction, with Eleanora Rossi-Drago, goes into "The Healer," with Jean Marais. Rene Clement, maker of "Forbidden Games," does "Mr. Ripois' Nemisis" in England, and then heads back here for a medical pic, "Men In White." H. G. Clouzot, after the success of his "Fear," is working on a detective thriller while Jean Cocteau, who has renounced films, is supervising the first production of his 18-year-old protege, Michel Haddad.

Haddad is directing a filmization of the Cocteau novel, "Thomas L'Imposteur." Henri Decoin winds "Le Dortoir Des Grandes," about murder in a gal's school, and then heads for India for a coproduction, "Le Jugement Dernier." Jean Delannoy is ready to start "La Route A Napolean," with Pierre Fresnay. Julien Duvivier, after finishing "Return of Don Camillo," starts "L'Affaire Bauzirius" here.

Many Costumers in Color

Marcel Pagliero is readying "Ne Quittez Pas L'Ecoute." Georges Roquier, who made "Farrebique," gets his first directional assignment in five years with "Sang Et Lumiere" in Spain. Film stars Daniel Gelina. Robert Siodmak will do the French pic "Rapture" in Morocco. Leonide Moguy comes here for "Children of Pleasure," a film about unwded mothers, while Jean Boyer will direct a filmization of the Jacques Deval legiter "There Was A Station."

There are many costumers in color planned. Marcel L'Herbier comes out of retirement to direct Arletty in "Le Pere De Mademoiselle" while Jacques Tati is working on another comedy of manners and observation after the successes of "Jour De Fete" and "Les Vacances De Monsieur Hulot."

Nips' Leapin' Lenses

Tokyo, May 5.

Shortage of equipment is still restricting TV development in Japan. This also explains some otherwise puzzling notes occasionally found in local TV programs.

An example is the Saturday evening program which usually announces a motion picture with the remark, "In case of rain, a quiz program will be broadcast instead of the movie." As film programs and quiz shows are both held indoors, it may be hard to understand how either could be affected by rain.

Explanation is that the Japan Broadcasting Corp. (NHK) is short of TV cameras. On Saturdays, the cameras are usually tied up filming sports events. Therefore, films are shown instead of live programs on Saturdays. But, in case of rain, outdoor events are cancelled, and cameras become available for the live quiz program.

W. German Film Prods. Agree With TV Execs On Cooperative Setup

Berlin, May 5.

West German film producers and officials of NWDR, North West German Radio Station, huddled recently on the TV situation here. Both groups expressed the belief that the film industry and television can live together peacefully and that the development of West Germany's TV will not interfere with film production plans. NWDR announced it will give film producers the opportunity to advertise their pix via video.

It was agreed that both groups should get together four times a year to discuss matters that concerning both industries. They plan full coperation. The pix producers formed a working committee for TV. NWDR also announced that it will not import foreign pix for TV.

At present NWDR is only using oldie German feature films besides its regular programs. It soon will start televising previews of the newest films made by German producers.

NWDR's ambition to improve current programming aims at bringing about an international exchange program between Germany, France, Holland, Denmark and Italy. Disturbances by East German (Soviet Zone) TV stations are not expected. East stations are operating on the same line-per-inch system, but with other frequences. Therefore, East German TV transmissions can't be received by West German sets.

London Legit Bits

London, May 5.

Despite legit biz being off in the West End, **Peter Saunders'** "The Mousetrap," at Ambassadors Theatre, which stars **Richard Attenborough** and his wife **Sheila Sim**, is doing capacity, with the brokers having competed a further 20-week deal . . . **Ronald Shiner**, who has starred in "Seagulls Over Sorrento" at the Apollo Theatre for nearly three years, quits show July 3, and will be replaced by **Basil Lord**, who played the Shiner role when play was first tried out at a private Sunday performance. Shiner goes off on three weeks' holiday to France, after which he will entertain the troops for three weeks. He then starts a long provincial tour in "Seagulls," with entirely new cast. **Val Parnell** has signed **Jon Pertwee** in part of "Dame" for his new Christmas pantomime at the London Palladium . . . H. M. Tennent, Ltd., he acquired N. C. **Hunter's** new play, titled "Picnic," and will produce it in the fall with **John Gielgud** starred.

A. Robins, one of the American attractions in **Tom Arnold** and **Emile Littler's** revue, "Three Cheers," at the London Casino, is only one whose option has not been taken up. Act quits after 12 weeks due to disagreement on salary, and is skedded to open at Kansas City June 29 for season in operetta at the Municipal Centre.

Campbells Are A-Comin' (To Canada) in Scot Pic

Glasgow, May 5.

Scots backgrounds will be lensed to represent Canada in a new Rank pic provisionally titled "Scottish Settlement," set for filming here on location in August.

Scenes around Glen Affric, in the Highlands, will be setting for story by Scot novelist Neil Paterson, about two boys and their stern grandfather in an emigrant Canadian community.

Phil Leacock will direct. Studio work tees off at Pinewood in June.

721 Yank Films To Brit. in Year

London, May 12.

Hollywood sent to Britain a total of 721 films in the last quota registration year which ended March 31. Of these, 249 were over 6,500 ft. in length, 113 were between 3,000 and 6,500 ft. and the remaining 359 were under 3,000 ft. The nearest foreign competitors were France, with a total of 51 which included 39 in the first category, and Italy, with 24 or 20 full-length features.

In the same year, British producers registered a total of 82 pix running more than 6,500 ft. and a further 35 between 3,000 and 6,500 ft. In addition, there were 326 Quota shorts.

These figures reveal an upsurge in British production. The total of 82 full-length features is 18 higher than the previous year. There was, however, a dip in films in the 3,000 to 6,500-foot class, showing a decline of 15 over the previous year.

Shorts production showed a marked upward tendency, the total of 326 representing an increase of 77 over the previous year.

Total number of imported foreign films over 6,500 feet, was 10 ahead of the previous year.

Although the U. S., France and Italy represent the bulk of the foreign imports, productions came from 16 other sources with Soviet Russia heading the secondary list with a total of nine. Mexico had four and Germany three.

'LIMELIGHT' SIXMONTH B.O. CHAMP IN ITALY

Rome, May 5.

"Limelight" (UA) is the Italian boxoffice champion for the first six months of this year, recent figures reveal. It is running far ahead of the field. An Italian-made, "Altri Templi," released by RKO, is runner-up to the Chaplin pic, with "Trinidad" (Col) taking the No. 3 spot.

Other big grossers among U. S. pix are "Carrie" (Par), "World In His Arms" (U), and "American In Paris" (M-G).

Not figuring in this first half of year tabulation are more recent releases including such boxoffice smashes as "Snows of Kilimanjaro" (20th), "Greatest Show On Earth" (Par) and "Gone With Wind" (M-G) (reissue). "Quo Vadis" has been disappointing on early dates but grossing fairly well.

Barrel Tossers

Continued from page 11

sive are the bands. The Kinbashi (Silver Bridge) spends $3,000 a month for its two alternating bands.

Competition is geting rough, and that may mean, in the long run, better entertainment. Because the girls have to pay the arranger, the choreographer, and buy their new wardrobes, they are reluctant to change routines more than quarterly. Similarly, once a juggler has gone through his routine, he has presented the entire repertoire of his genre.

Nakano believes that recent visits by American bands and artists will elevate crispness of local entertainment. Foreign imports are also making nitery ops realize that good entertainment can not be had for peanuts. Higher gratuities are expected to lure top radio, screen, and stage names to Japanese clubs. This will make Nakano very happy.

Revivals Dominate as Paris Legit Season Moves Into Final Stretch

Paris, May 5.

As Paris legit season goes into final stages before almost complete closedown for the summer in June, revivals are replacing flops at a fast clip to keep houses lighted for May and early June biz. This trade is forecast as likely to be stout due to heavy tourist influx.

The past week saw six preems. The Edith Piaf-Jacques Peals recital at the Marigny opened after a delay (April 27) and together with "Agnes," translation of a German script, at off-beat Studio des Champs-Elysees, was one of the week's two new entries.

Georges Simenon's "The Snow Was Dirty," a hit of 1950-51, was revived at the Comedie-Caumartin to fill in remainder of the season after the collapse of the Danielle Delorme Co. The revival of Noel Coward's "Private Lives" went into the Gymnase to replace the new comedy, "Coconut Tree," which failed to last. A revival of Marcel Ayme's "Other People's Heads" replaced the Jacques Deval flop,

"There Was Once a Station," while the Serge Veber-Georges Van Parys-Jean Boyer operetta, "A Woman a Day," a 10-year-old play, relighted the Theatre de Paris, which had been left dark since the closing of short-run musical, "It Is Written in the Stars."

The next few weeks will see another cycle of revivals. "Power and the Glory," French version of the Graham Greene novel, will be brought back to the Oeuvre, although it coined little during its early engagement at the same house. Marcel Pagnol is rehearsing "Fanny" to take the place of his "Marius" at the Sarah Bernhardt.

"Queen of Clubs," which made way for "Dorothee," French adaptation of S. N. Behrman-Somerset Maugham's "Jane" (a quick Paris fiasco), goes back into the St. Georges after the Ruggero Ruggeri Italian Co. completes a short stint. Steve Passeur's "I Shall Live a Great Love," a 15-year-old production, moves into the Michel May 20. A revival of the musical by Rene Ferrary and Roger Xel, "I'm Going to Sleep in Your Bed" opens at the Etoile, replacing "Angel Face," musical which suffered a sudden death.

Folies-Bergere's year-old "Real Madness" ("Une Vraie Folie") is doing strong biz, with nightly capacity now that tourists have returned. "L'Heure Eblouissante" ("Dazzling Hour"), at the Antoine, is sock, with "Dial M for Murder" ("Crime Parfait"), at Ambassadeurs; "Sud," at Athenee; "Helene," at Madeleine, and the Georges Guetary operetta, "Flowering Path," at ABC, getting better part of remaining coin.

Indonesia Tax Kick

Hollywood, May 5.

Difficulty that American film companies have in getting money out of Indonesia was succinctly described here last week by R. L. H. Davidson, distribution chief for Hallmark roadshow attractions in that country.

Indonesian government takes a 40% tax on boxoffice receipts, Davidson said, then taxes the American producer 50% of all earnings on the producer's share of film rental. Then the government freezes the producer's funds indefinitely.

2 Arg. Pix Top Grossers For '53; 'Dividend' Near Record on 5-Week Run

Buenos Aires, May 5.

So far this year two native film productions hold the honors for top grosses here. They are "La Casa Grande" (Argentine Sono Film), with Luis Sandrini, which racked up $122,330 at the Opera in 11 weeks, and "Camille" (Sono), which played nine weeks at the Grand Rex, with a gross of $104,610.

Other Argentine pictures have not fared so well, the best results being achieved by "Ellos Nos Hicieron Asi" (AAA) at the Ambassador, with $43,160 in six weeks. The much ballyhooed "La Voz de Mi Ciudad" (AAA) held for six weeks at the Monumental and did $31,450 while "Un Angel Sin Pudor" (An Immodest Angel) (ADOCA) grossed only $16,240 in four weeks day dating at the Broadway and Luxor.

Of the recent American releases, "Desert Fox" (20th) takes first spot, with a gross of $84,181 in the first three weeks day-date at the Florida and Iguazu, breaking all records at both houses. The picture also had record grosses at Mar del Plata and other points in the interior.

Once all the returns are in for the five-week run of "Father's Little Dividend" (M-G) at the Opera, it should prove a record for these recession days at this house. Grosses for the first two weeks, day-date at the Opera and Roca totalled $57,465.

Other outstanding grosses have been "Royal Wedding" (M-G), nine weeks day-date at Metropolitan and Ideal, with $65,952; "Wabash Avenue" (20th), six weeks at the Ocean, with $62,077; "Lorna Doone" (Col), four weeks at the Florida and Iguazu, $61,800; and "Kon-Tiki" (RKO), four weeks at the Monumental, $47,886.

Legit Shows Abroad

LONDON

(Week ending May 9)

Affairs of State, Cambridge (8-21).
Airs Shoestring, Royal Ct. (22).
Applecart, Haymarket (5-7).
As You Like It, Royal Exchange (3-4).
Call Me Madam, Coliseum (3-15).
Comedie Francaise, St. James (5-4).
Dangerous Curves, Garrick (14).
Dear Charles, New (12-18).
Deep Blue Sea, Duchess (3-6).
Dial M Murder, West (6-19).
Escapade, Strand (1-20).
For Better Worse, Comedy (12-17-52).
Glorious Days, Palace (2-28).
Happy Marriage, Duke York (8-7).
King Henry VIII, Old Vic (5-6).
Lindsey Revue, Lindsey (5-6).
Little Hut, Lyric (8-23-50).
Living Room, Wyndham's (16).
London Laughs, Adelphi (4-12).
Love of Colonels, W. Garden (5-23-51).
Love From Judy, Saville (9-25).
Mousetrap, Ambas. (11-25).
Over the Moon, Piccadilly (5-7).
Paint Wagon, Her Majesty's (2-11).
Paris to Piccadilly, Pr. Wales (4-15).
Quadrille, Phoenix (9-12).
Redheaded Blonde, Vaudeville (4-1).
Reluctant Heroes, White (9-12-50).
Ring Out Bells, Vic. Pal. (11-12).
Seagull, Arts (22).
Seagulls Sorrento, Apollo (6-14-50).
So Shall Ye Reap, Richmond (4-27).
South Pacific, Drury Lane (11-1-51).
Starched Aprons, Embassy (4-29).
Sunday Breakfast, New Lindsey (15).
Three Cheers, Casino (3-7).
Wonderful Time, Hipp. (10-21-52).
Woman Importance, Savoy (2-12-53).
Young Elizabeth, Criterion (4-2).

SCHEDULED OPENINGS

(Figures denote premiere dates)

Dido & Aeneas, Royal Exchange (5-20).
Happy As a King, Princes (5-23).
High Spirits, Hipp. (5-13).
Second Best Bed, Arts (5-20).
Seven Year Itch, Aldwych (5-14).
Twelfth Night, Embassy (5-20).
Two Bouquets, St. Martins (5-12).

U.S. PIX STILL TOPS IN SWEDISH CAPITOL

Stockholm, May 5.

A total of 80 films were preemed in the Swedish capitol during the period of January to March this year. American imports topped the list with 46 films, followed by the British and French with seven films each. Only six of the films were Swedish made. Germany contributed six films. Others came from Finland and Italy (two each) and one each from Austria, Brazil, Mexico and Venezuela.

The State Censorship Board banned three features during this period, "Hangman's Knot" (Col), the British "Cosh Boy" and the Austrian "Toedliche Liebe." A French short, "Les Pin-Up des Catch," also was barred.

Most promising boxoffice film here this year is "The Quiet Man" (Rep), at the present running in its 12th week at the 916-seat Royal.

French Revue for Mex

Mexico City, May 5.

The biggest French revue to play here in 50 years is in prospect for September. Ricardo Toledo is dickering with Mme. Rasimi to provide such a troupe to open the Teatro Virginia Fabregas which he is being built on the site of the old name house of the late Virginia Fabregas, Mexico's vet actress.

Toledo believes the dicker for the Ramsini show will be a success.

"'YOUNG BESS'
(THE LOVE STORY OF A PRINCESS)
A SPECTACLE IN 'QUO VADIS' CLASS"

—BOXOFFICE MAGAZINE

WORLD PREMIERE MAY 21st! RADIO CITY MUSIC HALL!

ABOVE: *Four of the Six Lobby Door Panel Set. Giant size cards 20" x 60" in full color.*

HOW TO ADVERTISE "YOUNG BESS" THE LOVE STORY OF A PRINCESS

1. Study the pressbook. M. P. Herald says, "M-G-M introduces more new ideas in their press-book than any other company." "Young Bess" tie-ups and accessories are tops in ticket-selling.
2. Where engagements are close to the Coronation, capitalize on the timeliness and BE SURE TO STRESS THAT THIS IS A GREAT TECHNICOLOR FILM DRAMA BASED ON A GREAT NOVEL OF THE FIRST QUEEN ELIZABETH (*YOUNG BESS*).
3. In all types of promotion, in all advertising, use the following catchline prominently to describe the title: **"YOUNG BESS" THE LOVE STORY OF A PRINCESS.**
4. In engagements that follow the Coronation, eliminate all copy referring to this event and confine copy to picture itself. Book it! Exploit it! It pays off.

—★—

M-G-M presents In Color by Technicolor "YOUNG BESS" (The Love Story Of A Princess) starring JEAN SIMMONS STEWART GRANGER • DEBORAH KERR • CHARLES LAUGHTON • with Kay Walsh • Guy Rolfe • Kathleen Byron Cecil Kellaway • Leo G. Carroll • Rex Thompson • Screen Play by Jan Lustig and Arthur Wimperis Based on the Novel by Margaret Irwin • Directed by George Sidney • Produced by Sidney Franklin

NFFC Gloomy Over Precarious Brit. Film Prod.; Cites 3-D, TV as Hazards

London, May 5.

The picture of a financially precarious British film industry, which has to face new hazards arising from increases in production costs, uncertainty about 3-D and growing audiences for television, is drawn in the annual report of the National Film Finance Corp., a government body set up four years ago with the object of stimulating financial support for British studios. Even making allowances for the subsidy from the Eady fund, film-making is not considered a paying proposition, and it is frankly stated that the position seems likely to get worse.

With the decline in admissions, which directly affects the amount of money going into the Eady pool and with film rentals under constant attack from exhibitors, the report asserts that British producers are not in as comfortable a position as appeared a year ago.

Under the present legislation, via which the state films bank was created, its life is scheduled to terminate by next March 8. Proposals about the future have been submitted to the Board of Trade and, in due course, an announcement will be made in Parliament. Meantime the board of the NFFC expresses doubts whether by 1954 any company engaged purely in production would be able to finance worthwhile films from its own resources. It is virtually impossible to build capital out of profits and also repay short term loans, the report adds.

A major factor in the present situation is the view that the production industry is undercapitalized. The present arrangement of depending on short-term loans for working capital is regarded as precarious, but it is indicated that there is, as yet, little evidence of new investments coming from anywhere outside the government.

That $8,400,000 Loan to Brit. Lion

On its inception in 1948, the film bank kicked off with a substantial loan of $8,400,000 to British Lion. At least one-third of this is now regarded as irrecoverable, but no arrangements are being made for repayment of the balance, as it is felt that any slicing of working capital would lead to a curtailment of production. The future of the British Lion loan is one of the questions which will be decided alongside the future of the NFFC.

Two parts of the Three Group schemes set up two years ago have collapsed and only the third, Group 3, Ltd., which is aimed at encouraging new talent, is continuing. Other arrangements made with the J. Arthur Rank Organization and the Associated-British group have ended. A new group financing arrangement has, however, been made with Ealing Studios, and the NFFC stepped in to provide the bankroll that was lost when Stephen Courtauld exited the board. The bank has approved an advance of $2,800,000 to Ealing, of which only about one-quarter has been taken up. There will be some measure of participation in Ealing Studios' profits as part of the financial arrangement.

By the time the first five years are up, the NFFC reckons that it will have around $12,500,000 locked up in production, but due for eventual repayment. So far it has lost about $4,000,000 and has a further $11,200,000 invested in production which is regarded as recoverable. Last year ended with a loss of about $125,000, which was almost entirely because of the boxoffice failure of the all-industry Festival film, "The Magic Box." Almost the entire corporation investment in it was lost.

BBC Radio Outlets To Combine for Coronation

London, May 5.

The two main BBC radio outlets will combine on Coronation day and will be on the air together from 5:30 a. m. They will tee off with a joint program of light music and disks, which will be relayed on government loudspeakers along the route.

The actual Coronation broadcast starts at 10:15, and will carry on right through the morning and afternoon until the royal procession has returned to Buckingham Palace.

2d Honolulu Station Sues on Territorial Tax

Honolulu, May 5.

Second radio station has filed a legal challenge to Hawaii's general gross income tax. Pacific Frontiers Broadcasting Co. (KULA) is suing for recovery of $11,491 in territorial tax paid under protest on '52 revenue.

Station claims the territory has no power to legislate in the broadcasting field because the station's broadcasting business is in interstate commerce. It also contends the law provides no standards for apportionment of income from intra-territorial sources as distinguished from interstate. Company claims almost $380,000 of its '52 income was from business originating outside Hawaii and in interstate commerce.

Owners of KPOA took similar action some time ago but lost out in Circuit Court.

Frisco Terp Clicks In Madrid Ballet Troupe; Iglesias U.S. Nitery Vet

Madrid, May 5.

Spanish dancer Rosario presented her new ballet group at the Teatro Alvarez Quintero here for the first time since her 25-year-old partnership with Antonio split last December.

Quarrel between these two dancers over their future projects stirred a furore in Spain over the last few months, and first night of "Danzas de Espanha" as new production by Rosario is called, filled house to capacity.

General opinion of critics after first night was that Rosario had done it, and done it well. Biz has been SRO since.

Her new partner is Guatemala-born, San Francisco-trained, 25-year-old Roberto Iglesias. In 1951, he formed his own company and toured U.S. extensively, working in niteries and concertizing. His wife and partner, Aida Ramirez, is second femme lead of the new company.

Iglesias scored heavily, and is having an enormous personal triumph. Other members of the company are the sisters Ines and Nieves de Juan, dancer Juan Alba; guitarists Juan Garcia Mata (leader), Antonio Zori and Miguel Castanos and singer Isla.

Scenery and costumes are top and colorful by Vicente Viude and Raf Fran. Repertory is extensive, including all previous solos by Rosario and new duets and ensemble numbers, choreographed by Rosario and Iglesias, to music of classic and modern Spanish composers. *Gari.*

MOSS SETS GUINNESS FOR 'FATHER BROWN'

London, May 5.

After a quickie visit to London last week, Paul Moss finalized negotiations for a British production of "Father Brown" based on several G. K. Chesterton yarns, with Alec Guinness inked for the title role. Production is scheduled to start rolling in the fall and will be sponsored by Facet Productions, a company in which Moss is associated with Vivian Cox. They will act as co-producers on the film.

The Chesterton stories are being adapted by Thelma Schnee. Screenplay is being prepped by Alec Coppell, Victor Kenning and Miss Schnee. Pic will be made at Pinewood Studios and likely will be released through J. Arthur Rank. Rank.

Guinness sailed last week for the Stratford (Ontario) Theatre Festival and will take up his role on his return.

Mex Pix Prod. Stable

Paris, May 5.

Film production in Mexico this year will match, or even be less than the 99 pix made last year, it is indicated in the producer group's report, which shows that 23 films were completed in the first quarter of 1953.

Josephine Baker Into New London Nitery Spot

London, May 5.

Josephine Baker is to open a new West End night spot late this month when the Don Juan, swings into operation May 27.

The room, which is situated above the Casanova Club, will be under the control of Rico Dajou. It is one of several new night clubs which are being launched in time for the Coronation.

Mex Reprisals On U.S. Pixers Nixed

Mexico City, May 5.

Filmites here have rejected demands for reprisals against Americans making films in Mexico, made upon the trade and the government by Alejandro Galindo and Alfonso Fernandez Bustamante, coproducers of "Wet Backs." This is a tale of Mexicans who ford the Rio Grande to become farm laborers in the U. S.

Galindo and Bustamante demanded the reprisals because they said the El Paso, Tex., authorities blocked their shooting in that area until all Americans were used in these scenes. That would have hiked their costs $2,000 daily, the coproducers claimed. They were obliged to use Ciudad Juarez, El Paso's Mexican counterpart, for the scenes.

The trade's nix was announced by Jose Rodriguez Granada, secretary general of the film technicans union. He indicated that there must be no reprisals of any kind against Americans already producing pix in Mexico or those planning to produce down here. "Backs" is being finished at the Tepeyac studios here.

TO TELECAST SHOWS OF VIENNA OPERA

Washington, May 12.

When TV comes to Austria, one feature will be telecasts of performances of the Vienna State Opera, according to the Austrian information service in this country. The opera house is being reconstructed with plans drawn up to provide for inclusion of all technical facilities needed for telecasting. Rebuilt opera house will have several TV studios and various sections of the auditorium will be wired for tele equipment.

Austria has moved a step near tele by the action of the Allied occupying powers recently, in voting to ease the ban on use of ultra shortwave frequencies.

Long Lines for Preem Of 'Devil' in Mex City

Mexico City, May 5.

Spectacular biz greeted 3-D film bow in Mexico here last Saturday (2) with the presentation of "Bwana Devil" (UA) at the swanky Real Cinema here. Cinema had its first lineup at the boxoffice in many months, the longest line in its five-year history, two abreast for four blocks.

The theatre management is not agog over the public's reaction to 3-D. The big opening day was mainly from curiosity it was claimed. However, full-capacity biz, not frequent at this house, continues. Lack of exhibitor enthusiasm seems to stem from the city amusements department's insistence that the "Bwana" price, even though for 3-D, be held at the 46c top, now obtaining at the best first-runs here. The cinema had sought to get it upped to 69c, with the argument that providing each customer with specs costs 17c plus the necessity of fitting cinema with a special screen.

Scots Wahoo 'Pacific'

Glasgow, May 5.

"South Pacific" is skedded to play a season at King's Theatre here, beginning March 30, 1954, on the Howard Wyndham circuit. Show leaves Drury Lane, London, in the fall, after a run of nearly two years, and will be replaced there by "The King and I."

Advance b.o. interest in the Scot dates is already high.

RKO's Wolff Envisions 3-D as More Potent Biz Hypo Than 1st Sound Pix

London, May 5.

That advances in 3-D and panoramic exhibition were a more potent shot-in-the-arm than either the advent of sound or color, was the view expressed by Robert S. Wolff, the RKO topper in London, who returned last week from his annual visit to N. Y. and Hollywood. In his opinion, this was proving the most effective way of answering the increased competition from TV and other media.

At the time of the introduction of sound, Wolff recalled that the picture industry was facing a recession, but was not faced with the same type of competition confronting the industry today. In the circumstances, he reckoned that 3-D was a more important means of hypoing business than sound. He did not regard the use of polaroid specs as a deterrent and was confident that three-dimensioned films would make a real contribution towards giving the business a much-needed lift throughout the world.

Declaring that if he were an exhibitor he would equip his theatre with every known 3-D and wide-screen process, Wolff saw a new showmanship era opening up for the industry. The cost was comparatively negligible and this was the opportunity of attracting the patrons away from their fireside TV receivers. Widescreen and 3-D was something the public could not see at home.

On this visit to America, the RKO exec saw all the latest processes and he hazarded that, in the not too distant future, a London Theatre would be equipped with Cinerama or some comparable process. The technique of exhibition necessarily would be different as only a proportion of the theatres were able to take equipment of this size. He foresaw the possibility of a musical in that medium running as long as any musical on the stage. He did not see why a Cinerama production could not stay in the West End as long as "Annie Get Your Gun" which ran for four years.

Although RKO Hollywood studios had switched to 3-D and would have two pictures ready within the next two months, Wolff anticipated that upcoming new product would be given an added lease on life by the current method of wide-angle projection which permitted presentation on screens two or three times the normal size. He thought that was the answer for 2-D production wherever facilities permitted. The RKO 3-D films, which were being made in Natural Vision, also would be available to exhibs in 2-D. Their first two, "Second Chance" and "Arizona outpost," as well as "Son of Sinbad" and a Jane Russell musical would be filmed in Technicolor. They would be offered in a single flat version to exhibs not equipped to screen 3-D.

Disney's 'Rob Roy' Unit Booms Biz in Scot Town

Aberfoyle, Scot., May 5.

Walt Disney's version of "Rob Roy," story of famed Scot outlaw now being lensed on the hillsides here, has brought prosperity to this sleepy Highland village. Overnight, the village was turned into a boom town.

Estimated more than $4,500 weekly added revenue has poured into the village in various forms. The local butcher was called on to feed the large film unit. With aid of the village baker, he has prepared roasts for an army of 500 each weekend. Hotels engaged extra telephonists, maids and waiters.

Because the weather was sunny, the effects department of the Disney location team manufactured its own Scotch mist.

'Show' Greatest French Grosser Both in Paris, Stix; 'Gaucho' Also Big

Paris, May 12.

Toppers at the film boxoffice here in the last two weeks either are big color specs or light Gallic comedies. Top dough $48,000 went to the "Greatest Show On Earth" (Par). Next was "The Gaucho" (20th), another in Technicolor, which landed $27,000. "The Lovers of Midnight" was next with $24,000 followed by Jacques Becker's marital comedy "Rue De L'Estrapade" at $21,000.

Jacques Tati's gag comedy "Les Vacances De Monsieur Hulot," which copped the film crix award at the Cannes Film Festival, was next with another $21,000 take. Program of shorts including "Water Birds" (RKO) and two French documentaries, "Le Grand Melies" and "Victoire Sur L'Annapurna," landed $20,000.

Provinces also are giving best money to "Greatest Show" as well as "Scaramouche" (M-G), and the French pix "Tourbillon," "Les Amants De Minuit," "La Vie D'Un Honnete Homme" and "Le Boulanger De Valorgue."

Rank Extends Franchise Of Bell & Howell 5 Years

London, May 5.

Extension of the franchise agreement with Bell & Howell of Chicago by a further five years up to Dec. 31, 1962, is reported by J. Arthur Rank in his chairman's statement to stockholders of British Optical & Precision Engineers, Ltd. Under the pact, BO&PE manufacture, under license for most of the Eastern hemisphere, the products which Bell & Howell make in Chicago, and from their associate company, Taylor, Taylor & Hobson, provide their lens requirements.

The annual report shows a dip in profits, with the net figure for the year ending Dec. 27 at just under $420,000, which was some $60,000 below the previous year. There is to be no divvy distribution in the current year. Trading profit was down by about $126,000 and is shown as $2,122,400.

Irish Ask Pix Union To Nix Coronation Films

Dublin, May 5.

Irish nationalist groups have renewed their demands that films of Queen Elizabeth's Coronation in June should not be shown in Irish film houses. Letters are being addressed to exhibs, and latest move is request to Cinema Workers' Union not to handle or screen film if it is imported.

This request is being reviewed by union officers this week. Renting officers are awaiting their decision, as union verdict will probably decide whether import is worthwhile or not. No comment is available from exhibs, who say they have made no commitments regarding films. Several of them show newsreels on usual contract basis, and these reels will undoubtedly contain Coronation reports.

SLAVENSKA SO-SO IN HAWAII; DANILOVA ILL

Honolulu, May 12.

Alexandra Danilova, featured with the Slavenska-Franklin Ballet, was hospitalized for several days and unable to appear at any of the troupe's Honolulu performances. Dancer was confined to Queen's Hospital with an infected abscess, which caused high fever. She recovered sufficiently to continue on to Tokyo Saturday (9) with the company.

Hawaii dates were under auspices of Artists Service of Honolulu, with McKinley Auditorium scaled from $3.60 to $1.80, with a special $1.20 student price. First touring ballet company to play city in years received restrained praise from critics and lukewarm attention from general public. It played a run of six performances, including a Sunday matinee. Unimaginative advance campaign didn't help any.

Scot Jolson Film Festival

Glasgow, May 5.

Special Al Jolson festival week is slated for May 11 at La Scala and Bedford cinemas here.

"The Jolson Story" and "Jolson Sings Again," both big clicks here on earlier release, will be brought back on reissue.

THE MOST GLORIOUS MUSICAL ADVENTURE OF ALL!
El Khobar--his willing French captive--and the love-vengeance that set the Sahara ablaze!
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STARRING KATHRYN GRAYSON
IMMORTAL MELODIES SUNG AS NEVER BEFORE! 'The Riff Song' 'One Alone' 'The Desert Song' 'Romance'
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STEVE COCHRAN
WITH RAYMOND MASSEY · DICK WESSON · ALLYN McLERIE · RAY COLLINS · PAUL PICERNI · MARK DANA
SCREEN PLAY BY ROLAND KIBBEE
BASED UPON A PLAY BY LAWRENCE SCHWAB, OTTO HARBACH, OSCAR HAMMERSTEIN 2nd, SIGMUND ROMBERG AND FRANK MANDEL
PRODUCED BY RUDI FEHR DIRECTED BY BRUCE HUMBERSTONE
MUSICAL NUMBERS STAGED AND DIRECTED BY LeROY PRINZ • MUSICAL DIRECTION BY RAY HEINDORF
WB
WORLD PREMIERE
PARAMOUNT, N.Y.
MAY 20!

Mex City Readies For Variety Club Conclave

Mexico City, May 12.

Special offices to prepare for and handle the Variety Clubs' International Convention here, May 18-21, have been established in the Hotel del Prado here by the Mexico Tent. Luis R. Montes, big provincial cinema circuit operator, who is Chief Barker here, is in charge of arrangements.

Angel Caravjal, Secretary of the Interior, top government department has assured full national administration facilities for the meeting. About 1,500 delegates are expected here.

'53 Variety Charity Award

Picking of the Variety International Tent which has stood out for its humanitarian activities in the past year will be a highlight of the Variety Clubs International convention in Mexico City May 18-21. Tent will receive the 1953 Charity Citation Award.

Charity Citation Board of Judges is currently being formed by Nathan D. Golden, chairman of the Heart Committee. Board will pick the winning tent.

St. Loo Tent Buys Nursery Site

St. Louis.

St. Louis Variety Club purchased a site in south St. Louis for a day nursery which the organization will build and equip. A campaign to raise $50,000 to finance the project has been started by the "Heart Fund" which is this year's major charitable goal.

Livingston Heads Tokyo Tent

Tokyo.

Maurice Livingston, independent producer associated with Daiei Studios here, was elected Chief Barker of Variety International Tokyo Tent 40. Others named include Dough Guy; Sessue Hayakawa, vet Japanese actor, assistant chief barker and chairman of the Heart Committee; L. E. Ady, Army film distribution chief, chairman of Membership Committee; Paul Aurell, doughguy; Norman Thompson, Army shorts producer, chairman of Entertainment Committee; and R. J. Kryzak, second assistant barker.

Pitt Tent Aids Hospital

Pittsburgh.

A non-profit charter granted here last week to the Catherine Variety Fund, Inc., which will finance construction of a new wing at the Roselia Foundling and Maternity Hospital. Plans for the half-million dollar project have been in preparation for a couple of years. Roselia has been one of pet charities of Tent No. 1 of the Variety Club, which has contributed around $20,000 annually to its maintenance.

Fagin Loses Suit

Los Angeles, May 12.

Myron C. Fagin's $65,000 breach-of-contract suit against Astor Pictures Corp. was thrown out of Superior Court by Judge Kenneth C. Newell.

Fagin had charged that Astor failed to exercise its best efforts to distribute his documentary, "It Can Happen Here." Court ruled the plaintiff had not proved damages.

Starr Expects

Continued from page 7

Westfall, Martinsville, second v.p.; Oliver P. Chandler, Jr., Clarksville, third v.p.; Morton G. Thalhimer, Jr., Richmond, secretary, and Jack Rumsey, Covington, treasurer.

Colonel Robert T. Barton, Jr., of Richmond will continue as counsel, and Carlton Duffus is exec secretary for the organization.

Elected as members at large for the Board of Directors were T. I. Martin, Culpeper; Syd Gates, Norfolk; Harold Depkin, Salem; Morton G. Thalhimer, Jr., Richmond; T. E. Wilson, Crewe; Sam Bendheim, Richmond; Seymour Hoffman, Richmond; William Dalke, Jr., Woodstock; E. R. English, Altavista and Hal Lyon, Franklin.

Bowden and Morton G. Thalhimer, Sr., automatically became board members in view of their past services as president of the Va. MPTA.

Other speakers were Ralph Preis, sales manager of Berlo Vending; E. O. Wilschke, Altec Service Corp., who explained 3-D, and Alec Harrison, representing 20th-Fox, and speaking for CinemaScope.

Schary Sees

Continued from page 1

executive. It's not just the technical difficulties that have to be surmounted.

"What would happen," he queries, "if only 2% of the public receiving telephone company transmission of pictures complained about poor sound or poor reception and refused to pay the monthly bill? Who could the telephone company take the charges to? Certainly not to the studio—we wouldn't be responsible."

Coin-meter systems pose similar problems, Schary insists, pointing out that "the gas company tried that years ago."

Film industry's future, however, won't be directed into any narrow channel bounded by a single production process. Schary believes that when the novelty of either big screen or extra dimensions wears off, the film-going public will return to its old habit of picking and choosing good pictures, regardless of the process in which they're presented. Similarly, the day of studio concentration on one or two big names is over. Metro, he declares, will continue to maintain a big roster of players from whom it's hoped that stars will emerge. The studio thus hopes to key its production to public tastes since "there is now a larger pool of talent from which the public chooses and they cannot be expected to concentrate on one favorite."

Orient Circuit

Continued from page 1

Hawaii. Carmen Miranda was among the first to go over for a series of concert dates in and around Honolulu. Frankie Laine was another. Then, promoter Fred Matsuo became interested and started trying to work out a circuit. He booked Tony Martin for one series of dates and then the lure of the islands began to pall again.

Now, however, there's a new drive on to get talent for the Far East and General Artists Corp. veepee Henry Miller leaves tomorrow (Wed.) for Hawaii and Japan to survey the situation. He'll stop off in Honolulu, where the Delta Rhythm Boys opened at Tats Matsuo's South Seas Club last week and will continue on with them for a three-week chain of dates in Japan. Latter were set by Matsuo, brother of Fred Matsuo, with whom he's expected to join forces to build a regular circuit.

Meanwhile, Fred Matsuo is due in Hollywood next week to begin talks with the local talent agencies in an effort to line up a string of talent to make the ocean trek late this year. It's expected that he'll still be here when Miller returns so that more concrete plans can be made.

As presently envisioned, the Orient Circuit would begin with a Honolulu date and include at least two concerts on two of the Hawaiian Islands. Acts would then trek to Japan for some three weeks of dates.

Although anything beyond Hawaii and Japan is strictly in the conjecture stage at this point, Pacific promoters point out that with present airline schedules it would be possible to include Manila and Sydney in the route to give additional time to the acts making the trek. World conditions, of course, will play an important part in any final decision, but it's expected that by the end of the year it will be possible to set up a route guaranteeing a minimum of 10 weeks' time to performers willing to head west of the Golden Gate.

Library of Congress

Continued from page 1

they thought, might be Tin Pan Alley's answer to Hollywood's 3-D. As it turned out, however, an enterprising manufacturer of canned fish, eager to secure copyright for his product's label and equally eager to meet the law's requirement that two copies of the best edition published be deposited, sent two jars of smelts to the Copyright Office. When the jars reached the Copyright Office, they had been aged for a year but were not quite well covered.

"As VARIETY might have reported it: 'Smelts Belt C.O. Ops in Schnozz. Fish Not Their Dish.'"

Condon, Norton Team Up

Kay Norton, former RKO publicity head, and Richard Condon, former RKO ad-pub topper, have formed their own indie public relations outfit with headquarters in N.Y.

Duo's first account is Federated Films which is lensing "The Joe Louis Story," with Sterling Sillphant the producer.

Goldenson Bids

Continued from page 3

tem (instead of the current three machines), and new film producing independents like Rodgers & Hammerstein and Leland Hayward are watching for Michael Todd's American Optical system. R&H have an iffy "Oklahoma" deal via Todd-AO, in color (65m film), which they'll view by August, and Hayward has been talking indie film packages with Paramount and Metro.

Par deal is focused around "Mr. Roberts," which will probably be 2-D, since the legit producer feels that the subject matter doesn't depend too much on the new 3-D gimmick. His deal for Ernest Hemingway's "Old Man And the Sea" property may go via Metro, and that could be either in Todd-AO or some other new process.

Goldenson, meantime, agrees with Schenck that it would be fallacious for the industry to decide on which lens will be final. "You can't start with perfection," observes the UPT topper, "and as long as we have started on some new method, that in itself is a big plus. Sure, there will be captious comment that this or that technique is fuzzy on the edges, or blurry in the long shots, but at least we're on the way to some new dramatic value which has already helped revitalize the picture business."

Vet theatre owners, like Harry Kalmine and Si Fabian, point to "House of Wax," and laconically observe, "Maybe the public doesn't hate the glasses as much as we think; fact is they're using polaroids and giving the boxoffice as great support on 'Wax' as with 'Bwana'."

Wall St. Jittery

Continued from page 4

traced entirely to expectations of increased biz from CinemaScope, because its arrival is some months distant, according to latest reports. The 20th-Fox screen and 3-D setup will not go into most National houses until "The Robe" is ready to open. This looks to be not earlier than mid-August.

CinemaScope Upbeat

It is realized that both National and 20th-Fox execs are expecting big things from CinemaScope, as well as this initial big pic to be shown in the new medium. NT many months ago snapped out from its lethargy marketwise, and climbed from below $4 a share to its present high of 7¾. It was selling around 6½ in the past market week.

Perhaps most encouraging about film shares were persistent reports that highclass buying was coming into picture stocks. Obviously, the possibilities grosswise of 3-D have captured the imagination of traders much in the same way sound did when it first came out. In view of what picture issues have done in recent sluggish or sharply lower market sessions, some experts are inclined to see picture company stocks coming in for more and more attention once the stock market rights itself.

While the next 90 days are always regarded as lukewarm for films at the boxoffice, any bullish trend of film shares likely would be based on fall prospects when the film industry swings into full stride on third-dimensional activity.

Six Vie for SPG Post

Hollywood, May 12.

It's a wide open race with six candidates contending for the presidency of the Screen Producers Guild to succeed Sol C. Siegel whose producer duties will keep him busy abroad for a good part of the coming year.

Most likely candidates are Arthur Hornblow, Jr., Carey Wilson, Buddy Adler, Sam Engel, Arthur Freed and Bill Thomas.

NEAR SETTLEMENT OF 2 L.A. ANTITRUST SUITS

Los Angeles, May 12.

Two antitrusts brought by Southside Theatres, Inc., are on their way to settlement out of court, reportedly for $75,000 each. Judge Ernest A. Tolin put one case off his Federal Court calendar and Judge Ben Harrison continued the other until July 7 to give the attorneys time to get together.

One suit, asking treble damages of $300,000, was filed by Southside against Columbia, Loew's, Paramount and Griffith-Coleman, Inc. Other was against Paramount, Loew's, Griffith-Coleman and Fox West Coast.

RKO, Skouras Named In $1,500,000 Trust Action

RKO Pictures, Skouras Theatres and several RKO subsidiaries were named defendants in a $1,500,000 triple-damage antitrust suit brought Friday (8) in N. Y. Federal Court by the 85-10 Westway Operating Co., Inc., which runs the Symphony Theatre in uptown New York.

Westway charges that RKO and Skouras combined and conspired to deprive the Symphony of RKO product on a first-run basis. Indie exhib claims it was accorded privilege of bidding for first-run RKO pictures against Skouras' nearby Riverside Theatre, but such bidding was "illusory" in that Skouras was improperly advised as to the plaintiff's bid.

Time after time, Westway asserts, it was unable to obtain a film in opposition to the Riverside. In fact, the complaint alleges, since 1943 when Westway took over the Symphony's lease, it was able to book only three RKO pix. It's also contended that if the Riverside passed up an RKO film, it was then turned over to Skouras' Riviera Theatre.

Tracing history of the Symphony, complaint states that from 1937 through 1943 house was a Skouras theatre. At that time, the site enjoyed the Loew's split, while the RKO split went to the Riverside. Also named defendants in the suit are Radio Keith Orpheum Corp., RKO Radio Pictures and RKO Film Booking Corp.

Skouras, Distribs

Continued from page 3

any such test and that they were by now fully aware of what subscription video could or could not do.

Companies' stand is in apparent contradiction to their attitude towards the forthcoming California run of Telemeter for which, according to Telemeter v.p. Carl Leserman, all distribs, with exception of Universal, have pledged cooperation. Distribs also came across with pix for the zenith Phonevision run in Chicago in 1951.

Skiatron demonstration, skedded to run for 10 days during June, will use pix only as part of a show, which will be picked up on receivers equipped with Subscriber-Vision decoding apparatus and may be repeated in part every day during the test. Signal will be transmitted over the air from WOR-TV or via coaxial cable from the WOR studios.

Nature of the program is such that Skiatron actually could get away with using only a couple of films, so that a distrib turndown would have no significant effect on scheduling the test. However, Skiatron would like companies to be on record concerning their attitude. Levey intends to petition the FCC in October for a commercial license for Subscriber-Vision, which envisions kicking off operations in N. Y.

Levey's letter to the distribs said the June show was being arranged to prove that it's possible for pix producers "to greatly increase their gross receipts on each picture by utilizing our pay-as-you-see system for wide home distribution of the latest feature motion pictures." His pitch for product included both features and "other types of films," including newsreels, shorts and trailers.

Carlos Thompson recorded four songs for Metro's "Flame and Flesh" before leaving for Europe to costar with **Lana Turner** and **Pier Angeli.**

Rembusch Asks FCC Be Probed On Pix-TV Stand

Indianapolis, May 12.

Irritated at press reports that the Federal Communications Commission is quietly studying a plan to force distributors with TV ties to turn over their old product to video, Indiana Allied prexy Trueman T. Rembusch this week urged that the Commission be investigated as a "most un-American body."

Rembusch made the recommendation in letters to Indiana Senators Homer Capehart and William Jenner, both of whom are Republicans. "I urge you to use all your influence," the Allied chief wrote, "in persuading Congress to investigate from top to bottom, the machinations of this most un-American body, the Federal Communications Commission."

Responsible for Rembusch's ire was a Los Angeles datelined story in last week's VARIETY which said that FCC attorneys are probing "legal aspects with a view to a crackdown to unleash hundreds of old features now stored in studio vaults." Exhib leader reminded the senators that the story credited Commissioner Frieda Hennock as being the "sparkplug" for the proposed move. She was quoted as saying "the picture companies should start thinking in terms of 50,000,000 screens instead of 17,000."

Last March, Rembusch asserted, the FCC "over-stepped its authorized authority" in a report in which it attempted to force the release of old and new pictures by threat. "I would like to see the question posed to the FCC," he added, "since when has it become the American way to build up one industry—free television—by tearing down another, namely, the motion picture industry?".

Warming to his subject, Rembusch asked Capehart and Jenner, "By what authority does the FCC take such overt action? How can the film industry charge for a product when that same current product would be given away free, if the Commission had its way?"

Rembusch took particular exception to Miss Hennock's observations which were made during a talk May 1 at the National Assn. of Radio-Television Broadcasters' convention panel. The commissioner, he contended, "fails to clarify just how television would pay for the product they want released to them.

"For it is a known fact that reissues of pictures in theatres bring many, many more times revenue to the producers than television can ever afford to pay. Furthermore, Miss Hennock fails to answer how $2,000,000 production costs of new pictures five years hence would be borne by television after release of product to television and subsequent destruction of all motion picture theatres had taken place. Miss Hennock's theories parallel the new Soviet plan to destroy the economies of its enemies."

Majors to Supreme Ct.: F&M Suit 'Private' Tiff

Washington, May 12.

Defendants told the Supreme Court yesterday (11) that their disagreement with Fanchon & Marco over bookings for the Baldwin Theatre in L. A. is "a purely private lawsuit involving primarily contested questions of fact," and that the high court should not step in and take jurisdiction.

F & M carried an appeal to the Supreme Court, although they still have another appeal pending before the 9th Circuit Court. The Supreme Court rarely takes a case when it is pending in a lower tribunal.

Point of the defendants—Paramount, RKO, Loew's, Universal, United Artists, 20th, National Theatres and Fox West Coast Theatres—was that this isn't the kind of case which justifies such procedure by the high court.

F & M, which lost in the U. S. District Court, alleges a conspiracy to withhold first-run product from Baldwin, which was opened in August, 1949.

Film Reviews

Continued from page 6

Martin Luther

thousands of reduced admission tickets to the hundreds of Protestant churches. The ministers not only placed the tickets on sale in their churches but plugged the picture from their pulpits, urging attendance. Amazing results have ensued. A first week's gross of $15,000 is in the cards. To accommodate the unexpectedly terrific demand, the engagement has been extended an additional eight days beyond the originally scheduled two weeks Busloads of customers are coming in from faraway towns like to a pilgrimage or religious event.

There are three shows daily, one in the afternoon and two at night. The boxoffice scale is 80c afternoons and $1.20 at night; including tax, compared to the regular "A" house tariff of 65-85c locally. The early evening and many of the afternoon showings have been capacity.

Picture opens with Luther as a law student. It reveals how he quit the university to enter a monastery and devote himself to a life of prayer, study and service. Events leading to his break with the Catholic church when it rejects his demand for reform unfold on the screen. Then there is his trial before the Diet of Worms, a standout dramatically. His condemnation as a heretic, his marriage and the birth of Protestantism comprise the rest of the action.

Subject matter probably calls for heavy-handed direction and that is what the picture receives. Casting and production leave nothing to be desired. Types were carefully chosen and the musical accompaniment enhances effectiveness. For the opening de Rochemont, Irving Pichel and Allan Sloane, producer, director and writer, were on hand. *Rees.*

The Vanquished
(COLOR)

Mild John Payne program feature in Technicolor dealing with reconstruction days in the south.

Hollywood, May 7.

Paramount release of William H. Pine, William C. Thomas production. Stars John Payne, Jan Sterling, Coleen Gray, Lyle Bettger; features Willard Parker, Roy Gordon, Russell Gaige, Leslie Kimmell. Directed by Edward Ludwig. Screenplay, Winston Miller, Frank L. Moss, Lewis R. Foster; based on novel by Karl Brown; camera (Technicolor), Lionel Lindon; editor, Frank Bracht; music score, Lucien Cailliet. Previewed April 9, '53. Running time, 83 MINS.

Rock Grayson	John Payne
Jane Colfax	Coleen Gray
Rose Slater	Jan Sterling
Roger Hale	Lyle Bettger
Capt. Kirby	Willard Parker
Dr. Colfax	Roy Gordon
Rev. Babcock	Russell Gaige
Col. Ellansby	Leslie Kimmell
Harvey Giddens	Voltaire Perkins
Connors	Sam Flint
Randy Williams	Freeman Morse
Gen. Hildebrandt	Charles Evans
Lieut. Adams	Richard Shannon
Gen. Morris	John Dierkes
Lucy Colfax	Karen Sharpe
Mrs. Colfax	Ernestine Barrier

A mild round of costumed program entertainment is spotted in this Technicolored offering from the Pine-Thomas unit at Paramount. It puts the emphasis more on talk than action, in spinning a plot concerned with the post-Civil War reconstruction days in the South, but will get by as acceptable for either top or bottom bookings in the general situation.

Edward Ludwig's direction of story is unevenly paced. Several action sequences come through in okay fashion, but generally he isn't able to whip the routine scripting by Winston Miller, Frank L. Moss and Lewis R. Foster into the movement needed to put this one over on all counts. There's eye appeal in the color lensing, settings and costuming, to which the two lead femmes bring ample curves.

John Payne is hero of the piece, who returns to his southern home after years in a Union prison camp to find a poor white, Lyle Bettger, elevated to prominent position of civil administrator and making the most of his new-found standing. Bettger has even taken over the "first family" mansion of Payne for his headquarters. Townspeople want Payne to join them in a revolt, but he earns their scorn, as well as that of his girl friend, Coleen Gray, when he goes to work collecting taxes and putting through foreclosures for the villian.

Little do they dream that Payne is working secretly to get evidence against Bettger, so he can be thrown out of office. By time townspeople come to realize Payne is really true-blue, after all, the hero has been wounded when the heavy discovers what he is trying to do, is hunted on a murder charge for which he has been framed, and has had trouble controlling the amorous yen of Jan Sterling, heavy's girl friend. Ending finds things untangled and the hero back in the arms of Miss Gray.

Performances are as uninspired as the scripting, but adequate to see it through to conclusion. William Parker, a crooked Union officer who aids Bettger, leads the featured players supporting the four stars. Lionel Lindon did the good photography and the other technical credits are capable. *Brog.*

The Desert Rats

Screen dramatization of battle of Tobruk, slightly tied in with 20th-Fox's "Desert Fox" Rommel film. Spotty b.o. possibilities.

Hollywood, May 6.

20th-Fox release of Robert L. Jacks production. Stars Richard Burton, Robert Newton, James Mason; features Robert Douglas, Torin Thatcher, Chips Rafferty, Charles Tingwell, Charles Davis, Ben Wright. Directed by Robert Wise. Screenplay, Richard Murphy; camera, Lucien Ballard; editor, Barbara McLean; music, Leigh Harline. Previewed May 5, '53. Running time, 88 MINS.

Capt. MacRoberts	Richard Burton
Bartlett	Robert Newton
General	Robert Douglas
Barney	Torin Thatcher
Smith	Chips Rafferty
Lieut. Carstairs	Charles Tingwell
Pete	Charles Davis
Mick	Ben Wright
Rommel	James Mason
Communications	James Lilburn
Riley	John O'Malley
Hugh	Ray Harden
Corp.	John Alderson
Rusty	Richard Peel
Capt. Currie	Michael Pate
Major O'Rourke	Frank Pulaski
Sgt. Donaldson	Charles Keane
Jim	Pat O'Moore
Ginger	Trevor Constable
Jensen	Albert Taylor
German Doctor	John Wengraf
Kramm	Arno Frey
Von Helmholtz	Alfred Ziesler
Fire Officer	Charles Fitzsimons

Battle of Tobruk is fought by 20th-Fox in "The Desert Rats" as a followup, but not a sequel to "The Desert Fox," its Field Marshal Rommel feature released in 1951. Picture has no assured marquee values, but the all-male cast is seen in some good battle and desert sequences that supply action.

However, it is a rather impersonal account of warfare that lacks the controversial flavor that gave the Rommel treatment a boxoffice assist; so, despite exploitation value in the tiein with earlier film, ticket window reaction still looks spotty. Pic is a sort of antidote to the previous film's glorification of the "Desert Fox."

War scenes are realistically staged under Robert Wise's direction, and a high spot in this action is a commando raid on a Nazi ammunition dump. Lensing by Lucien Ballard, too, helps give these scenes impact and they serve to move the episodic, not-too-well-meshed plot line along with a certain amount of interest.

James Mason is back to repeat his Rommel characterization, but appears only in a few scenes to tie the Tobruk battle in with the Nazi plan of conquest that fell in the desert because of the stubbornness of men on the other side who fought back against terrific odds. Mason's work is good, and Richard Burton is excellent as the British captain in charge of the Australian troops that resist attacks on Tobruk. Robert Newton figures as the third star, playing a drunken old schoolteacher of Burton's, whose cowardice poses a problem for the young officer. Burton treats him with kindly tolerance but is a martinet to the other soldiers and a stickler for efficiency.

Story opens with Burton taking charge of green Australian troops; moves to a successful breaking up of a tank blitzkrieg which the Nazis have aimed against Tobruk; skips into several commando raids that are staged to keep harassing the Nazis, and climaxes with the impossible defense of the desert city, from a lonely outpost, until reinforcements can be moved in. Little attention is given to establishing a personalized feeling to the warfare, except in the relation between Burton and Newton and some griping by the men because of the captain's efficient manner.

Good impersonations of men at war are given by Robert Douglas, general in charge of Tobruk's defense; Torin Thatcher, another officer, and Chips Rafferty, a wise sergeant, as well as most of the other members of the all-male cast.

The Robert L. Jacks production was written by Richard Murphy. Technical credits are excellent. *Brog.*

A Perilous Journey
(SONGS)

Exploitation values help push this Vera Ralston starrer into comfortable b.o. returns.

Republic production and release; associate producer, William J. O'Sullivan. Stars Vera Ralston, David Brian, Scott Brady; features Charles Winninger, Hope Emerson, Eileen Christy, Leif Erickson. Directed by R. G. Springsteen. Screenplay, Richard Wormser, based on Vingie Roe's novel, "The Golden Tide"; camera, Jack Marta; editor, Richard L. Van Enger; songs, Victor Young, Edward Heyman; music, Young. Tradeshown, N.Y., May 11, '53. Running time, 90 MINS.

Francie Landreaux	Vera Ralston
Monty Breed	David Brian
Shard Benton	Scott Brady
Cap'n Eph Allan	Charles Winninger
Olivia Schuyler	Hope Emerson
Susan	Eileen Christy
Richards	Leif Erickson
Sadie	Veda Ann Borg
Sprague	Jan MacDonald
Abby	Virginia Grey
Rose	Dorothy Ford
Sam	Ben Cooper
Leah	Kathleen Freeman
Cathy	Barbara Hayden
Pepe	Paul Fierro
Mavis	Angela Greene
1st Mate	John Dierkes
Whiskers	Fred Graham

Exploitation values in "A Perilous Journey" are sufficient to assure it comfortable returns in the general market. However, they'll be needed, for this story of 49 women who go to the California goldfields in 1850 in search of husbands is replete with cliches and painful dramatics.

The Richard Wormser screenplay, based on Vingie Roe's novel, "The Golden Tide," is reminiscent of Metro's 1951 release, "Westward the Women," in that both are basically concerned with a husband-hunting quest in California. But from there on the resemblance ends.

Chaperoned by Hope Emerson, the 49 gals sail for the Coast via Panama in a full-rigged vessel skippered by Charles Winninger. Poetic or rather geographic license is taken, for the voyagers resume their trip west after the Panama stopover with no mention of a stormy swing around Cape Horn.

Femme cargo ranges from Vera Ralston, bent on locating a gambler-husband who's deserted her, to New England spinster Virginia Grey. Quest for the missing hubby obviously leads the wife through the gamut of Panamanian and Californian nightlife. This conveniently serves to introduce a feud between ex-cowboy Scotty Brady and saloon operator David Brian over business and romantic interests.

Suffice to say that Miss Ralston finds her missing spouse in Brian's Sacramento saloon. Former, however, is shot down in cold blood.

Director R. G. Springsteen, for the most part, has followed the formula approach in guiding the cast through a maze of hackneyed histrionics. To be sure, there's a welter of fisticuffs and for atmospheric effects one hymn and three pop tunes are inserted in the soundtrack. Authored by Victor Young and Edward Heyman, pop trio includes "On the Rue de la Paix," "Bon Soir" and "California."

Miss Ralston makes a creditable attempt at making her role a believable one but obviously is miscast. Brian swaggers suitably as the bigtime gambler who muffs his chance while Brady is amply stalwart as a sharpie who knows how to use his wits as well as his dukes. Fair support is provided by Winninger, Miss Emerson, Eileen Christy and Leif Erickson, among others.

Players, unfortunately, are handicapped by the script's wooden lines and situations. Jack Marta's camerawork is good, along with other technical credits. Associate producer William J. O'Sullivan endowed the venture with adequate physical values. Victor Young's score is typical of the frontier-days era and his music for the three pop tunes is catchy. *Gilb.*

Column South
(COLOR)

Regulation cavalry and Indians, North versus South, actioner with Audie Murphy. Acceptable for general action market.

Hollywood, May 8.

Universal release of Ted Richmond production. Stars Audie Murphy, Joan Evans; features Robert Sterling, Ray Collins, Dennis Weaver, Palmer Lee, Russell Johnson. Directed by Frederick de Cordova. Story and screenplay, William Sackheim; camera (Technicolor), Charles P. Boyle; editor, Milton Carruth. Previewed May 5, '53. Running time, 84 MINS.

Lt. Jed Sayre	Audie Murphy
Marcy Whitlock	Joan Evans
Capt. Lee Whitlock	Robert Sterling
Brig. Gen Storey	Ray Collins
Mesquito	Dennis Weaver
Chalmers	Palmer Lee
Corp Biddle	Russell Johnson
Trooper Vaness	Jack Kelly
Lt. Posick	Johnny Downs
Sgt. McAfee	Bob Steele
Primrose	James Best
Joe Copper Face	Ralph Moody
Trooper Chavez	Rico Alaniz

This is a regulation outdoor feature dressed up in Technicolor of the type Universal has found profitable in the general market. Audie Murphy's name should help it through that market as, overall, it is acceptable for release intentions, although it could have been more actionful.

Ted Richmond production features a good backdrop of colorful scenic values for implausible screen story by William Sackheim. It's another of those cavalry and Indians, North versus South, entries laid in west in the period immediately before the start of the War Between States. Script makes no acting demands on either cast or Frederick de Cordova's direction.

Plot finds Murphy, a cavalry lieutenant, having his difficulties making Robert Sterling, a captain from the South and new commander at a New Mexico post, understand how to get along with the Navajos led by Dennis Weaver. After the hero pulls the eager captain out of several near brushes with the redskins and gets things under control, it appears he will have time to romance Joan Evans, captain's sister. However, a new menace develops when Ray Collins, general in charge of Union forces in this particular section of the west, hatches a plot to turn his troops over to the Confederates when war is declared.

To further this aim, he keeps the Indians stirred up and the cavalry diverted, but he reckons without the natural sagacity of Murphy because the hero uncovers the scheme in time to thwart the plans. Finale finds him upped to post commander and Miss Evans elects to stay with him when her brother decides to offer his services to his native South.

Script and direction manage to stir up the action needed to sustain this type story only intermittently, so interest is inclined to waver. Stock characters are handled competently enough, particularly by Murphy, who is most believable of the players. There's nothing to offer an acting challenge to either Miss Evans or Sterling. Collins' general is theatric and the others in the cast adequate to the light demands.

Photography by Charles P. Doyle and other technical credits are excellently delivered. *Brog.*

The 49th Man

Okay meller for programmer dates, with potboiler plot testing U.S. security against atomic bombings.

Hollywood, May 8.

Columbia release of Sam Katzman production. Stars John Ireland, Richard Denning; features Suzanne Dalbert, Robert C. Foulk, Touch Connors, Richard Avonde, William R. Klein, Cicely Brown, Tommy Farrell, Joseph Mell, Robert Hunter, Peter Marshall. Directed by Fred F. Sears. Screenplay, Harry Essex; based on story by Ivan Tors; camera, Lester White; editor, William A. Lyon. Previewed May 4, '53. Running time, 73 MINS.

John Williams	John Ireland
Paul Regan	Richard Denning
Margo Wayne	Suzanne Dalbert
Commander Jackson	Robert C. Foulk
Lt. Magrew	Touch Connors
Buzz Olin	Richard Avonde
Lester	William R. Klein
Blonde Woman	Cicely Brown
Reynolds	Tommy Farrell
Man	Joseph Mell
Andre	Robert Hunter
Leo Wayne	Peter Marshall
Dave Norton	George Milan
Singer	Genevieve Aumont
Manning	Cris Alcaide
Gray	Michael Colgan
Maurice Ledoux	Jean Del Val
Pierre Neff	George Dee

U. S. security against atomic bombings is plot gimmick in this programmer potboiler, which shapes up as suitable for release intentions. It's a moderately budgeted melodrama using sufficient stock footage to provide a semi-documentary backing for pulp fiction action and routine handling and playing.

Most of the way through the Harry Essex script, based on a story by Ivan Tors, the spectator is led to believe John Ireland is out to thwart a well-laid plot to smuggle atomic bombs into this country. As finale draws closer, he manages to disclose the ringleaders, an unveiling that implicates Navy and the Security Investigation Division. However, a twist establishes it was all part of a war game to test security measures. This doesn't satisfy Ireland, though, and he gets busy to prove enemy agents had been using the war game as a smoke screen while they sneaked a bomb into the country. Windup has Ireland and SID frantically tracking down the menace and managing to dump the bomb from a plane over Nevada testing grounds only seconds before it explodes.

Ireland and Richard Denning are okay as SID agents. Among some of the others involved in the hoked-up doings, either as phony or real agents, and giving stock performances, are Suzanne Dalbert, Robert C. Foulk, Touch Connors, Richard Avonde, Robert Hunter and Peter Marshall. Direction of the Sam Katzman production was handled by Fred F. Sears. Lensing and other technical credits are standard. *Brog.*

Rebel City

Unexciting Civil War entry which will require all Wild Bill Elliott's draw for average returns.

Hollywood, May 8.

Allied Artists release of Vincent M. Fennelly production. Stars Wild Bill Elliott; features Marjorie Lord, Robert Kent, Keith Richards, Stanford Jolley. Directed by Thomas Carr. Screenplay, Sidney Theil; camera, Ernest Miller; editor, Sam Fields; music, Raoul Kraushaar. Previewed May 8, '53. Running time, 62 MINS.

Frank Graham	Wild Bill Elliott
Jane Dudley	Marjorie Lord
Capt. Ramsey	Robert Kent
Temple	Keith Richards
Perry	Stanford Jolley
Greeley	Denver Pyle
Hardy	Henry Rowland
Spencer	John Crawford
Spain	Otto Waldis
Herb	Stanley Price
Col. Barnes	Ray Walker
Sam	Michael Vallon
William	Bill Walker

Wild Bill Elliott will need stronger vehicles, if he is to remain an attraction in the action market, this latest entry emerging as a pretty weak undertaking. Background of Elliott fighting the Copperheads in Kansas during the Civil War is colorful enough; it's just that a poorly contrived script keeps audience interest at low ebb. Film will be appropriate only for less demanding houses, or where Elliott's popularity can overcome any story hurdle.

"Rebel City" poises Elliott, a gambler, returning to the small Kansas town where his father operated a freight line in 1864, to seek his murderer. When the Union colonel in the district refuses any assistance, being himself preoccupied with activities of the Copperheads, Southern sympathizers aiding the Confederate cause, Elliott undertakes the task himself. Before he's through, he learns that the Copperheads were responsible for his father's death, and a Union captain is their leader.

Elliott doesn't have much chance in this one, being constantly beaten up, which won't help his standing with juves, and failing to unlimber his shooting irons until the final moments. Marjorie Lord furnishes the distaff interest, as another freight line operator who helps Elliott in his quest. Robert Kent is the Union captain who telegraphs ahead from the first reel that he's the heavy. Other parts are enacted as well as the writing by Sidney Theil will allow.

Vincent M. Fennelly's production duties were undertaken unimaginatively, and Thomas Carr directed. *Whit.*

Powder River
(COLOR)

Good Rory Calhoun western feature in color for general action bills; okay b.o.

Hollywood, May 12.

20th-Fox release of Andre Hakim production. Stars Rory Calhoun, Corinne Calvet; features Cameron Mitchell, Penny Edwards, Carl Betz, John Dehner, Raymond Greenleaf, Victor Sutherland. Directed by Louis King. Screenplay, Geoffrey Homes; from story by Sam Hellman, based on book by Stuart N. Lake; camera (Technicolor), Edward Cronjager; editor, William B. Murphy. Previewed May 8, '53. Running time, 77 MINS.

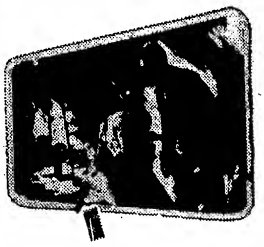
Chino Bullock	Rory Calhoun
Frenchie	Corinne Calvet
Mitch Hardin	Cameron Mitchell
Debbie	Penny Edwards
Loney Hogan	Carl Betz
Harvey Logan	John Dehner
Prudy	Raymond Greenleaf
Mayor Lowery	Victor Sutherland
Lame Jack Banner	Ethan Laidlaw
Will Horn	Bob Wilke
Bo Curry	Harry Carter
Pike Kendrock	Robert Adler
Stage Coach Driver	Port Park
Ferry Master	Richard Garrick
Joe	Archer MacDonald
Johnny Slaughter	Frank Ferguson
Bartender	Henry Kulky
Great Balso	Val Setz
Harris	Walter Sande
Henchman	Zon Murray
Richards	Ray Bennett
Drunk	Harry Hines

Basic western characters and plot in "Powder River" have been dressed up with fresh twists to keep it from being just another shoot-'em-up sagebrush actioner in Technicolor. As result, it provides satisfactory outdoor entertainment for most any type of audience, while offering all that the true western fan could ask.

Plot springs from variations on characters long established in western fiction, but the scripting by Geoffrey Homes puts these ingredients together believably and ties package up with interesting dialog that doesn't depend just on "yups" and "nopes," or "We'll head 'em off at the gulch" for talk. Louis King's experienced directorial hand shows in the handling of the subject and in the emphasizing of characterization along with suspenseful action. Fresh touches are noticeable, too, in the Andre Hakim production. Scenic values of the outdoor location sites have an unused look and are beautifully lensed by Edward Cronjager.

Four main characters are used in the plot. Rory Calhoun is a man tired of killing, yet who takes

(Continued on page 20)



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Directed by ANTHONY MANN • Screenplay by GIL DOUD and JOHN MICHAEL HAYES

Produced by AARON ROSENBERG

Film Reviews

Continued from page 18

Powder River

on a marshal's job to seek revenge for the death of his mining partner. Cameron Mitchell is a man who courts death and killing, hoping that a bullet will come his way and end his suffering from a brain tumor that caused him to turn from a medico career to the gun. Corinne Calvet is a sexy dance hall mistress who has replaced the gentle Penny Edwards in Cameron's affections after latter began to live dangerously.

Story goes about its business of unfolding conflict in a small frontier town where Calhoun has pinned on a marshal's badge in an effort to get those he believes responsible for his partner's death. A friendship between Calhoun and Mitchell springs up and carries them through some tight situations before the finale reveals the exmedico as the man the marshal is looking for. In climactic duel, Mitchell outdraws Calhoun but is felled by a fatal brain tumor attack, leaving Calhoun and Miss Edwards to find happiness together.

Each of four top players fit their roles perfectly. Calhoun is excellent as the young marshal and Mitchell gives a fine, well shaded portrayal of his troubled character. Miss Calvet sells forthright sex and Miss Edwards a refreshing sweetness. Carl Betz and John Dehner, as a pair of crooked brothers, give Calhoun the most trouble during the plot runoff, providing a number of tense sequences. Raymond Greenleaf, Victor Sutherland, Frank Ferguson, the partner who is killed early in the film; Walter Sande and others are capable in support.

Editing is smooth, keeping the picture to 77 minutes. An uncredited music score is used interestingly. *Brog.*

Pickup on South Street

Formula meller about a Commie spy ring and its exposure. May get by on the strength of cast names.

20th-Fox release of Jules Schermer production. Stars Richard Widmark, Jean Peters. Thelma Ritter; features Murvyn Vye, Richard Kiley, Willie B. Bouchey, Milburn Stone, Henry Slate, Jerry O'Sullivan, Harry Carter. Directed by Samuel Fuller. Screenplay, Fuller; camera, Joe MacDonald; editor, Nick De Maggio; music, Leigh Harline. Previewed May 6, '53 in N.Y. Running time, 86 MINS.

Skip McCoy	Richard Widmark
Candy	Jean Peters
Moe	Thelma Ritter
Capt. Dan Tiger	Murvyn Vye
Joey	Richard Kiley
Zara	Willis B. Bouchey
Winoki	Milburn Stone
MacGregor	Henry Slate
Enyart	Jerry O'Sullivan
Dietrich	Harry Carter
Slerk Police Station	George E. Stone
Fenton	George Eldredge
Police Commissioner	Stuart Randall
Lum	Frank Kumagi
Lightning Louie	Victor Perry
Customer	George Berkeley
Sandwich Man	Emmett Lynn
Peddler	Maurice Samuels
Stranger	Parley Baer
Librarian	Jay Lofflin
Nurse	Virginia Carroll
Mr. Victor	Roger Moore

If "Pickup on South Street" makes any point at all, it's that there is nothing really wrong with pickpockets, even when they are given to violence, as long as they don't play footsie with Communist spies.

Since this is at best a thin theme, and the picture makes no special effort to embroider on it, "Pickup" for the most part falls flat on its face and at times even borders on unfunny, and presumably unintended, comedy. The fault lies as much with Samuel Fuller's screenplay, which forces a ludicrous characterization on the thesping which proves that looks otherwise capable Richard Widmark, as it does with Jean Peters' aren't always a substitute for ability.

Film's assets are partly its photography, which creates an occasional tense atmosphere, and partly, the performance of Thelma Ritter, the only halfway convincing figure in an otherwise unconvincing cast. As Moe, the tired but sharp-tongued old woman who sells ties and habitually informs on her underworld pals in order to collect enough money for a decent "plot and stone," Miss Ritter is both pathetic and amusing, proving that it takes more than a bad script to defeat real talent.

Story has Widmark picking Miss Peters' purse in the subway. In the wallet he lifts are films of a secret chemical formula obtained by a Commie spy ring. Widmark's act is observed by two Federal agents who are actually shadowing Miss Peters. Latter is instructed by her boyfriend-boss Richard Kiley to trace Widmark and get back the film, the nature of which she isn't aware of. Both Miss Peters and the police use Miss Ritter to get to Widmark's hideaway, a shack on the waterfront. Widmark at first is willing to do business with the Reds, but starts chasing them when Kiley murders Miss Ritter.

Widmark is given a chance to repeat on his snarling menace characterization and apparently enjoys being back in the groove. Fuller, who doubles as writer and director, has him push Miss Peters around a couple of times for the presumed amusement of the customers who are later treated to a "look-what-love-can-do-to-a-bad-boy" act as Widmark's hard-boiled soul melts before Miss Peters' romancing. In another part of the picture, Miss Peters' gets herself viciously knocked around by Kiley.

Murvyn Vye as Capt. Tiger offers nothing special. Willis B. Bouchey is calm and collected as the FBI man. Jules Scherman has kept his production simple. Fuller's direction is routine except where Joe MacDonald's camerawork offers highlights. Leigh Harline's musical backgrounds are different in a modern way. *Hift.*

The Counterfeiters

(ITALIAN—ONE SONG)

IFE release of Gallo production. Features Fosco Giachetti, Doris Duranti. Directed by Franco Rossi. Screenplay, Edoardo Anton, Nazzareno Gallo, Ugo Guerra, Leopold Trieste; camera, Domenico Scala; music Carlo Rusticheli. At Cinema Gigli, N.Y., May 1, '53. Running time, 90 MINS.

Moroni	Fosco Giachetti
Teresa	Doris Duranti
Pietro	Erno Crisa
Lucia	Lianella Carell
Commissioner	Saro Urzi
Nicola	Mario Angelotti
Dario	Gabriele Ferbetti
Maggiori	Nerio Bernardi
Singer	Roberto Murolo

(In Italian; English Titles)

"The Counterfeiters" starts off auspiciously, but bogs down after hitting the midway mark. Pic, a meller, creates an aura of suspense in its initial half, with fine dramatic and photographic overtones. However, a dearth of action, a lot of dialog and need for explanation in some spots puts a crimp in film's overall effect. English titling suffices. Film is okay for lower rung on a foreign language bill.

Story is built around discovery and eventual tracking down of a counterfeiting ring. Most believable, effective scenes occur in a small town where the factory, turning out paper for the legal tender, is located. It's here that the majority of performers are introduced, since the paper used for the phony revenue, is the same as used for the legitimate output. Pic follows Fosco Giachetti, police inspector, as he picks up and follows clues that eventually lead him to Naples and the ringleaders.

A brief dance done in a nitery by a scantily clad girl, writhing to a Latino beat, rates as an exploitable item. Same terper, unidentified, is also seen earlier for strong results, though in a less torrid demonstration. Cast performs well with Lianella Carell and Doris Duranti both registering as lookers. Giachetti is fine as the sleuth and Gabrielle Ferzetti should impress femme audiences.

Technical values are good. *Jess.*

Man of Music

(RUSSIAN)
(COLOR-MUSIC)

Artkino release of Mosfilm Studio production. Stars Boris Smirnov. Directed by Gregory Alexandrov. Screenplay, P. Pavlenko, N. Treneva, Alexandrov; camera, Edouard Tisse; sets, A. Utkin; music V. Shcherbachev, V. Shebalin. At Stanley, N.Y., starting May 9, '53. Running time, 100 MINS.

Mikhail Glinka	Boris Smirnov
Ludmilla	Lyubov Orlova
Alexander Pushkin	L. Durasov
Franz Liszt	S. Richter
Giuditta Pasta	B. Vinogradova
Nicholas I	M. Nazvanov

(In Russian; English Titles)

Despite being marred by annoying, cloying bits of propaganda lauding the plain Russians and against the Russo monarchs, "Man of Music" is a firstrate biopic of composer Mikhail Glinka. Pic should fit okay in a Russian-language theatre, but appears a doubtful entry in most other American houses.

Repeated reference to the cruel, rapacious enemy (anybody opposing Russia) and continued efforts to depict the czar as a third-rate heel, spoil this excellently directed and produced film. Plot would have one believe that the thousands of heroic soldiers proclaimed Glinka as their favorite creator of music, even though given the brush by the ruling family. Glinka, convinced that Russia does not appreciate him, is shown making junkets to Spain and France, where he is acclaimed. But when he returns to Russian soil, the composer is somewhat of a national figure.

Story traces the composer's creation of his first opera, "Ivan Susanin," being dedicated to the patriotic valor of a simple Russian peasant who gives his life in combating the "alien invader." Perhaps the more exciting part of the film concerns his opera, "Ruslan and Ludmila," since this is reproduced in considerable detail on a huge stage.

However, the present-day yen of Soviet film producers to propound the aristocratic browbeating of the poor, common people idea detracts considerably even from this obviously worthwhile opera staging. Plenty of rubles went into this part of the picture's production.

Boris Smirnov, venerable actor of the Russo stage, makes his screen debut in "Man of Music." His excellent characterization of the Glinka role goes far in making the film half-way palatable. Lyubov Orlova, one of the most attractive femmes to appear in a Russia pic, is Glinka's sister, Ludmilla, the woman who was greatly responsible for his success as a composer. She does okay in one of the few feminine roles. L. Durasov, as Alexander Pushkin, the composer's great friend, also turns in a nice thespian job. M. Nazvanov portrays the czar, Nicholas the First, in a highly villainous manner.

Gregory Alexandrov's direction is much better than the screenplay in which he also had a hand. Edourard Tisse did a fine job with the camera, and hardly can be blamed for the wishy-washy tinting supplied via the Russo Magicolor process. This color can best be compared with some of the first experimental tint work in the U.S. years ago when there was a little exact definition or contrast of color elements. *Wear.*

What Price Innocence?

(ITALIAN)

IFE release of Romana Films (Fortunato Misiano, production. Stars Lyda Baarova, Otello Toso, Ignazio Balsamo; features Paola Quattrini, Mino Doro, Mariella Lotti. Directed by Luigi Capuano. Screenplay, F. Palmieri, G. Lanzi, Capuano; story, Capuano; camera, Augusto Tiezzi; music, Gino Filippini. At Cinema Verdi, N.Y., May 1, '53. Running time, 96 MINS.

Elena Artesi	Mariella Lotti
Adriana	Lyda Baarova
Stefano Rella	Otello Toso
Massimo Artesi	Mino Doro
Giovanni	Ignazio Balsamo
Ada	Paola Quattrini

(In Italian; English Titles)

"What Price Innocence?" is a routine tearjerker which doesn't stand too much of a chance in the American market. It's too soap-operaish for the arties, and it's booking potentialities are limited.

Despite some good acting, photography and music, picture is a plodding affair via an unconvincing story and shoddy direction. It starts out on a promising note—Lyda Baarova is the mother of a five-year-old girl by the village's big landowner, who's subsequently married. She's still hounded by him, and by the heavy, Ignazio Balasamo, one of his employees, who wants her for himself. She's been living on his estate. Along comes Otello Toso, a war vet who's wife had run out on him and daughter had died, and who's been on the road since. Remainder of film centers about the tug of war among the principals for Miss Baarova and her daughter, Paola Quattrini, with the hero, Toso, winning out in the end.

Miss Baarova is highly convincing as the mother, while Toso, as the strong but gentle vet, scores with a restrained performance. Little Miss Quattrini does a nice job as the daughter, while Balsamo's heavy is right in the groove.

But except for a taut hunt scene towards the end, film plods its way through a series of trite situations and heavy-handed sentiment. Augusto Tiezzi's photography is on the somber side, but is nevertheless effective, while Gino Filippini's score gives the film a lift in some spots. But Luigi Capuano's direction of his own story keeps things at a walk throughout most of the proceedings. *Chan.*

Mahatma Gandhi—20th Century Prophet

(DOCUMENTARY)

United Artists release of a Stanley Neal Production film presented by The American Academy of Asian Studies. Narrated by Quentin Reynolds with musical score supervised by Edward Paul. At Guild Theatre, NY., May 4, '53. Running time, 81 MINS.

Because newsreel coverage of Mahatma Gandhi, particularly prior to World War II, was spotty to say the least, "Mahatma Gandhi —Twentieth Century Prophet," primarily a newsreel compilation, suffers considerably from the unevenness of the pictorial presentation. And since this is still a motion picture and not a lecture, the flickery quality of the footage considerably detracts from the enjoyment of an otherwise well-coordinated and thought-out show.

Oddly enough, the best thing about this screen treatment of the Mahatma's life and teachings isn't what is seen but what is heard. Quentin Reynolds, a seasoned observer of the world political scene and possessed of just the right vocal qualities for the job, brings to the film a narration that does the Indian leader much more justice than the pictorial record. Matter-of-fact, and yet sufficiently flexible to permit a certain amount of emotion of reflect tin his voice, Reynolds gives the audience a top-notch rundown on Gandhi's life and the meaning of his philosophy which brought independence to India.

While there is a certain effort made to picture the conditions in which India's millions live, this documentary is too concerned with its subject to go too far afield, and so at times sacrifices needed background for oft-repeated shots of the familiar figure of the Hindu leader walking among his people.

Film for this compilation, produced by Stanley Neal Productions, was originally collected by A. K. Chettiar, who turned it over to the American Academy of Asian Studies. Edward Paul's musical background is thin but occasionally effective. Footage includes some very unusual shots, but for the most part the poor quality of the picture intrudes on their enjoyment. *Hift.*

Ring Around the Clock

(ITALIAN)

International Film Associates release co-produced by Paolo W. Tamburella and Sonio Coletti. Stars Patrizia Mangano, Nando Bruno, Lauro Gazzolo, Pepino Spandaro, Arturo Brogaglia; features Mario Mazza, Paolo Stoppa, Renato Micali, Alfred De Leo, Mario Nicotra, Carlo Della Piane. Directed by Paolo W. Tamburella. Story adapted by G. Collegare, J. Corsi, B. Costa, G. Leoni from Time Magazine story by William Rospigliosi; American version edited by Walter Klee; music, G. Icini and A. Ciaognini. English titles by A. J. Liebling. Previewed April 30, '53, at the Museum of Modern Art in N.Y. Running time, 88 MINS.

Luisa	Patrizia Mangano
Farboni	Nando Bruno
Guerrieri	Lauro Gazzolo
Don Paolo	Pepino Spadaro
Mayor	Arturo Brogaglia
De Mori	Mario Mazza
Rocchetti	Paolo Stoppa
Sub-chief	Renato Micali
Gino Maruchelli	Alfred De Leo
Police Chief	Mario Nicotra
Vincenzo	Carlo Della Piane
Alfred	John Pasetti
Rosa	Leda Gloria

(In Italian; English Titles)

Besides Italy, there are few places left in the world where political cleavage between right and left wings of political philosophy still permits humorous contemplation. In "Ring Around the Clock," Paolo W. Tamburella and Sonio Coletti have co-produced a slight vignette on what happens in a little Italian fishing village when the town clock needs repair, and various political factions dig their teeth into the issue.

Because both Tamburella and Coletti know their business, and William Rospigliosi's original Time Magazine story affords a good vehicle, "Ring Around the Clock" comes up with a variety of good characterizations and some genuinely funny situations. On the whole, however, picture drags its feet, and lacks the kind of continuous spark that would prevent it from becoming repetitious.

Emphasis on political types—the "democratic" mayor who believes in settling all disputes via committees; fumbling chief of the local Communists who takes his cue from the town's Socialist; priest, around whom rally the anti-Red elements—prevents most characters from coming to life as Rospigliosi pictured them. For the most part, picture skirts satire, but it reaches its highpoint in precisely the one instance when it underscores the irony of the Reds' "We're all equals" slogan.

That's when the local Commie chief, ably portrayed by Nando Bruno, goes to Rome to get the correct line from his party chiefs. He's shunted around from office to office and finally ends up parroting meaningless phrases, which he tries to translate into some kind of action.

Since "Ring" makes the Reds look considerably foolish, and even though quality-wise it doesn't touch the prior "Little World of Don Camillo," which went over practically the same ground, it should get a sympathetic reception from U.S. audiences devoted to Italo imports.

Patrizia Mangano, sister of Silvana Mangano, has a few short scenes—a shame, since she looks as if one might want to see more of her. Lauro Gazzolo is good as the Socialist braintrust of the local Reds. Arturo Brogaglia exaggerates as the committee-minded mayor and Pepino Spadaro is colorless as the priest intent on getting the clock fixed. Tamburella's direction fluctuates between good and indifferent. Story has the town's factions vying for the right to repair the clock, with the priest running a lottery and raising enough money to have the job done. Squabbles over how the coin is to be spent climaxes in the Commies stealing the clock, which finally is put into running order, with a fitting ending that has a symbolic touch.

Walter Klee edited the American version. A. J. Liebling's subtitles are devoid of distinction. G. Icini and A. Ciaognini provide some effective musical backgrounds. Most valuable contributor to "Ring" is still Time's Rospigliosi, who dug up the yarn in the first place, and deserves most credit for what's good in the film. *Hift.*

Double Confession

So-so British-made mystery for the art house trade.

Stratford Pictures release of Harry Reynolds production. Stars Derek Farr, Joan Hopkins; features Peter Lorre. Directed by Ken Annakin. Screenplay, William Templeton, from novel, "All On a Summer's Day," by John Garden; camera, Geoffrey Unsworth; editor, Carmen Belineff. At Little Carnegie Theatre, N.Y., April 30, '53. Running time, 80 MINS.

Jim Medway	Derek Farr
Ann Corda	Joan Hopkins
Paynter	Peter Lorre
Charlie Durham	William Hartnell
Inspector Tenby	Naunton Wayne
Hillary Boscombe	Ronald Howard
Kate	Kathleen Harrison
Leonard	Leslie Dwyer
The Fisherman	Edward Rigby
Sgt. Sawnton	George Woodbridge
Man in the Shelter	Henry Edwards
Madam Zilia	Vida Hope
Madam Cleo	Esma Cannon
Fussy Mother	Mona Washbourne
Fussy Mother's Child	Jennifer Cross
The Reserved Man	Andrew Leigh
The Spiv	Fred Griffiths
First Girl	Jane Griffith
Gallery Attendant	Hal Osmand
Second Girl	Diana Connell
Selby	Norman Astridge
Ticket Collector	Roy Plomley
Girl at Gallery	Betty Nelson
Still Attendant	Sidney Vivian
Nosey Woman	Grace Denbigh Russell

"Double Confession," British-made mystery, falls short of suspense and excitement to qualify as a firstrate thriller entry. Pic may snare a fair slice of playdates in the art house market but appears to have little prospects for general distribution. Peter Lorre is the only cast name familiar to American filmgoers.

Screenplayed by William Templeton from a John Garden novel, script placidly relates how Derek Farr attempts to pin murder of his wife on her lover, William Hartnell. Actually, as inspector Naunton Wayne establishes later, there is no murder, just a suicide.

While Wayne is inexorably ferreting out the solution in the best Scotland Yard tradition, scripter Templeton embellishes the plot with some typical seaside backgrounds. Among these is a beach scene where he strikes up a romance with lonely Joan Hopkins. Also on hand as a stock menace is Lorre.

Under Ken Annakin's leisurely direction, film seldom has the audience on tenterhooks. Both Farr and Miss Hopkins turn in mechanical portrayals of a couple whose individual lives have been marred by misfortune. Hartnell excites little sympathy as the lover. Lorre supplies his usual grimaces, which add little to the overall effect. Other supporting players are adequate.

Producer Harry Reynolds dresses the picture with good physical values. Beach resort sequences, in particular, give the production a lift. Lensing of Geoffrey Unsworth is competent, as are other technical credits. Interiors, incidentally, were shot at Warner's Teddington studios in England. *Gilb.*

Turn the Key Softly

(BRITISH)

London, April 29.

GFD release of Chiltern-Maurice Cowan production. Stars Yvonne Mitchell, Terence Morgan, Joan Collins, Kathleen Harrison. Directed by Jack Lee; screenplay, Jack Lee, Maurice Cowan, from novel by John Brophy; camera, Geoffrey Unsworth; music, Mischa Spoliansky; editor, Lito Carruthers. At Odeon, Leicester Sq., London, April 29, '53. Running time, 81 MINS.

Monica	Yvonne Mitchell
David	Terence Morgan
Stella	Joan Collins
Mrs. Quilliam	Kathleen Harrison
Landlady	Thora Hird
Joan	Dorothy Alison
Bob	Glyn Houston
Gregory	Geoffrey Keen
Jenkin	Russell Waters
Walters	Clive Morton

There is an interesting idea in this new British production which just fails to come off. Story has an original slant, but is loosely knit and ends on an uneven key. Helped by its quota tag it should be a fair attraction for British exhibs and could readily be used as a dualler in U. S. market.

Entire action takes place within one day, and plot describes experiences of three women discharged from prison in the morning. One is a serious-minded and intelligent girl who's been lured into a housebreaking expedition with her boyfriend, who scrams when she is caught. She gets 12

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IT'S A
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Associate Producer-Director JOSEPH KANE

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Film Reviews

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Turn the Key Softly

months and comes out full of ehmity, but he quickly uses his charms and traps her into participating in a safebreaking job. The second is a flighty young streetwalker, who has a chance of marriage and an honest and respectable existence, but is almost tempted back to her old way of life by the bright lights of Piccadilly. Third is a pathetic, elderly shoplifter with a string of convictions, whose one love is her dog, but she gets killed on her first day out when dashing across the street to retrieve the animal.

The incident is necessarily episodic and continuity is thereby handicapped. There is only the slenderest connecting link; basically it is a cause of three stories wrapped in one. Acting is on a good even level, with a fine performance by Yvonne Mitchell and matching jobs by Joan Collins and Kathleen Harrison. Terence Morgan turns in a fair performance, but the scene in which he is trapped on the rooftops packs an intense dramatic punch. Thora Hird, Dorothy Alison and Glyn Houston fill the lesser roles competently. Direction is adequate and lensing okay. *Myro.*

La Red
(The Net)
(MEXICAN)

Cannes, May 5.

Reforma Films production and release. Stars Rossana Podesta. Directed by Emilio Fernandez. Screenplay, Fernandez, Neftali Beltran; camera, Alex Phillips; editor, Jose Bustos; music, Antonio Diaz Conde. At Cannes Film Festival. Running time, 80 MINS.

Rossana ..... Rosanna Podesta
Antonio ..... Crox Alvaredo
Jose Luis ..... Armando Silvestre

"Net" spins out a weblike 80 minutes of jealousy, love and violence, interlaced with the usual Mexican pictorial gloss, eyecatching torsos and plastic composition. Though the pic looks good, it has a tendency to veer towards pretention and artiness in telling this tale of the eternal triangle. However, this might be a nice entry for arty and lingo spots of the U.S.

Two escaped convicts and a comely young girl live together on a barren beach, diving for sponges to keep alive. Men are being tracked by the police, but are protected by the villagers. When the girl falls for the second man, a brutal battle breaks out between the men which ends in tragedy for all concerned as the police close in to finish the job.

Director Emilio Fernandez has given this a slow, repetitive mounting that leads to some monotonous moments. But his insistence on uncovering the passions of his protagonists leads to fine imagery of oily torsos, beach walks and a well-staged fight over the voluptuous girl. Rossana Podesta, Italo starlet, has the chassis and childishly sensual face for the girl role, while Crox Alvaredo and Armando Silvestre are unusually handsome escaped convicts. Lensing is exceptionally slick and editing helps. *Mosk.*

Landfall
(BRITISH)

Stratford Pictures release of Victor Skutetsky (Associated British-Pathe) production. Stars Michael Denison and Patricia Plunkett; features Maurice Denham, Joan Dowling, Kathleen Harrison, A. E. Mathews, Denis O'Dea, Margaretta Scott, Sebastian Shaw, Nora Swinburne, David Tomlinson and Charles Victor. Directed by Ken Annakin. Screenplay, Talbott Jennings; based on novel by Nevil Shute; camera, Wilkie Cooper; editor, Peter Graham Scott. At Normandie Theatre, N.Y., May 9, '53. Running time, 86 MINS.

Rick ..... Michael Denison
Mona ..... Patricia Plunkett
Rick's Mother ..... Edith Sharpe
Rick's Sister ..... Margaret Barton
Mona's Father ..... Charles Victor
Mona's Mother ..... Kathleen Harrison
Captain Burnaby ..... Denis O'Dea
Mrs. Burnaby ..... Margaretta Scott
Wing-Cdr Dickens ..... Sebastian Shaw
Wing-Cdr Hewitt ..... Maurice Denham
Air Raid Warden ..... A. E. Matthews
Binks ..... David Tomlinson
Miriam, Barmaid ..... Joan Dowling
Admiral ..... Frederick Leister
Admiral's Wife ..... Nora Swinburne
Uncle Bill ..... Stanley Rose
Professor Legge ..... Walter Hudd
Cdr. Rutherford ..... Ivan Samson
Lieut.-Cds. Dale ..... Hubert Gregg
Willow ..... Andrea Lea
F./O. Morgan ..... Paul Carpenter
P./O. Hooper ..... Laurence Harvey
S./Ldr. Peterson ..... Gerald Case
P./O. Weaver ..... Bryan Coleman
P./O. Jones ..... Norman Watson
Sgt./Pit. Hutchison ..... James Carney
Lieut. James ..... Moultrie Kelsall
Lieut. Kitchen ..... Dennis Vance
Lieut. Mitcheson ..... Cavan Watson
Customer ..... Andcw Leigh
Teddy Foste and His Band

Lightweight British import has all the qualifications of a candidate for video "Late Show" programs

A war story based on a novel by Nevil Shute, it is nothing more than a soap opera replete with cliche and contrived incidents. It unsuccessfully mixes war heroics and romance, with a slight comment on the breakdown of England's social caste system.

Story takes place during the early days of World War II when the RAF scanned the channel for enemy subs. Michael Denison, as an RAF pilot, sinks what is supposed to be a British sub. A court of inquiry charges him with neglect. Burdened with the shame, he asks for a transfer and determines not to continue his career as an air force regular. With the aid of a barmaid, portrayed by Patricia Plunkett, Denison is cleared, as the girl comes up with evidence that the RAF pilot had actually destroyed a German sub which previously had sunk the British undersea craft.

Meanwhile, a love interest blooms between the pilot and the barmaid, with the latter fearful of continuing it because of social differences. However, assured by an admiral's wife that the social barriers are diminishing, she gets her man—not until, of course, he winds up in a hospital after performing a heroic feat in testing an electrically-controlled guided missle.

Denison is appropriately brave as the devil-may-care pilot and Miss Plunkett is pleasantly concerned as the attractive barmaid. Remainder of the large cast turn in standard performances. Technical aspects are okay. *Holl.*

El
(Him)
(MEXICAN)

Cannes, May 5.

Oscar Dancigers production and release. Stars Arturo De Cordova. Directed by Luis Bunuel. Screenplay, Bunuel; camera, Gabriel Figueroa; editor, Carlos Savage. At Cannes Film Festival. Running time, 106 MINS.

Francisco ..... Arturo De Cordova
Gloria ..... Delia Garces
Raoul ..... Luis Beristain
Pablo ..... Manuel Donde
Priest ..... Martinez Baena

Luis Bunuel, known for his brutally realistic "Young and the Damned," has fashioned an absorbing melodramatic psycho pic out of "El." Although the story borders on the banal, fine direction and acting keep this within bounds, and give a dimension to the harrowing tale of a madman's attempt to love. Film builds a suspense that should make this a natural for language spots or for placing in some sureseaters. Word-of-mouth likely will help this one.

Story concerns a middle-aged rich man who sweeps a beautiful young girl off her feet. He seems normal and considerate but in married life turns out to have delusions of persecution and homicidal tendencies. The wife finally escapes in time to avoid the husband's attempts at murder. He follows someone he thinks is her into a church where he goes mad in thinking all are staring at him, and tries to strangle the priest.

Toning down might make this something for a Hollywood rewrite. Director Luis Bunuel has given the pic a fine atmosphere and the characters depth in the strange story they live through. Lensing of Gabriel Figueroa is slick.

Arturo De Cordova is fine in delineating the breakdown of the guilt-ridden hero while Delia Garces scores as the terrified, cornered wife. Rest of cast is adequate and well-typed. Editing is fine in keeping up the feeling of hallucination in recording the slipping mind of the protagonist. *Mosk.*

Ho Scelto L'Amore
(I Chose Love)
(ITALIAN)

Genoa, April 14.

CEI-INCOM release of Filmcostellazione production. Stars Renato Rascel, Marisa Pavan; features Lia Di Leo, Margherita Bagni, Cesco Baseggio, Lia Di Leo, Kiki Urbani, Paolo Panelli. Directed by Mario Zampi. Screenplay, Zampi, Giorgio Prosperi, Campanile Veltroni, Vittorio Calvino; from a story by Calvino; camera, Mario Albertelli; music, Roman Vlad; sets, Mario Chiari; editor, Romano Zampi. At Grattaciolo, Genoa. Running time, 96 MINS.

Boris Popovitch ..... Renato Rascel
Maria ..... Marisa Pavan

A good opportunity for some topical spoofing, "Ninotchka"-style, of Russian officialdom and the East-West controversy, is almost completely wasted here, with a weak script too seldom providing bite and humor to a potentially promising plot. Pic looks only fair locally and, in present state, is a tepid entry for export.

Plot has third-class Russian official, Popovitch, charged with delivery of a peace dove to Italian partisans. Accidentally separated from his three travelling companions, Popovitch lands in Venice, loses the dove, but gains the love of a local flower girl. Venetian adventurers also convince him of undreamed-of advantages of democracy, and he decides to stay in Italy.

Pic has its good moments, both serious and comic, but neither direction nor scripting has drawn a clear enough line between the two, resulting in audience confusion. This also weakens Renato-Rascel's otherwise good performance as the freedom-choosing official. Marisa Pavan (Pier Angeli's sister) capably serves as his guide to democracy, while a large number of supporting roles are ably filled.

Mario Albertelli's camerawork is uneven; musical score by Roman Vlad lends appropriate backing, Megging by Mario Zampi appears hurried. *Hawk.*

Attanasio, Cavallo Vanesio
(Attanasio, The Vain Horse)

Genoa, April 21.

Remigio Paone (Errepi) production of musical in two parts by Garinei & Giovannini. Stars Renato Rascel; features the Peters Sisters, Flora Medini, Kiki Urbani, Peppino DeMartino, Cerrado Lojacono, Mimmo Craig, Pino Ferrari, Rudy Solinas, Bluebell Girls (12), Kelly Dancers (6). Music by Gorni Kramer, Nascimben; dances, Donn Arden, Lop Sherman; sets and costumes, Coltellacci. At Theatro Augustus, Genoa; $3 top.

Fine all-round production values, a strong script with better plotting than is usual in local shows, plus the top form of pint-sized comedian Renato Rascel, help shape this into the year's top Italian musical. Some padding, with a consequent slackening of pace, shows up during the proceedings, but bolstering is near must for local audiences who like their evenings long. As is, "Attanasio" runs a lanky four hours.

Plotting spots Renato Rascel as a jockey on a Stateside racetrack, who succeeds in buying his own horse with the help of three Southern belles played by the Peters Sisters. Horse is stolen by racetrack gang, with Rascel in hot pursuit across the U.S., until the finale finds it winning the big race. Chase allows for varied backdrops used in terp numbers. Turfside milieu is rendered humorously, and other Mexican, Chicago, Mississippi locales are colorful additions.

Rascel after several pic chores, is back in peak shape, and audience knows it. Peters Sisters have rapidly become local faves, and invariably beg off to strong mitting. Flora Medini, who stepped into the top femme slot after her predecessor ankled the show over billing rights, has a strong untrained voice and a pleasing personality, which should topline her if properly developed. Support, including dancer Kiki Urbani and singer Cerrado Lojacono, is uniformly strong.

A definite boost in raising this show over the rest is provided by dances arranged by Donn Arden and neatly executed by one of the precision-drilled Bluebell lines. A further decided asset is the original music, both functional and listenable, by Kramer and Nascimben. Sets and costumes, both properly keyed and tasteful, are by Coltellacci. Live trick horse is used in show, serving successfully as silent partner and stooge to the comic. Much of credit for success must go to producer Remigio Paone. *Hawk.*

Les Amants De Minuit
(The Lovers of Midnight)
(FRENCH)

Paris, April 28.

Roger Richebe release and production. Stars Jean Marais, Dany Robin; features, Louis Seigner, Micheline Gary, Frederique Nadar. Directed by Roger Richebe; screenplay, Jacques Sigurd; dialog, Georges Neveux; camera, Michel Kelber; editor, Yvonne Martin. At Colisee, Paris. Running time, 95 MINS.

Marcel ..... Jean Marais
Francoise ..... Dany Robin
Monique ..... Micheline Gary
Wife ..... Frederique Nadar

Film shapes as an unpretentious paraphrasing of the Cinderella tale in modern times, told with a few ironic shafts and a not-to-happy ending. Done in a beguiling single-level manner, this benefits from warm thesping by Jean Marais and Dany Robin whose name value will make it a good entry here. But it is of lightweight proportions for stateside, due to its lack of rounded characterizations and astute observation. With Marais name, this might pull its weight in lesser situations or dualer spots. Intime aspects and browsing story line make this palatable for TVing, and this might do for a good Hollywood rewrite as a romantico-situation comedy.

An engaging counterfeiter meets a lonely shop girl on Xmas eve, and an idyll ensues as they fall in love and he buys her a fine wardrobe for their nightout from her own store. Evening is bright for the girl, but the Prince Charming must leave. He confesses his counterfeiting to her on leaving, and she destroys dough and puts back clothes for straightening out of matters. She also burns the real money he has left for her for the ironic twist.

Roger Richebe has directed this as a simple tale, but has been unable to give it the character rounding it needs to bring it out of the ordinary status. Marais lopes through his role as the typical heartbreaker and Miss Robin is a delight as the naive, resigned young girl, who accepts love for a night as a modern Cinderella.

Lensing and editing are good. On-the-spot lensing in Paris streets, niteries and air terminals gives it a nice production dress. *Mosk.*

Un Caprice De Caroline Cherie
(FRENCH—COLOR)

Paris, April 21.

Gaumont release and production. Stars Martine Carol; features Jacques Dacqumine, Vera Norman, Jean-Claude Pascal, Claire Maurier, Jacques Dufilho, Denise Provence. Directed by Jean Devaivre; screenplay, Cecil St. Laurent, Jean Anouilh; dialog, Anouilh; camera (Technicolor), Andre Thomas; editor, Raymond Lamy. At Colisee, Paris. Running time, 105 MINS.

Caroline Cherie ..... Martine Carol
Salange ..... Jacques Dacqumine
Olivio ..... Jean-Claude Pascal
Pauline ..... Vera Norman
Countess ..... Denise Provence
Informer ..... Jacques Dufilho
Jeanette ..... Claire Maurier

Film is a sequel to the popular forerunner two years ago, "Caroline Cherie." This time, the adventures of the bosomy heroine take her to Italy under French occupation in the Napoleonic era, and the amorous complications are dressed up in flamboyant Technicolor. This is the first Gallic Technicolor production, and it shows in uneven quality and garish hues.

A frank costume sexer, this spends little time on action, but lots on getting Caroline in and out of as many boudoir situations as possible. Pic will probably do well here, but for stateside is strictly for the grinds or in special situations where three-sheeting and hypoing can play up the pic's insouciant aspects. It will pay off accordingly.

Caroline is in Italy with her General husband. An insurrection has them foisted on a sympathetic, sexy countess, who proceeds to conquer the General. Caroline, in turn, runs off to see a handsome ballet dancer. All is finally straightened out when she realizes she really loves her husband.

Director Jean Devaivre gives this light-handed treatment, and concentrates on following the amorous tribulations of the coquettish Caroline. Color rendering is uneven, with faces going dark in exteriors and tending to be too contrasting in interiors. Martine Carol supplies the sexy imperturbability that is fast making her a pop fave here. Jacques Dacqumine is properly stuffy as her husband, and Jean-Claude Pascal plays the ballet dancer with tongue in cheek. Rest of the cast is adequate, with other undraped gals helping enliven the proceedings. *Mosk.*

Valkoinen Peura
(The White Reindeer)
(FINNISH)

Cannes, April 28.

Sell Film release of Erik Blomberg production. Written and directed by Erik Blomberg. Camera, Blomberg; music, Elmar Englund. Features Mirjami Kuosmanen, Kalervo Nissila, Ake Lindman, Arvo Leheman. At Cannes Film Festival. Running time, 75 MINS.

Pirita ..... Mirjami Kuosmanen
Aslak ..... Kalervo Nissila
Hunter ..... Ake Lindman
Soothsayer ..... Arvo Lehesmaa

An unpretentious entry by little Finland at the Cannes Fete reveals an untapped pictorial source with the frozen wastes and peoples of Lapland. A supernatural story about a woman turning into a white reindeer who preys on hunters, this is told with simplicity and imagination. Pic is regarded here as a likely entry for U.S. arty spots.

This was brought in for $33,000 by the husband and wife team of star Mirjamo Kuosmanen and director-lenser-writer Erik Blomberg. Although scarcity of funds and shooting difficulty are apparent, pic abounds with fine imagery and acting

Reindeers, sleighs and blinding snow help give the film pictorial appeal. The acting of Miss Kuosmanen furnishes the needed film quality as the possessed woman whose husband's neglect prompts her to become a white reindeer who is fatal to all who hunt her. She is finally killed by her own husband.

Lensing is fine and editing helps bridge the transformation of the character without trick effects. Music is fine backgrounding for the eerie proceedings. *Mosk.*

Mayer Kickback

Continued from page 3

Loew's and Mayer arrived when figuring the dollar value of Mayer's interest when he exited in '51, and it was agreed that he'd be paid off on that basis.

Geramy Holding Corp., of which N. Y. attorney Gustave Garfield is president, and which held 100 Loew's common shares, filed the stockholder beef in N. Y. Federal Court. Mayer, v.p.-general counsel J. Robert Rubin and all other directors were named defendants.

Garfield complained that the final extension of Mayer's contract, which was made in 1949, was in violation of the Securities & Exchange Commission Act of 1934 and was not okayed by stockholders. Garfield asked that Mayer be ordered to return to Loew's all monies he received from the 1949 pact extension to his exit two years later plus the $2,750,000. He received about $300,000 in each of those final two years.

Garfield further rapped Rubin's pic ownership participation, which was similar to Mayer's, in the court suit. Also under terms of the settlement, it was agreed that Rubin, when he terminates his Loew's employment, will return to Loew's a portion of the total amount he receives. On the basis of the amount returned by Mayer, it's understood that Rubin will give up about $85,000.

Rubin's concession is in the form of a reduction of his participation in pic residual values. His share had amounted to 5.4%; it's now down to 5.1%.

It's noted in the settlement that both Mayer and Rubin believe that the claims against them are "unfounded and without merit" but want to preclude the possibility of protracted litigation.

Geramy suit had been incorporated with one filed by another minority stockholder group comprising three individuals. Fed Court hearing on the settlement is set for May 26.

U. Widescreen

Continued from page 5

brightness, and that they were trying to go to the optimum brightness level without actually increasing the light source. They added, however, that to show 3-D on the large screen many theatres would have to increase their light source.

Odd angle is that improved light reflectivity on the U screen makes possible a less powerful light in the projection, with a resulting sharper image on the screen. Reason is that heat currently generated causes a barely perceptible flutter of the film as it passes through. Cutting down on light and heat would eliminate the flutter and improve definition.

Weiner stressed that, while the cost angle had been overemphasized, a theatre nevertheless needed at least three different lenses to reproduce pictures with aspect ratios from the current 1.33 to 1 to 2 to 1. Yet another lens must be mounted for CinemaScope, with its 2.66 to 1 ratio. Aperture plates also must be changed for each different ratio and the screen must be masked out accordingly.

U screen at Loew's State will measure 46 feet in width to 24 feet in height, with a depth of no more than three feet on a 90 foot radius. The house will use a 3-inch lens instead of the normal 5½ inch one. Weiner said there was no standardization now, adding "it'll have to weed itself out."

Ginsberg-Stevens

Continued from page 7

America agented into Par whereby Stevens, Frank Capra, William Wyler and Sam Briskin came over as a unit into the studio. All have since exited Par, excepting Wyler, who just completed "Roman Holiday" in Rome for Par.

The G-S-F setup will also embrace future filming of previous Ferber works, including remakes of some of her past film successes, rights to which have reverted. Attorney Morris L. Ernst, who figured in her legal representation in limited certain Ferber filmizations, handled this setup with Charles Schwartz (& Frohlich) for Ginsberg. Jake Wilk, ex-Warner Bros. story editor and eastern production head, agented the Ginsberg-Stevens-Ferber alliance.

A TEST RUN OF "MARTIN LUTHER" AT THE LYCEUM, MINNEAPOLIS SNOWBALLS INTO 3 SMASH WEEKS!

CLASS OF SERVICE
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MARTIN LUTHER FIRST WEEK ENDED TONIGHT WITH GROSS THREE A DAY POLICY OF $22800. TOPPING EVERY MOTION PICTURE RECORD AT LYCEUM DURING FIVE YEARS UNDER OUR MANAGEMENT PATRONS COME IN BUS LOADS FROM FIVE SURROUNDING STATES ALREADY HAVE ADVANCE SALE OF 48,000 ADMISSIONS THUS COMPELLED TO EXTEND RUN TO THREE WEEKS AND ONLY LOCKED BOOKING PREVENTS MORE CONGRATULATIONS ON YOUR OUTSTANDING ATTRACTION WHOSE PULLING POWER PROVES AGAIN THAT A GOOD MOTION PICTURE IS THE REAL ANSWER TO ANY THEATRES PROBLEM. ITS MONEY IN THE BANK. REGARDS

JAMES NEDERLANDER MANAGER LYCEUM THEATRE

THE NATIONAL DISTRIBUTION PLAN FOR

Martin Luther

A MAGNIFICENT MOTION PICTURE FOR OUR TIME!

WILL BE ANNOUNCED SOON. TO PLAY THIS BOX-OFFICE WINNER,
WRITE or WIRE: Borden Mace, Louis de Rochemont Associates, 35 W. 45 St., N. Y. 19, N. Y.

Commie Probers Studying

Continued from page 2

the local probe into alleged communist infiltration into the entertainment and educational spheres, Committee Chairman Harold H. Velde (R., Ill.) noted 19 witnesses had appeared in all of whom "seven were cooperative." If anyone feels he had been "smeared or his reputation damaged" by testimony here, the congressman added, he can come before the committee and "give us the benefit of his knowledge."

Scope of communist movement in Hollywood in early '40s was dramatically outlined by Rossen in a hushed courtroom. Unaccompanied by counsel at his own choosing, the producer explained the intricate procedure of how subversives filtered into the Screen Writers Guild and spawned such Communist-dominated organizations as the Hollywood Writers Mobilization and Writers Congress.

Insight as to party's drive to invade the industry as propaganda medium, Rossen testified, came when he, Sidney Buchman, Max Silver (exec-sec of Communist Party in Los Angeles) met in L.A. with now deposed party head Earl Browder in 1940. Rossen said that the conclave discussed an aim to influence the public through pictures but the producer recalled in his opinion "it was more of a hope on Browder's part than a reality" since the industry is much too complex and has too great a diversification of talent.

Names 50 From H'wood As Members of Party

Mopping his brow under the glare of lights, Rossen also named more than 50 Hollywoodites as members of the Communist Party based upon his "direct knowledge and not supposition." So identified were a partial list of those on the SWG executive board in various periods from 1937 through 1941; part of the Hollywood Writers' Mobilization steering committee in '44-'45, and certain committee chairmen of Writers Congress, held in Hollywood in '42-'43 in cooperation with the U. of Calif. at Los Angeles; plus other assorted names.

Browder's scheme for industry infiltration prompted Rep. Kit Clardy (R., Mich.) to ask, "wasn't it his (Browder's) thought that you should be subtle, not blatant? You would be the sugar and that would attract flies?"

"Yes," replied Rossen, "it was a long-range objective to influence films but I don't think it would have happened." However, he agreed that if enough writers were indoctrinated in Marxism it undoubtedly would be reflected in their work.

Rossen, who went to the Coast in 1936 as a screen writer, said that he was with Warners seven and a half years before freelancing as a producer-director in such prize-winning pix as "All the Kings Men." His introduction to Communism, he testified, came in early '37 when writer Michael Uris solicited him to join. "I was receptive," Rossen recalled, "because the late '20s was a period of great cynicism and disillusionment.

"I felt our system of government had failed and the '30s proved this true . . . our system had broken down. I felt I was looking for new horizons. Fascism was rising, I felt something new had to grow out of all this. You felt that the Communist Party was the only place you could go." But, Rossen bitterly observed, "I left when I found that the idealism I was looking for wasn't in Communism."

Paid $40,000 to Reds

Reviewing his early party history, Rossen stated that he enrolled, in Marxist study group, then went to a new members class. Whole period embraced about four months. A Dr. Leb Bigleman, he said, was instructor in the Marxist classes. "People who worked in the film industry were placed in cells or branches mostly within their individual crafts — writers with writers, directors with directors."

At the new membership class Rossen named Madeline Ruthven, John Howard Lawson and Lou Harris as attending. "Basic dues were $1 per month but actually it was usually 5% of your salary," he said, "less whatever you paid your agent. Estimated he paid about $20,000 over 10-year period plus like amount to Communist-front organizations in the same time stretch.

"There were so many special appeals," Rossen lamented. "The New Masses or People's World couldn't pay their printing bill, along with similar campaigns." Under Committee counsel Frank Tavenner's questioning, producer went on to recall the effect the Hitler-Stalin pact had upon party and also discussed Moscow's see-saw attitude on anti-semitism, among other policy switches.

Tavenner reminded Rossen, "you stated there were various problems which arose in SWG. Was the Communist Party making an effort to control or influence that group?"

"Yes, it was," Rossen said. "In general we did."

From a partial list of SWG executive board (1937-39) which Tavenner read off, Rossen identified Ring Lardner, jr., Maurice Rapf, Budd Wilson Schulberg, Anne Roth (assistant secretary of guild) as Communist members. In periods through 1943, he named Sidney Buchman, Lester Cole, Gertrude Purcell, Dalton Trumbo, John Howard Lawson, Marguerite Roberts.

Rossen also identified 11 others, comprising about one-third of the steering committee in 1944-45 of the Hollywood Writers Mobilization, as Communists. They were Bill Blowitz, Sidney Buchman, Richard Collins, Lawson, Melvin Levy, Pauline Lauber Finn, Joseph Mischel, Sam Moore, Nita Reis, Vic Shapiro and Louis Solomon.

Communist Party members, Rossen said, were "most active" in the Writers' Congress, formed in 1942 or '43 to get together as many writing talents to discuss techniques aimed at the role the writer should play in war. They worked out, he testified, editing and presentation, etc., in cooperation with UCLA.

Identifies 9 of 21 From Writers' Congress

Rossen named nine out of 21 of the Writers' Congress committee chairmen as Communists. Tavenner identified three others as such. They were Ring Lardner, Jr., Melvin Levy, John Wexley, Louis Solomon, Richard Collins, Bernard Vorhaus, Joseph Mischel, Stanley Roberts, Joris Ivens, himself, Francis Faragon and Earl Robinson.

Listed by Rossen as Communist members of the Writers' Congress advisory committee were Edward Dymytryk, Frank Tuttle, Dan James, Ben Barzman, Paul Trivers, Guy Endore, Waldo Salt, Leo Townsend, Ian Hunter, Henry Blankfort, Georgia Backus, Lou Harris, Frederick Rinaldo, Hy Kraft, Harold Buchman, Adrian Scott. Tuttle and Townsend were said to have "cleared" themselves with the committee.

Rossen, in addition, identified as Communists lyricist-writer Henry Myers, Atvah Bessie, Hugo Butler, Glenda Sullivan, John Bright ("subsequently left"), Lester Fuller ("was member"), Morton Grant, Lilith James, Isabelle Leonard and William Pomerance.

Testifying he stopped paying dues sometime around 1946, Rossen added, "I honestly think that sometime around 1947 I was out of the party...if I hadn't been subpoenaed in 1947 I would have been farther away. I wouldn't want young people today to believe what I believed. I looked for something constructive and it's not in the Communist Party."

Rossen, who spoke fervidly and earnestly throughout his testimony, addressed the committee with remark: "I do not feel I am subjected to criminal prosecution (by testifying. I don't think you can be incriminated if you tell the truth. Those who raise the Fifth Amendment as a screen are merely raising a bogey man."

Only two other witnesses testified during Thursday's session. Legit producer Lee Sabinson, although admitting he participated as a sponsor or speaker in several "Communist-front" organizations, refused say whether he was a Communist in 1951 or before on his constitutional rights. Cartoonist Zachary Schwartz, who once worked for Walt Disney, admitted once being a Communist but left when the party line shifted toward anti-semitism. He presently is doing TV commercials for the Sherman Marquette agency.

Frequently shouting defiance of the committee, actor Lionel Stander on Wednesday (6) denied hes was a Communist in a heated session. Florid-faced and in voice choked with emotion, he roared, "I am not a Communist today nor was I yesterday!"

But belligerent Stander refused to say whether he was a member of the Communist Party from 1935 through 1940. Invoking his constitutional rights, he yelled, "I don't want to be responsible for what a whole stable full of stool pigeons, psychopaths and informers have testified about me!"

Stander later told newsmen that he had never been a Communist but refused to "say so again because testimony of psychopaths and stool pigeons has been thrown against me, and might subject me to framed and unjustified perjury charges." He added that he had been screened and cleared by several governmental agencies, which is "more than can be said for the witnesses whom the committee would use against me."

Stander's gravel-voiced testimony, which opened the committee's third day of hearings into how Communism has infiltrated the amusement and educational fields, was followed by interrogation of songwriter Jay Gorney. He was the only other show biz witness of the day with the afternoon devoted to a quiz of two trade union reps.

Committee also made available a summary of testimony which Carin Kinzel Burrows, wife of Abe Burrows, give Chairman Velde in executive session Tuesday. Former actress and radio entertainer, she told Velde's sub-committee she was a member of the Communist Party in Seattle and Hollywood from 1940-46. But, she said, she left when the party line changed.

Mrs. Burrows Lists Members of Her Cell

Mrs. Burrows, whose health prevented her from testifying publicly, named author Albert Maltz, radio group chairman Henry Blankfort and Sam Moore as members of a cell to which she belonged. She also named 21 others as attending meetings. They are Georgia Backus, Hy Alexander, Robin Short, Pauline Lauber, Dwight Hauser, Paul McVey, Lynn Whitey, Hallie Jonas, Pauline Hopkins, Owen Vinson, Gene Stone, Annette Harper, Sylvia Richards, Nina Klowden, Angela Clark, Charles Glenn, Elaine Conda, Mitchell Linedmann, Reuben Ship, Billy Wolff, Leon Meadows. The 21 were unidentified as to occupation or background.

Indication of Stander's attitude was seen when he first took the stand. Objecting to the glare of newsreel lights, the actor said if this were a live TV show in March American people could see him, he'd have no complaint. "To come before camera as a professional entertainer," he added, "is one thing, but I'm not here as an entertainer." Velde then acceded to his request.

Expressing his general displeasure at the proceedings, Stander bitterly observed that merely receiving a subpoena had caused him to be "economically blacklisted." Actor recalled his difficulties stemmed from testimony previously given before committee by Marc Lawrence and Martin Berkeley, among others. They named him and his former wife, Lucy, as Communist Party members.

Stander said he demanded an immediate hearing to refute "this perjuror" (Lawrence), who, he asserted, is a "psychopathic liar" and has fled the country. Moreover, the actor added, "I was told by my agent if I could appear before the committee and clear myself I could get back on TV . . . and have my own TV program at $150,000 a year."

'I Was Not a Communist'

Asked by Committee counsel Frank Tavenner if he were a Communist Party member from 1935 through 1940, Stander testified that he swore under oath before a Los Angeles grand jury in 1940 that "I was not Communist" and swore same thing before various governmental agencies. "But when Rep. Kit Clardy (R., Mich.) again posed the $64 question, the actor declined to answer on "my constitutional rights."

Throughout most of his 80 minutes on the stand, Stander badgered committee members, resorted to speechmaking, and emphasized "I may be here as a witness but I'm not charged with anything." Taunting the committee, he railed: "I am not here as a dupe, a dope, a mope, a moe or a schmoe." At one point, Velde threatened to have him removed from the room unless he ceased his "insulting remarks."

Spectators gave Stander a round of applause when he finished his stint accompanied by bangs of Velde's gavel. Chairman notified the actor that he'd be continued under subpoena for further appearances.

Gorney, who also requested that lights be extinguished, startled the committee by bursting into a song whose lyric began "Congress shall make no laws. . . ." The 57-year-old Polish-born tunesmith recalled jingle was a "childish memorization that made an impression upon me."

This tune, said Gorney, helped him answer a question about the First Amendment on a law examination years ago. It also blended in with a gentle tone of sarcasm that the balding writer answered the committee's questions as to his political background. He readily admitted authoring such tunes as "Brother, Can You Spare a Dime," but invoked the Fifth Amendment when asked about his alleged Communist affiliation.

Gorney, who has such song credits as the fillmusicals, "Stand Up and Cheer," "College Holiday" and "Gay Senorita," testified he went to Hollywood in 1936 and returned in 1947. Committee counsel Tavenner interrupted to quote Leo Townsend and Martin Berkeley as having testified previously that Jay and Sandra Gorney were members of the Communist Party from 1944 to 1948.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (12)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	86	14¾	14½	14⅝	— ⅛
44	38¼	CBS, "A" ...	50	44	42⅞	43¾	+ ¾
43⅜	38½	CBS, "B" ...	41	43¾	42½	43½	+1
14⅝	11⅜	Col. Pic.	37	14⅝	13½	13½	— ½
11¾	9¼	Decca	142	11¾	11⅜	11¾	+ ⅜
47	43¼	Eastman Kdk.	79	44½	43¾	43¾	— ¼
14⅜	11¼	Loew's	91	13	12½	12⅝	— ⅜
7¾	4⅛	Nat. Thea. ..	156	6⅝	6⅜	6⅝	+ ⅛
30⅜	26⅛	Paramount ..	39	28	27⅛	27¼	— ⅛
36½	31	Philco	55	33⅜	32⅛	32⅛	—1⅛
29⅜	25¼	RCA	184	26½	25½	25½	— ⅞
4⅜	3¼	RKO Picts. ..	145	3½	3¼	3⅜	—
4¾	3⅜	RKO Thea ..	1624	4½	4	4¼	+ ⅛
4⅛	3½	Republic	37	3⅞	3⅞	3⅞	—
11½	10¼	Rep., pfd. ...	11	11⅛	11	11⅛	+ ⅛
12¼	9⅞	Stanley War..	429	12¼	11¼	11½	+ ⅜
19¼	13½	20th-Fox	216	16⅝	15⅞	16	— ½
16⅜	14	Univ. Pix. ...	76	16½	16⅛	16⅜	—
65	61	Univ., pfd. ..	*130	65	64¼	64¼	+ ¼
17⅛	15	Warner Bros.	78	15⅞	15	15	— ¾
84	68	Zenith	18	74	73	73⅛	+ ⅛

American Stock Exchange							
17¾	14⅝	Du Mont	35	15⅛	14¾	14¾	— ½
4	2⅞	Monogram ..	48	3½	3⅛	3⅜	+ ⅛
31¾	25⅜	Technicolor..	66	32¼	31¼	32	—
3¼	2⅞	Trans-Lux ...	12	2⅞	2⅞	2⅞	+ ⅜

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1⅜	1⅞	—
Cinerama	3¼	3¾	—
Chesapeake Industries (Pathe)	3¾	4¼	—
U. A. Theatres	8½	9¾	—1
Walt Disney	8½	9½	—

*Actual Sales

(Quotations furnished by Dreyfus & Co.).

Hazen-Wallis

Continued from page 3

pleted last week before the boys took off on their theatre trek, which will take them to the London Palladium. "Money" is from a Damon Runyon story and in two versions, 2-D and 3-D, both Technicolor. The tintery hooked up its own 3-D apparatus for "Money," utilizing a new six-strip negative. Both versions will have the new stereophonic sound.

While Wallis-Hazen feel they are not shopping around for any new distribution deals, "Money From Home" does give them a unique trading position, because it's the first 3-D picture with real stars, not just the gimmick. However, until dubbed, edited and scored, which will consume another month or more, Hazen feels that Wallis will not know just what they have in "Money," costliest of all the Martin & Lewis productions.

NCA Toppers

Continued from page 4

pictures recently finished their loop pre-release advanced admission engagements.

Kane says he contemplates a federal court injunctive action based on the fact that the federal courts set up a system of "reasonable clearance" and that pre-release, which withdraws film after first-run for prolonged periods, violates the ruling.

Berger says he'll start immediately to convince distributors that it's their own "stupid" sales policies, not television, which have forced more than 5,000 theatres to shutter.

Berger Hits RKO Re 'Pan'

Minneapolis, May 12.

Bennie Berger, indie circuit owner, has forwarded to A. F. Myers, national Allied States executive counsel, his entire correspondence with RKO Pictures regarding a deal which he claims to have made for "Peter Pan" for his Fergus Falls, Minn., theatre.

Berger alleges RKO is refusing to deliver the picture to him, in compliance with the deal's terms, because he refuses to raise his admission prices for the picture. In taking such action, he charges, RKO is violating consent decree provisions and making itself liable for a criminal prosecution.

After Myers has examined the correspondence, Berger says, the A. S. counsel will decide whether to turn the matter over to the Justice Department for criminal prosecution of RKO, or to the U. S. Senate Small Business Committee. Latter will determine if the Justice Department should be advised, or if the incident should form the basis of legislation affecting the film industry.

Stockholder Loves

Continued from page 7

commented that Schwartz's remuneration was not more than amounts received by district managers of some other outfits. "I could feel insulted," Schwartz intoned.

Indicative of the new trend, the RKO chain's stockholder session was a showmanship nifty, as staged by Schwartz. It was a "production" all the way, and clearly had the effect of impressing investors.

Set in RKO's 86th Street Theatre, the meet was attended by all board members and officers of the corporation. (Absence of key personnel at annual meetings invariably stirs stockholders beefs.) Schwartz pulled a surprise with unveiling of the new all-purpose screen, which 20th is promoting, and the showing of a few reels from "The Robe" in CinemaScope and Warners' "House of Wax" in 3-D. Luncheon was served in the mezzanine for the 175 stockholders in attendance.

3D 3D 3D 3D 3D 3D 3D 3D 3D 3D 3D 3D 3D 3D 3D

SUCCESS follows SUCCESS!

The 2 Great Paramount Theatres in Los Angeles which World-Premiered "House of Wax" are the First to Sign Up for Pre-release Engagements of ALLIED ARTISTS' 3D SENSATION

THE MAZE

Based on The Suspense Novel That Startled The World!

3 DIMENSION

AVAILABLE WITH **STEREOPHONIC SOUND**

FLASH! The St. Francis in San Francisco, now playing "Wax", has grabbed "The Maze"

ALLIED ARTISTS presents **"THE MAZE"** starring RICHARD CARLSON • VERONICA HURST
with Katherine Emery, Michael Pate • Executive Producer WALTER MIRISCH
Produced by RICHARD HEERMANCE • Directed by WILLIAM CAMERON MENZIES
Screenplay by DAN ULLMAN • Based on the Story by MAURICE SANDOZ

NATIONAL RELEASE JULY 23rd

AVAILABLE FOR PRE-RELEASE ENGAGEMENTS

Wire or Phone **ALLIED ARTISTS** *Today!*

Fabian-Cinerama

Continued from page 3

erama, Inc., of course, would be paid by SW for equipment and installation costs.

Terms of the agreement between SW and Cinerama reportedly call for the theatre outfit to guarantee the installation of 50 theatres.

Talks originally centered around 100-150 theatres, but it's doubted that even the 50-theatre plan would materialize, with 20-25 situations being considered a more likely number. Only 17 or 18 cities measure up as key outlets with sufficient population pull to guarantee the long runs necessary for a Cinerama presentation. Although the costs for Cinerama installations vary, it's expected that SW would initially contribute about $2,500,000, or $50,000 a theatre if the 50-house setup is maintained.

Virtual conclusion of the deal with SW followed a week of hectic confabs and hassles in New York among the stockholders of Cinerama Productions a closed corporation. In the wake of the attempt to solve the company's tangled financial woes which has kept the medium bogged down, despite critical and public acceptance, a number of top echelon execs exited the company and several others are expected to bow out. First to ankle the outfit was C. V. Whitney, stockholder, director and executive aide to prexy Dudley Roberts, Jr., Whitney's pullout followed an unsuccessful attempt to purchase one-half of the corporation's stock and to receive a clarification of his executive status.

Following Whitney's exit, Joseph Kaufman, chief of exhibition, quit Cinerama sources insist latter's resignation had no connection with the Whitney matter. Lester B. Isaac, in charge of technical matters, is temporarily handling Kaufman's job.

Merian C. Cooper, who was supposed to head the company's production activities, is reportedly out, although he categorically denied it. He was closely allied with Whitney in the latter's buyout move.

Mayer and Bill Goetz?

With Cooper out, one report has it that Mayer may bring William Goetz into the company as production chief, with latter having unhampered control of the film-making program. Goetz, Mayer's son-in-law and Universal's production topper, has a pact with U which expires on Nov. 1. (U prexy Milton R. Rackmil and board chairman Nate J. Blumberg are currently talking contract renewal with Goetz on the Coast. At $5,000 per week, he is currently the highest paid studio chieftain).

Stabilization of Cinerama, with Mayer in a stronger position than heretofore, is expected to result in the exit of several more toppers, including prexy Roberts. Lowell Thomas, vicechairman of the board, is seen as a possible bowout although he reportedly supported Mayer during the recent hassles. Frank M. Smith, exec veepee and closely allied with Roberts and Smith, however, is expected to remain with the company in a capacity second to Mayer's.

When Todd Got Eased Out

Complete upsetting of Cinerama's management is said to have stemmed from the time when Mike Todd was eased out of the company. Thomas-Todd productions was predecessor to Cinerama Productions. Todd's difficulties reportedly started when Cooper was brought into the company, paradoxically on Todd's suggestion. Cooper in turn was instrumental in bringing in Mayer and Whitney.

Despite the tie with Stanley Warner and the reorganization of its management setup, Cinerama is still seen facing tough days. Introduction of 20th's CinemaScope and other widescreen processes has taken away its initial advantage. Company still needs coin to launch its production slate, a task Mayer will have to pursue. In addition, special cameras to film in the Cinerama process are required. During Todd's period with the company, production could not be launched because not enough cameras were available. It's known that Cinerama, Inc. has been making additional cameras, but just how many are available is not known.

Stepped Up Installations

Hazzard (Buzz) Reeves, president of Cinerama, Inc., noting that he was encouraged by the entry of SW, said it would merely be a means whereby Cinerama would be assured of expanded outlets. He said his company had sufficient equipment available "to equip 25 theatres this year" and that "next year it could meet any demands." He declared that equipment for theatres varied between $50,000 and $75,000, with installation costs running from $20,000 to $25,000. All in all, he said, it should not cost more than $100,000 to get a theatre ready for Cinerama.

Despite Cinerama's near-capacity business in New York, Detroit and Hollywood, the initial installing expense and opening costs, the runs have to be exceedingly long to gain a profit. While such runs might be achieved in some cities, it's doubted that smaller communities could sustain it for lengthy periods.

Kaufman's Indie Return

Joseph Kaufman, who resigned Friday (8) as exhibition chief of Cinerama, declared in New York this week that he would resume his indie production activities. Producer of "Pandora and the Flying Dutchman," released by Metro, and "Sudden Fear," released by RKO, Kaufman has a number of properties slated for production shortly.

Former Cinerama exec expects to resume his lensing sked with "Promised Land," a story by Joan Lowell. He's set no date for resumption of his production activities, indicating he'll take a rest first.

RKO Theatres

Continued from page 5

nique. Screen can accommodate other screen dimension pix in addition to 3-D, it was said.

The chief exec said he figured about $2,000,000 will be required for re-equipping the chain for the new projection processes, on the basis of $25,000 per theatre. In view of this, he commented, the company's strong financial position is especially important. Schwartz listed net working capital of $9,600,000 at the end of 1952, an increase of $1,162,000 over 1951, and reported long-term debt of $21,200,000, down from $22,300,000 in 1951.

April Biz Upbeat

In another financial upbeat note, Schwartz announced that the theatre company earned $325,361 during the 13-week period ended April 3, which compares with a net of $137,867 for the corresponding period of last year. Prez added that April business was ahead of the same month in 1951 but, in looking ahead, is not too certain about the b.o. next fall. Relatively weaker product may result from the current studio slowdowns, he suspects.

The stockholders overwhelmingly voted several management resolutions. These included a stock option plan for key personnel under which Schwartz, for example, may purchase 25,000 shares of the company's common stock at 95% of market price at the day of purchase. Also voted was a cut of the authorized stock to 4,500,000 shares and a motion to give stockholders right to approve or reject any plan anent stock rights and options.

Stockholders reelected incumbent slate of six directors, including Schwartz, and the board, in turn, reelected all officers.

Tito Biopic

Continued from page 3

ture Assn. of America and was told to assemble more details.

During his European trek, Spellman said he would spend at least a month in Belgrade discussing the details of any picture deal, including just how much coin the Yugoslavs were willing to contribute. In addition, he said he would survey the country's picture-making facilities. He said several indie producers were interested in the idea if it could be cleared with U. S. Government authorities.

Story, if filmed, would be based on the "Life of Tito," by Vladimir Dedijer, publisher of the newspaper Borba of Belgrade. Book was recently published in the U. S.

47G to Un-3-D House

Restoring of the Broadway Theatre, N. Y., from a Cinerama outlet to a legit house will cost $47,000, a sum guaranteed by the widescreen outfit to the Shuberts.

Original cost for equipment and installation of Cinerama at the Broadway amounted to $110,000. Cinerama shifts to the Warner Theatre on June 5 and the Broadway gets "South Pacific" June 22.

AA's Pitch

Continued from page 7

studio plans to spend more money on the product, Broidy explained.

He presides at the studio's first international convention for its sales force, to be held in Miami Beach May 18-20, and said the global session was called as a tribute to foreign salesmen of AA product, asserting that there has been a "tremendous improvement" in foreign sales in the past three years.

AA Coin Upbeat

Broidy said AA books show a steady rise in earnings for the past two years, that the studio hasn't lost money on a single picture made during that period. "Flat Top," which cost $220,000, has grossed $557,000 on domestic sales in the 24 weeks since its release, and in the normal 78-week amortization period appears a cinch to gross close to $1,250,000, he said, kudosing producer Mirisch for this and other profit-makers on the company books.

Broidy predicted continued AA success, saying he based this on the feeling the studio has found the right production format, that it has gotten away from the so-called "cheap" pix, but while upgrading product it also is avoiding the pitfalls of the "million dollar picture."

The exec said the current situation anent 3-D and widescreen presents a challenge to writers, directors and other creative talent to conceive new ideas adaptable to an improved medium. On the same subject, he adds:

"People like Spyros Skouras and Darryl Zanuck are entitled to a tremendous amount of credit, for with CinemaScope they have taken a step in the right direction of projecting pictures on a big screen with depth illusion, which must eventually bring profits to the industry. I don't know if they have the complete answer, but they are trying, and for this they deserve a good deal of praise. They started the industry thinking."

Hayward's AA Deal

Hollywood, May 12.

Louis Hayward's indie production outfit, A. F. A., closed a deal to make two features annually for Allied Artists, covering a period of four years. Hayward will double as star and associate producer of each picture.

First on the list is "The King's African Rifles," in Cinecolor, with Veronica Hurst as costar.

Gov't Observer

Continued from page 7

cifically be exempted from arbitration—thus using the arbitration plan to give legal sanction to an otherwise illegal method of selling." Exhib org further charges that Keough did not testify that distribs did not state they would consider no plan involving the arbitration of film rentals. In addition, ATOI notes that Keough did not mention that distribs would not arbitrate print shortages, "a serious present grievance of exhibitors."

"Allied and Mr. Myers," the exhib outfit says, "worked conscientiously only to be frustrated by a later 'take it or leave it' attitude on the part of distribution. The various Allied units had no alternative except to turn down a system that would sanction and make permanent some of the worst evils of which they complained. Arbitration must be a two-way street. Mr. Keough cannot put the burden of failure to reach an agreement on some one else's back by ignoring the facts of the arbitration discussions."

Theatre Owners of America, which has staunchly advocated the establishment of an arbitration system, continued to push for the adoption of a plan. TOA prexy Alfred Starr, speaking in Richmond last week to the Virginia Theatre Owners Assn., declared that "relief lies not in legislation, nor in the courts, but rather in an industry arbitration system, supplemented by a firm and aggressive Dept. of Justice policy. That's what TOA believes, and believing that we shall not change our position of continuing to expand our energy and effort to the end of exhausting all avenues of possibilities of bringing an industry system of arbitration to fruition."

Referring to his appearance before the Senate Committee as a witness, Starr said it was a pity that exhibs have to look outside the industry for help. He warned that it was "not too far removed from another occasion when the industry ran to the Government for help and has lived to see that help plague it."

U.S. Pix Balking

Continued from page 4

dian references. Latter come in various ways. Couple going on a honeymoon, for instance, would announce they are off for two weeks in Canada instead of the Caribbean or Europe.

Hollywood companies last year turned out 15 shorts on Canada, most of them in color. Over the last five years, a total of 75 such shorts have been lensed. U. S. newsreels in '52 carried about 150 sequences dealing with Canadian happenings.

Canadian Cooperation Project originated in 1948 at a time when Canada was short in dollars and in the midst of an austerity period. Since then, there's been a shift in emphasis, and the Canadians today consider the Project less of a dollar-earning device and more of a highly effective means of bringing Canada to the attention of the American public in general and U. S. investors in particular.

"We never committed ourselves for making any pictures in Canada," Mills emphasized last week in N. Y. "The MPAA merely offers producers every facility for shooting in Canada and we try to be of assistance to the Canadian Film Board here in its handling of Canadian shorts." There hasn't been much publicity about the Cooperation Project because the MPAA feels it might be misunderstood by exhibs. It's also felt that accenting the arrangement results in pressures from other countries which would like similar deals.

Mankiewicz Link

Continued from page 3

tuality of their interests and when the others' present commitments are fulfilled.

Each member of the group is high on indie film-making, and they all favor New York as base of operations. Mankiewicz believes that Gotham, "which otherwise is the centre of the arts, already has lost out as the site for vidpix production just as it missed the boat years before on standard films."

The Mankiewicz, et al., teamup, and their Times Square preferences, clearly would have marked effect in spotlighting N. Y. as a production base, and would rate strong influence in inducing the city to provide better facilities.

Mankiewicz stresses that actual production would be in locales best suited to the nature of subject matter, his first for UA being set for lensing in Europe. But the organizational setup will be in N. Y., and what filming lends itself to it, would be done in the big city.

Mankiewicz and Metro had a three-pic deal wrapped up, but this has been scrapped by mutual consent. Film-maker, who recently directed "Julius Caesar" for M-G, may be called upon to make one pic for that company over the next three and a half years under a new agreement.

First slated for UA is "The Barefoot Contessa." Mankiewicz winged to Europe yesterday (Tues.) for huddles with UA president Arthur B. Krim anent the pic and to prowl for cast members and studio facilities. Tieup with UA was worked out over the past weekend and announced in N. Y. Monday (11) by Robert S. Benjamin, board chairman of the distrib company.

RKO is negotiating with Tony Martin for a top role in "French Line," which Lloyd Bacon will direct.

20th Stereo

Continued from page 5

projection head. According to Sponable, the projector is then compatible with CinemaScope and "every existing film-and-sound system."

Engineers are hailing the Sponable invention as the only practical way of solving the problem of putting several sound tracks on one piece of film, but they see two difficulties:

1. While the tighter fit of the sprocket teeth in the narrowed holes may help increase life of new prints made for the process, the increased play of the new tooth in the old perforations (which it strikes hard on its edge) may well contribute to a much faster wearing-out of film.

2. The magnetic tracks are close to the steel sprocket teeth, and might demagnetize the signal by their repeated entry into the magnetic field, which could well generate current.

Experts believe that both problems can be licked. For one, film stocks today are made of acetate, which can stand a lot of wear and tear. Because of this quality, and because it doesn't shrink like nitrate, it makes smaller perforations possible in the first place.

For another, a process has been discovered which makes steel almost non-magnetic and could be applied to the metal now used in the teeth.

Its new direction sound system should result in "millions of dollars" in savings in the examining, processing and shipping of film, according to 20th. The extra track used in the past, when a separate reproducer also was required, alone cost about $300. New sound heads are being produced by General Precision, RCA, Altec and Westrex, and will be part of the CinemaScope "package" consisting also of the special lens and the Miracle Mirror screen.

Perfection of single-film directional sound should hasten theatre installations, which can also be expected to come down in price, according to equipment house spokesmen. According to Spyros P. Skouras, 20th prexy, the new process, like CinemaScope, "will be made available to the whole motion picture industry."

20th Mgt. Fight

Continued from page 7

in which Green could be expected to make his strongest showing. Execs of 20th freely admitted that they thought a fair number of stockholders might vote with Green on the cumulative voting issue, whereas they would certainly stick with management otherwise.

Determination of the cumulative voting question, which is the real crux of the Skouras-Green dispute, automatically squelches Green's chances of getting any of his reps on the 20th board at the annual meet in N. Y. May 19. Despite his defeat in Wilmington, however, Green is expected to press his two resolutions at that time.

One would amend the Certificate of Incorporation to eliminate a provision that, according to Green, permits the board, without the consent of the stockholders, to authorize contracts between the corporation and individual directors of companies controlled by it.

Other resolution, also opposed by management, would prevent any officer from receiving more than $100,000 a year without specific authorization from the stockholders. Both these proposals are opposed by management. Green still has pending a derivative stockholders suit against Skouras and Darryl F. Zanuck, 20th production v.p., seeking to void certain portions of their employment contracts.

Participation of 79.8% of the outstanding shares in determination of the cumulative voting issue is considered a high percentage. Under cumulative voting, each share is permitted to cast as many votes as there are directors on the board; the aggregate can then be concentrated on one or more directors on any one slate. Without cumulative voting each share gets only one vote and a slate gets in via the majority vote. With cumulative voting prevailing, Green could have elected two, and possibly three, directors to the board. He had nominated a slate of five. There are to be 10 directors on the next 20th board.

Code Has Support

Continued from page 3

tuted," Breen declared. "The Code serves its purpose today as well as it did then." He said that the weight of pressure groups on Hollywood had eased off "because we have learned to live with them and stay out of trouble." He added that there was much less cruelty in pix today and shrugged off complaints of foreign governments of too much brutality in U. S. films.

"If their censors take out all the stuff they consider objectionable, how then can there be any excessive brutality in our imports?" he asked. "There's a basic inconsistency somewhere." Breen maintained that, while there had been a cycle of brutal pix during the late '40s—he called it a "hangover" from the war years—this had by now worn off and was no longer a factor. "People get tired of it like of anything else that's overdone," he declared.

Breen said he was excited over the various new production and projection systems coming on the market. "Something is bound to come out of all this," he said. "Personally, I don't think we'll necessarily have just one uniform system. The industry may adopt various processes." The PCA exec said it was too early to judge whether widescreen and 3-D processes would have any bearing on Code operations.

Regarding reports that PCA might be called on to o.o. and issue seals of approval to TV pix, Breen denied ever having been approached in the matter. He said foreign complaints about the content of U. S. pix were at a "low ebb" and denied that there was a lack of "adult" themes on Hollywood productions, which might strengthen the competitive hand of European films. "If audiences on the Continent like these themes so much, then why don't French and Italian pictures make more money?" he asked.

Breen maintained that there were no significant objections to Code regulations among Hollywood producers because "they know it's there for their own protection." He refused comment on the "Moon Is Blue" case, other than saying that no appeal for review had been filed in N. Y. The PCA office on the Coast had refused to okay the "Moon" script as it was submitted, but lensing went ahead anway.

Stevens

Continued from page 5

would be beneficial, and a cost-saving factor to boot.

"It's ridiculous to think that, with a big screen, you won't edit and dramatize," he said. "I am sure that CinemaScope will not result in a series of static shots. If they leave out cuts, the motion pictures' great heritage will be transferred to TV."

Stevens feels strongly that "the new, great white sheet is no substitute for entertainment." He says that much remains to be discovered in development of films, which he sees as still in its infant, art stage. "Audiences today are ahead of the motion pictures," he said. "They refuse to come and see pictures that the studios have made over and over again."

He is in favor of two or three different systems of screen presentation, "because they would stimulate competition. Without that we have three or four people dictating what the competition should be, and essentially the studios aren't interested in having any in the first place." Stevens said he had advocated use of a large screen for the showing of "A Place in the Sun" some years ago, but was overruled by Par execs

Stevens came all out for maintenance of the industry's Production Code. He said it was "extraordinarily helpful and constructive," and stressed need for restraint and a certain common policy when dealing with the mass audience.

Stevens left N. Y. Saturday (9). On his way to the Coast he is stopping in Pittsburgh, Dallas, San Antonio and Houston to promote "Shane."

Par Films Framed For New Screen Projection

All new films produced by Paramount are being framed specially for projection on screens in the 1.66 (width) to one foot in height aspect ratio, Charles R. Daily, optical engineer at the Par studio, and distribution chief A. W. Schwalberg disclosed in New York yesterday (Tues.). The product, although in keeping with the swing to greater width, also still will be suitable for the conventional 1.33:1 ratio.

As explained by Schwalberg, the standard cameras are being used at the studio. However, direction finders are being adjusted so that all action is covered in the scaled-down elevation of the film.

Par's 'How To'

Continued from page 5

factor in determining the screen curvature.

Par states the screen is flexible, that is, it can accommodate pix designed for other dimension projection such as via masking top and bottom to achieve greater width. Also, a metallic coating will make it suitable for 3-D.

Facts and figures will be given to the Par sales force at demonstrations at the outfit's four-day meeting opening Friday (15) in Chicago and then passed on to theatremen.

Cinerama (100G)

Continued from page 3

ed all possibilities for improving and simplifying the process," he declared. "At present, we can't see how one projector can duplicate the Cinerama effect, and we aren't seriously considering wider film. I can see, though, how we may have to come to that."

Cinerama at present requires three projectors working simultaneously. The equipment alone costs $75,000, with installation adding another $25,000 to the bill.

'Screens Galore'

Continued from page 5

each new screen, instead of encouraging exhibs, "is going to stop them from doing anything." He termed the present 3-D and widescreen period as one of "hysteria," with the production-distrib companies refusing to take time out "to analyze the harm they are causing."

Exhib official stated it's about time each company with a new screen issued a statement indicating exactly what company's films could be shown on the screen. Meanwhile, he said, he was delaying installing any new screen in his theatre circuit and that his exhib org was advising its members to do likewise.

Concerning the anticipated product shortage, a veteran operator of theatres in small towns said he might have to institute a policy he followed during the depression years—that is, operate his houses only on a Friday-to-Monday basis. He stressed that he was already having extreme difficulty getting b.o. films, and that the shortage brought about by the changeovers and cutdown in production slates would force him to keep theatres shuttered Tuesday to Thursday.

End Dual Bills?

Exhib noted that the product lack would have the effect of bringing end to the dual bill policy, a loss he did not consider detrimental.

Even large-circuit execs appear concerned about the anticipated product cutdown. Sol Schwartz, prexy of RKO Theatres, told stockholders last week that exhibs were worried about the uncertainty of product for the fall season. With the studios slowing down on production during the 3-D and widescreen shift, Schwartz revealed that there wasn't an abundance of top films for the period following the summer season.

Jack L. Warner's announcement of company's entry into widescreen represents somewhat of a shift for the Warner studio. Prior to the release of "House of Wax," WB production chief was extremely bullish on 3-D with polaroid specs, declaring that specs are here to stay. In his new statement, however, Warner reveals a "flexible program including the use of heretofore unannounced WarnerScope, company's own widescreen process, details of which were not revealed.

44 for Release

Studio chieftain said a steady flow of product would be maintained during the next 18 months, with 44 films set for release. Of that number, 21 have already been completed and are awaiting release.

Remaining 23 productions, including five from independent produces, will get underway when studio ends its production hiatus. Program, Warner revealed, will utilize all media. Announcement gave no indication when the current production shutdown will end. When studio activity eased about a month ago, studio said it would halt operations for a period of "of up to 90 days" to assay the industry situation.

Warner emphasized that the studio would use both "flat" pix and those in the new processes, including 3-D, in its upcoming schedule and would also utilize stereophonic sound and color. Each production, it was indicated, would be treated as a separate project with decisions on lensing techniques to be made individually.

Par Previews

Continued from page 5

filmed in the new widescreen, ratio 1.66 to one, but is adaptable to any dimension screen. Producer Pat Duggan, demonstrating the system, explained that cycloramic backgrounds blend in with the foreground.

Furnishings on set stand away from background in contrasting colors to create depth effect. Duggan conceived the technique, previously tried out on Broadway but not in films.

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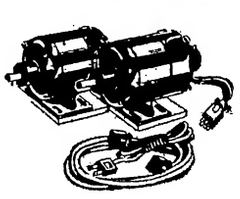

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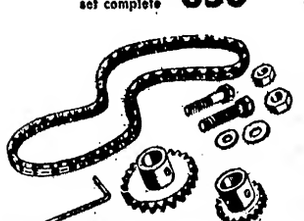
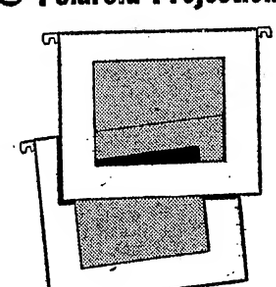


❷ Polaroid Projection Filters



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23" reels—$20 each • 24" reels—$22.50 each

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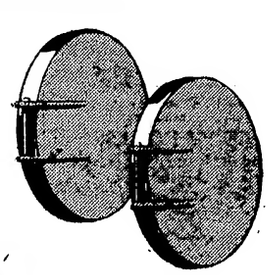
❹ Magazines



Upper and lower 25" 5500 feet magazines

$352.40 per theatre set

❺ Line-up Chart

100' calibrated film to line-up projection machines

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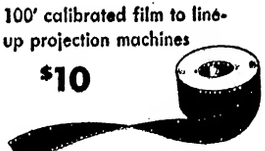

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Clips From Film Row

CHICAGO

Charles Hogan, managing director of the Oriental, appointed Harold Williams night manager and Jack Ryan day manager. John DeBoth was named treasurer.

United Artists granted 30-day extension to file objections to master in chancery William Saltiel's report which states that UA conspired to keep product away from Milwaukee Towne Theatre.

Seymour Simon filed notice of appeal on single damage anti-trust dismissals in the Devon, Sun, and Pioneer cases in Chi Federal Appeals Court.

George Stevens, producer, testified in plea for extended run for "Shane" which was given eight-week Loop showing. However, run will not be allowed to start before termination of runs of "Moulin Rouge" and "Salome," both current in the Loop.

Academy Theatre, Great States Waukegan, Ill., house, relighting.

Robert Helsen, who operated the Zion and Dunes theatres in Zion, Ill., returned them to their landlords.

Chicago police censor board reviewed 120 films last month, rejecting one and giving pink slip to four.

Judge Sam Perry, Chi Federal District Court, last week set June 22 as the hearing date on $340,000 Eagle Theatre antitrust suit.

Max Roth named franchise holder for Beacon Films, 3-D distributors.

DALLAS

George M. Watson, city manager for Interstate at San Antonio, announced the circuit has upped admission prices at the Majestic, Aztec and Texas from 60c to 80c. Matinee price remains unchanged. It's first price boost at San Antonio houses in some 20 years.

B. T. Holt named manager of reopened Ford Drive-In at McCamey, which is owned and operated by H. Ford Taylor.

Cedars Drive-In Theatre Corp., granted a 50-year corporate charter by secretary of the state for Texas. Incorporators are Julius M. Gordon, M. L. Wertheim and H. E. Brunson.

New Antelope Drive-In opened by Mr. and Mrs. George Reed at Abernathy. They also operate Nu-Vue Theatre there.

Pat Murphree, manager of the Wynnewood here, named head of newly-organized Wynnewood Lions Clubs.

New two-acre parking lot opened near the Hi-Ho Theatre at San Antonio, according to Gidney Talley, owner and operator.

William Goates started construction on a new 600-car capacity ozoner at Longview to be known as the Cherokee Drive-In.

The new Mission Drive-In opened at Menard by Mr. and Mrs. Henry Reeve. The Reeves also operate the Mission Theatre in downtown section of city.

The Odem Theatre at Odem, shuttered for several months, reopened by T. C. Bostick.

MINNEAPOLIS

Columbia had sneak preview of "Let's Do It Again" for North Central Allied convention visitors at RKO-Orpheum along with "Salome."

Harry B. French, Minnesota Amus. Co. prexy, visiting United Paramount Theatres homeoffice in N. Y.

Whip Wilson, Monogram western star, making personal appearances in territory, talked briefly at North Central Allied convention.

"Little World of Don Camilo" spotted into Minneapolis and St. Paul World theatres with distinction of being first non-English foreign film to play these houses in more than two years.

Lybba Theatre, Hibbing, Minn., broke house record with "Ivanhoe."

Reno Wilk, Triangle Outdoor Theatres' circuit general manager, back on job after brief illness.

Bob Hope here briefly before Winnipeg personal appearance.

Minnesota Amus. Co. applied for CinemaScope equipment for Radio City here, the St. Paul Paramount, Duluth Norshore and its other "A" houses in out-of-town situations. Previously Minneapolis and St. Paul downtown Worlds and 17 Home Circuit houses had been lined up.

Owners Rubenstein & Kaplan abandoned plans to reopen deluxe nabe Granada here as "fine arts house." Paramount circuit recently relinquished that theatre and another R-K nabe house here, the Arion, after operating them for years. Plans now are to convert latter to commercial purposes.

With closing of Sioux Falls, S. D. branch by RKO as economy move, its branch manager Sherm Mitch goes to Omaha sales staff instead of coming here as previously announced. Salesman Arvid Olsen transferred from Sioux Falls to Minneapolis.

Bill Sears, general manager of five Twin Cities area drive-ins, back on job after recovery from major operation.

Exhibitors finding encouragement in fact that local employment is 8,000 higher than at corresponding time a year ago and that biz generally in upper Midwest, as measured by bank debits, is considerably better than for similar 1952 period, according to Federal Reserve Bank report.

PITTSBURGH

Midstate Theatres in Clearfield took over lease on the Roxy from A. J. Tony Colose.

Bill Finkel, neighborhood exhib and last year's Chief Barker of the Variety Club here, elected head of the Varsity Clan, alumni lettermen's organization at Carnegie Tech.

Zoel (Zippy) Silverman switched from WB to 20th-Fox booking department here.

Listed to address Allied MPTO of Western Pennsylvania convention at the William Penn Hotel May 19-20 are Abram F. Myers, Si Fabian, Leon Bamberger, Wilbur Snaper and Herbert Barnett.

Al Levy, head of Pitt's 20th-Fox exchange for several years, apparently has decided to stay, and has bought a home here.

Christine Angeloni, of London, in this country for just a month, joined Stanley-Warner booking department. Her husband had been sent over here by the Gulf Oil Co.

PORTLAND, ORE.

C. Bruce Newbery, general sales manager for Republic, guest speaker at meeting of a group of Portland exhibitors.

Mary Pickford in town last week selling U. S. Savings Bond.

Keith Petzold appointed publicity promotion manager for the J. J. Parker Theatres here.

Jack Matlack back from a biz trip to Bay Area.

"The House of Wax" did torrid biz here opening week.

Robert Cooley out of the Army and back as assistant manager of the Orpheum.

WB field man Max Bercutt became a father last week.

Too many hiked-price films and so many sock films cramped into too short a time slowed up grosses here despite the fact that film biz is good.

ST. LOUIS

The Orpheum, Marion, Ill., slated for remodeling for showing of CinemaScope pix this year.

Frisina Amus. Co., took over a new ozoner near Lawrenceville, Ill., that was planned by business biggies in the city. The Frisina Co., owns and operates two houses there.

New ozoner near Charleston, Ill., lighted by syndicate headed by Tomey Falk.

William Emas resigned as booker for Allied Artists, St. Louis, to become Southern Illinois salesman for Realart Pictures here.

William Humphrey, St. Louis office manager for WB, transferred to a similar post with the company at Jacksonville, Fla. Replaced by Charles Scheufler, of 20th-Fox St. Louis booking staff.

Shirley Ann Bovim, 18-year-old daughter of Russell A. Bovim, St. Louis city manager for Loew's, joined the WAVES.

George Barner, owner of the Strand, Tuscola, Ill., leased 15 acres near that town for a new ozoner. He also operates houses in Villa Grove and Chrisman, Ill.

Drive-ins in St. Louis area that were lighted for new season last week include the one operated by Bernard Tamborius near Breese, Ill., one owned by Charles Beninati near Carlyle, Ill., and a third owned jointly by Beninati and the Frisina Amus. Co., also near Carlyle.

The shuttered Will Rogers, Collinsville, Ill., may be sold to Jere Glass who expects to use the building for non-theatrical purposes. The Sam Komm estate, owner of the Rogers, owns the Miners, a 1,000-seater in that town and an ozoner near East St. Louis, Ill.

John Vestal sold his ozoner near Paris, Ill., to the Urban, Ill., Drive-In Interests, Inc.

3-D? Widescreen?

Continued from page 5

thing else. We never had it so good for westerns."

Regardless of the process in which it is filmed, the picture is the thing, Bill Thomas said, paraphrasing Bill Shakespeare at a meeting of the Books and Authors Club in Beverly Hills. Accepting a scroll for producing "Sangaree," he added:

"It will be the public who will decide what method we use in producing our pictures. No matter which process survives, we will still have to give our boss, the people, what they want to see — which is good entertainment."

Sol C. Siegel, president of the Screen Producers Guild, told his fellow members that prosperity will return to the film industry within six months. He added:

"What we need is for the studios to arrive at definite production plans, regardless of the process, and this clarification will come in the next six months. All that is necessary is a straightening out of studio policy."

Widescreen systems will lure the customers back to the film houses, in the opinion of Richard Walsh, international president of IATSE. Cinerama, he said, is the most impressive of the new processes, but its vast scope will keep it for special showcase exhibition.

CinemaScope is his second choice, he declared, although he thought the screen was not high enough for its width. He was also impressed by UI's 2-to-1 projection screen, and said it offers the most to the general theatre because of the cost factor, ease of installation and ability to handle all types of films.

C'Scope Game

Continued from page 5

fied changes in aspect ratio up to 1.85 to 1 for their widescreen effects.

There is a feeling, both among 20th's competitors and equipment dealers, that 20th sooner or later will choose to depart from the current CinemaScope aspect ratio of 2.66 to 1 and come closer to the 2 to 1 dimension, in order to get away from the "ribbon" effect which has met with some criticism.

Miracle Mirror all-purpose screen will sell for close to $3 per square foot, it's understood, as against the $1 or $1.20 per square foot for ordinary surfaces now in use. Miracle Mirror screen has to be considerably higher than it needs be for CinemaScope if it is to accommodate pix lensed in different ratios.

Effect of Green Fight

Rivalry between 20th and the other studios is expected to be more pronounced, now that the Charles Green proxy fight has been won by the 20th management. Studio execs of the majors make no secret of their displeasure over 20th's course of action, and there is little inclination to accept 20th's offer to license camera lenses at $25,000 per picture. Execs at 20th say the indies have shown considerable interest in CinemaScope, and they expect no difficulties over their insistence that they have right to advance script approval, in order to safeguard quality of CinemaScope productions.

Feeling is growing that the split into three basic systems—CinemaScope, modified wide screen and 3-D — may be more permanent than was first believed, with studios going their own ways and exhibs standardized, by virtue of their large all-purpose screen and stereophonic sound.

Picture Grosses

PHILADELPHIA

(Continued from page 8)

wk-6 days). Down to $3,600. Last week, oke $4,000.

Boyd (WB) (2,360; 50-99)—"President's Lady" (20th). Light $12,000. Last week, "Little Sheba" (Par) (4th wk), $9,000.

Fox (20th) (2,250; 50-99)—"Invaders from Mars" (20th). Weak $14,000. Last week, "Call Me Madam" (20th) (6th wk), $8,000.

Goldman (Goldman) (1,200; 50-99)—"Serpent of Nile" (Col). Thin $9,000. Last week, "Desert Legion" (U), $10,000.

Mastbaum (WB) (4,360; 85-$1.25)—"House of Wax" (WB) (3d wk). Big $24,000. Last week, $40,000.

Midtown (Goldman) (1,000; 85-$1.25)—"Hans Christian Andersen" (RKO) (14th wk). Oke $6,500. Last week, $7,000.

Randolph (Goldman) (2,500; 50-99)—"Small Town Girl" (M-G). Dull $13,000. Last week, "Man in Dark" (Col) (3d wk), $9,000.

Stanley (WB) (2,900; 85-$1.25) — "Salome" (Col) (6th wk). Dipped to $9,000 or less. Last week, fair $11,500.

Stanton (WB) (1,473; 50-99) — "Problem Girls" (Col) and "One Girl's Confession" (Col). So-so $7,000. Last week, "Hitch-Hiker" (RKO), $8,000.

Trans-Lux (T-L) (500; 90-$1.25)—"Moulin Rouge" (UA) (10th wk). Smash $10,000 or over. Last week, $11,500.

'Small Town' Fast 10G, Denver; 'Wax' Fat 19G, 2d

Denver, May 12.

"House of Wax" still is town topper, second stanza in two theatres being smash. "Small Town Girl" shapes fine at the Broadway, and is holding. "Serpent of Nile" looms good at Paramount and the North Drive-In. Remainder of city shapes fair to slow.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Down Among Sheltering Palms" (20th) and "Call of Wild" (20th) (reissue), day date with Tabor, Webber. Slow $5,000. Last week, "Jack McCall, Desperado" (Col) and "Fuller Brush Girl" (Col) (reissue), $4,500.

Broadway (Wolfberg) (1,200; 50-85)—"Small Town Girl" (M-G). Fine $10,000. Holds. Last week, "Tonight We Sing" (20th) (2d wk), $6,000.

Denham (Cockrill) (1,750; 50-85)—"Blue Gardenia" (WB). Mild $8,000. Last week, "Pony Express" (Par) (2d wk), $8,000.

Denver (Fox) (2,525; 90-$1.20)—"House of Wax" (WB) (2d wk). Fancy $15,000. Last week, $40,000.

Esquire (Fox) (742; 90-$1.20)—"House of Wax" (WB) (2d wk). Lofty $4,000 or near. Last week, $7,000.

North Drive-In (Wolfberg) (750 cars; 85)—"Serpent of Nile" (Col) and "49th Man) (Col), day-date with Paramount. Good $6,000 or near. Last week, "Invaders from Mars" (20th) and "Kiss of Death" (20th) (reissue), $5,500.

Orpheum (RKO) (2,600; 50-85)—"Split Second" (RKO) and "No Time for Flowers" (RKO). Modest $10,000. Last week, "Cry of Hunted" (M-G) and "Bright Road" (M-G), $7,500.

Paramount (Wolfberg) (2,200; 50-85)—"Serpent of Nile" (Col) and "49th Man" (Col). Good $11,000 or over. Last week, "Invaders from Mars" (20th) and "Kiss of Death" (20th) (reissue), $12,500.

Tabor (Fox) (1,967; 50-85)—"Sheltering Palms" (20th) and "Call of Wild" (20th) (reissue). Slow $5,000. Last week, "Jack McCall," (Col) and "Fuller Brush Girl" (Col) (reissue), $4,000.

Vogue (Pike) (600; 60-90)—"Curtain Up" (Indie). Fair $2,000. Last week, "Marika" (Indie), $2,000.

Webber (Fox) (750; 50-85)—"Sheltering Palms" (20th) and "Call of Wild" (20th) (reissue). Moderate $2,500. Last week, "Jack McCall" (Col) and "Fuller Brush Girl" (Col) (reissue) $2,000.

BUFFALO

(Continued from page 9)

Still big at $12,000 or close. Last week, smash $20,000.

Center (Par) (2,100; 40-70)—"Light of Silvery Moon" (WB) (2d wk). Modest $6,000. Last week, bright $8,500.

Lafayette (Basil) (3,000; 40-70)—"Man In Dark" (Col) and "49th Man" (Indie). Powerful $18,000 or over. Last week, "Seminole" (U) and "Penny Princess" (U), $8,000.

Century (20th Cent.) (3,000; 40-70)—"President's Lady" (20th) and "Port Sinister" (RKO). Okay $8,000. Last week, "Lady Wants Mink" (Rep) and "Fair Wind to Java" (Rep), ditto.

'Trouble' Oke $8,500, Port.; 'Wax' Big 14G, 2d

Portland, Ore., May 12.

Sudden extreme hot weather has melted the boxoffice here except "House of Wax." This 3-D pic looks torrid in second stanza at the Broadway. "Moulin Rouge" also still is great in fourth session. "Trouble Along Way" shapes okay in two spots.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"House of Wax" (WB) (2d wk). Hotsy $14,000. Last week, giant $21,000.

Guild (Parker) (400; 75-$1)—"To night We Sing" (20th) (2d wk). Mild $1,700. Last week, $2,500.

Liberty (Hamrick) (1,875; 65-90)—"Anna" (IFE) and "Perilous Journey" (Rep). Fine $6,500. Last week, "Girl Who Had Everything" (M-G) and "Cry of Hunted" (M-G), $8,000.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moulin Rouge" (UA) (4th wk). Great $6,000 or near. Last week, $7,200.

Oriental (Evergreen) (2,000; 65-90)—"Trouble Along Way" (WB) and "System" (WB). Okay $2,500. Last week, "President's Lady" (20th) and "No Time for Flowers" (RKO), $2,200.

Orpheum (Evergreen) (1,750; 65-90)—"Pony Express" (Par) and "Savage Mutiny" (Col). Nice $6,500. Last week, "President's Lady" (20th) and "No Time for Flowers" (RKO), $5,600.

Paramount (Evergreen) (3,400; 65-90) — "Trouble Along Way" (WB) and "System" (WB). Okay $6,000. Last week, "Kansas Pacific" (AA) and "Torpedo Alley" (AA), $5,000.

United Artists (Parker) (890; 65-90)—"Off Limits" (Par) (2d wk). Just okay $4,500. Last week, $6,800.

PITTSBURGH

(Continued from page 9)

days), went to pieces down the stretch, only $7,200.

Penn (Loew's) (3,300; (50-85)—"Remains To Be Seen" (M-G). House had been running into a string of losers of late, and Van Johnson-June Allyson comedy won't be any exception. Slow $8,000. Last week, "Small Town Girl" (M-G), ditto.

Squirrel Hill (WB) (900; 50-85)—"Tonight We Sing" (20th) (2d wk). Best at this nabe arty house in some time. Solid $2,500 on top of $3,500 last week.

Stanley (WB) (3,800; 85-$1.25)—"House of Wax" (WB) (3d wk). Still smash at $17,000 or near. Last week, thumping $25,000. Stays a fourth.

Warner (WB) (2,000; 50-85)—"The System" (WB) and "Among Sheltering Palms" (20th). So-so $4,500. Last week, "Babes in Bagdad" (UA) and "Kansas City Confidential" (UA), $3,500.

KANSAS CITY

(Continued from page 8)

"Hitch-Hiker" (RKO) and "Count Hours" (RKO). Mild $5,000. Last week, "Blue Gardenia" (WB) and "The System" (WB), same.

Paramount (Tri-States) (1,900; 50-75)—"Trouble Along Way" (WB) (2d wk). Trim $7,500. Last week, $10,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Destination Gobi" (20th) and "Taxi" (20th). Fair $12,000. Last week, "President's Lady" (20th) and "Silver Whip" (20th), $13,000.

Vogue (Golden) (550; 65-85)—"Member of Wedding" (Col) (4th wk). Fine $1,400. Last week, $1,500.

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'WHAT CRISIS?' SEZ SARNOFF

Is Your Slot Hot, Bub?

Shifting of shows over the past few weeks has given important credence to the long-established axiom: "it isn't only your show, it's where you put it." Take, for example, the moving of Burns and Allen on CBS-TV from its Thursday night at 8 opposite-Groucho slotting to Monday night at 8 period. In competition with the Groucho Marx "You Bet Your Life," B & A were strictly "also rans," seldom if ever penetrating the Top 25 Nielsen bracket. In the new Monday slot, B & A have not only advanced 15 points rating-wise, but look headed for a Top 10 berth. Same show—different time.

Similar situation in reverse exists with the Saturday evening Philip Morris-sponsored "My Hero" show. When berthed at 7:30, it was a hot commodity. Since moving up to the 8 o'clock period in competition with the Jackie Gleason show, "Hero" rating has slipped in half. Same show—different time.

Patsy Kelly, Ben Blue, Eddie Albert, 'Topper,' et al in NBC-TV Splurge

Off on a creative binge to build up a stockpile of programs, NBC TV is auditioning, or has just done so, about a dozen properties.

"In this business," Charles C. (Bud) Barry, the net's programming veepee, "we must work for the future. The shows we are developing may be seen this summer, in the fall or perhaps even next summer." Idea is to form a backlog of programs ready to slip into any availability.

Among the programs in the test-film stage are situation comedies for Patsy Kelly and Ben Blue, a series on the "Topper" stories, a variety revue for Eddie Albert, and a revival of Fred Coe's dramatic series "First Person Singular."

These and other will come not only from Barry's creative-producer group but outside packages. The net is interested in a look at any promising package. Last week, "A Letter to Loretta," telefilm drama series starring Loretta Young, was sold (through Benton & Bowles) to Procter and Gamble for Tide on Sundays at 10 p.m.

"If You Knew Patsy," starring Patsy Kelly, was auditioned last Thursday (7) at the Centre Theatre. It's a situation comedy produced by Dee Engelbach which RCA is looking at for the summer as a possible replacement for the Dennis Day Show.

"First Person Singular," which Coe presented in the early days of tele six years ago, is set to take the hot-weather place of "Life of Riley" on July 3. Show, in which a subjective camera is a prominent member of the cast, will be sponsored by the "Riley" bankroller, Gulf.

The "Topper" pilot film has just been finished. Produced by John Loveton, who owns the package, it will have Leo G. Carroll and Lee Patrick as Mr. and Mrs. Topper and Bob Sterling and Anne Jeffreys as the ectoplasmic Kirbys.

Also on kinescope is a half-hour Ben Blue comedy, aimed at fall airing. Ernest Gluckman is the producer.

A variety revue with Eddie Albert (who has just exited CBS) is

(Continued on page 47)

Willys to Sponsor Hecht TV Series

Willys Motors, through Ewell and Thurber agency, has bought the CBS-TV Ben Hecht dramatic series, "Tales of the City," for seven alternate Thursdays at 8:30 p. m., beginning June 25. This is the time vacated by the Blatz-cancelled "Amos 'n' Andy," which alternates with Singer's "Four Star Playhouse." In the fall, Singer goes weekly with "Playhouse," which will necessitate a new time for the Hecht series if Willys decides to continue.

The Hecht-scripted "Tales," both originals and his short-story adaptations, will be directed by Robert Stevens and will feature three or four stars in each cast. Pilot film had Diana Lynn, Barry Nelson, Gary Merrill, Janis Carter and Lili Darvas. Title may be changed.

Storch's Summer SRO

Purex Corp. has bought 11 weeks, starting June 27, of participation in the "Jackie Gleason Show" and its summer successor (beginning July 11), the "Larry Storch Show."

The new business gives Storch a summer sellot with Purex, Nescafe and Schaeffer pens. Gleason now has Procter & Gamble (which Schaeffer replaces June 20), Schick (replaced by Purex) and Nescafe, which is continuing.

NBC-TV to Cuffo Pinza Stanza—If Client Bucks 'Lucy'

Latest NBC-TV thinking to buck CBS-TV's "I Love Lucy" is to offer, talent and production free, the Ezio Pinza situation comedy, "I'Bonino," to any client who will pay the time charges. Spot is now occupied by "Eye Witness," sponsorless after Ennds never showed up as planned on an alternating sponsorship basis.

"I'Bonino," one of two Pinza pilot films made by the net (the other is "Enchanted Isle"), is a story of an Italian concert teacher with a large family.

Net, it's understood, is willing to discuss a strictly time cost deal with clients, figuring any income is better than none. The buck-Lucy move would then become a collaboration of web and advertiser.

TONI'S 'BIG MOMENT' SUBS BISHOP SHEEN

Toni, which couple of weeks ago bought the Tuesday 8 p.m. time on DuMont vacated for the summer by Admiral's Bishop Fulton J. Sheen show, has slotted Melvyn Douglas as emcee of a new audience participationer, "Your Big Moment," for the time.

Meanwhile, network has slotted its "Music Show," Chicago-origination scheduled as the Bishop Sheen replacement, on the same night at 9 p.m., with the sustaining quizzer, "Where Was I?" moving up to 10 p.m. "Meet the Boss," in that time, moves over to Thursdays.

WOR-TV's 41% Biz Hike for 4 Months

Gross billings for the first four months of the year for WOR-TV, N. Y., rose 41%, James M. Gaines, General Teleradio v.p. in charge of WOR and WOR-TV, announced last week.

At the same time, he revealed that WOR's billings were slightly ahead of the same period last year, which, for the first four months would put them over the $1,000,000 mark.

WHITE ABROAD SO WEST EASTS

Despite reports rampant in the trade that another administrative crisis existed at NBC, with rumors of a new top echelon realignment, RCA-NBC board chairman David Sarnoff told VARIETY yesterday (Tues.) that no such situation exists and that no changes are contemplated.

Reports were sparked by the transfer of Coast topper John K. West from his Hollywood berth to a temporary sixth floor administrative status at New York City headquarters, in close proximity to Sarnoff, who has now established himself as generalissimo of network operations.

As Sarnoff explained the move, it was suggested by NBC prexy Frank White, who is going to Europe for the Coronation ceremonies as his (Sarnoff's) representative, and then taking a vacation abroad. Originally Sarnoff himself had planned to represent the web at the Coronation, but he suggested White going in his stead and taking advantage of the opportunity for a vacation in view of the heavy operational strain of the past few months. In turn, it was recommended that West, who was recently named to the NBC board of directors, shift east for several months to familiarize himself with the operations of Radio City during White's absence, after which he'll resume his Coast functions.

Beyond that, there is no plot being hatched to overthrow or in any way change the present regime, says Sarnoff.

Affiliates

Reports of tension existing within the NBC organization were also prompted by the feeling of some of the web affiliates at the recent NARTB convention who were asking: "Why hasn't anything

(Continued on page 47)

CBS Sets '53-'54 'Omnibus' Ride

"Omnibus," the 90-minute production of the radio-television workshop of the Ford Foundation, will return to the CBS Television network in September half an hour later, 5 to 6:30 p.m., Sundays. Both the workshop and net felt the program will get a larger audience at the later time. Web, negotiating with last year's sponsors, yesterday (Tues.) signed the American Machine and Foundry Co. for the fall. Responding to criticism of too many commercials, decision has been made to carry only four commercials instead of five.

"You Are There" (now in the 6 p.m. spot) will shift to 6:30 p.m. in the fall, with "See It Now" moving to Tuesdays at 10:30 p.m. "Adventure," the natural science show in cooperation with the American Museum of Natural History now seen at 5 to 6 p.m., Sundays, may move to 4 p.m. in the fall.

The junior, or jitney, version of "Omnibus" for children, now being planned by the workshop, carried by another network, either NBC or ABC.

'ALL-STAR' RETURNING ON 1-A-MONTH BASIS

"All Star Revue," dropped from the NBC-TV schedule, will return to the net in the fall as an hour-and-a-half program to be aired once a month in "Your Show of Shows" time. The one of every four schedule for "All Star" gives Sid Caesar and Imogene Coca, "Show" stars, the fewer exposures they've been asking. Jimmy Durante, already signed for the "Colgate Comedy Hour," will not return to "All Star."

The web plans to sell the Saturday-night monthly combination as if the two shows were one.

TV Webs Jockey for $3,500,000 NCAA-Inspired Sat. Grid Plum

There's some fast and furious jockeying going on among the major TV networks to gain possession of the 12-game Saturday afternoon grid series under auspices of the National Collegiate Athletic Assn. NBC had it last season, under General Motors sponsorship, and it added up to a $2,500,000 commercial bonanza. This year, however, the stakes will be even higher—probably reaching $3,500,000, for there are more games and more stations involved.

With NBC and CBS now running fairly even on total TV billings, acquisition of the NCAA grid series could well be the difference in projecting either web into leadership. That's why both networks are taking the bidding seriously this year. On the other hand, ABC, flushed with United Paramount riches, would fall heir to its juiciest sponsorship deal since the merger if it could latch on to the grid series, and for that reason the web can't be written off.

Colleges Back 12-Game Setup

Kansas City, May 12.

Proposed plan of 12 Saturday football telecasts recently outlined by the National Collegiate Athletic Assn. was an overwhelming favorite in a vote taken among member universities and colleges recently.

Approval of the program which the NCAA describes as "limited" was by a tally of 157 to 12 in the mail referendum concluded May 4 and announced May 10 by Walter Byers, executive director. The favorable percentage of nearly 93% continues to be overwhelming, but is somewhat less than the margin (95.8%) by which the NCAA plan was begun in 1951.

The plan was drafted by the NCAA TV Committee and provides for a top college football game from each section of the nation to be telecast on 10 or 11 Saturday afternoons, with a panorama experiment involving parts of four different games to be telecast on the other two dates.

Byers said that nets and agencies have evinced interest in the program, and that the six-man NCAA TV Administrative Committee will meet in New York May 11, 12 to receive sponsorship proposals. General Motors paid the freight on the 1952 schedule.

Jerry Stagg Exits WM

Jerry Stagg has resigned from the William Morris Agency, tele department, effective Friday (15). He expects to leave for the Coast shortly afterward as soon as he winds up his personal affairs in the east.

During his Morris agency tenure of about three years, Stagg sold "Pulitzer Playhouse" and "Celanese Theatre" and set much of the talent on the "Omnibus" series.

Stagg's plans are indefinite.

FCC Giveaway Ban Slated For Highest Court

Washington, May 12.

The FCC has filed papers with the N. Y. Federal Court to bring its ban on giveaways before the U. S. Supreme Court. A three-judge panel of the lower court held last February that the ban is illegal.

The Commission moved independently of the Justice Department under old "appeal of right" procedure of Government agencies to go direct to the highest tribunal, bypassing the Court of Appeals. The giveaway proceeding was the last of the three-judge cases by which such action could be taken.

It is expected that follow-up papers will be filed with the Supreme Court within the next few weeks and that the case will be argued before the high tribunal next fall.

Principal issue in case is the Commission's interpretation of the lottery statutes. The lower court has found in favor of the networks' contention that listening to or viewing a giveaway program which awards prizes to listeners or viewers (away from studio audience) does not constitute a "consideration" which is analagous to purchase of a lottery ticket.

Ban was imposed in September of 1949 and was promptly taken to court by ABC, CBS and NBC nets. A temporary injunction was granted by lower court but the case was not heard until three years later.

Decision to appeal the case is the first major policy action taken by the Commission under its Republican chairmanship and since Comr. John C. Doerfer, a Republican member, assumed office. It is understood the vote to go ahead with the appeal was close, with Doerfer joining the majority.

JACK EIGEN'S 2-YEAR ABC-TV PACT IN CHI

Chicago, May 12.

ABC-TV grabbed another Chi NBC personality this week in signing WMAQ midnight disk jock Jack Eigen to an exclusive two-year tele pact for the ABC o&o WBKB. Eigen starts May 25 on a weekly 11:10 to midnight program along the lines of his radio show which originates from the Chez Paree, interviews and controversial discussion.

The Tuesday-thru-Friday strip on WBKB in this time slot will have the recently teamed Kay Ashton-Stevens and sportscaster Tom Duggan in a format similar to Eigen's. Both shows will originate from the Chicago Theatre's Crystal Studios which WBKB engineers expect to complete about June 1. Until then, the Civic Opera building studios will be used.

Duggan has also added a Sunday night sports commentary quarter hour bankrolled by Royal Crown Cola.

Schick's CBS Coin for Nags

Schick has bought the radio-tele rights to the Preakness, May 23, and the Belmont Stakes, June 13, over the CBS networks.

Firm came out ahead of its razor competitor, Gillette, on the two races because of original high prices asked for the coverage of racing's Triple Crown. Gillette balked at the fee, decided to ignore the three top races this year, and went out and bought a 12-Saturday series of New York races over NBC-TV.

Finding no sponsor for the Triple Crown package, CBS-TV broke it up into singles, whereupon Gillette, with a Red Cross tieup, bought the Derby. This left Gillette's outlay for racing considerably depleted, and firm decided to skip Preakness and Belmont (it also would be competing with itself with the NBC-TV races). Schick then took the opportunity to cut into its competitor's bigtime sports picture.

'Aldrich' Gets TV Axe

Campbell Soup is dropping "Aldrich Family" after the program of Aug. 28. Firm is holding on to the 9:30 p.m. Friday NBC-TV time, and will put in a new show for the fall.

"Aldrich" has been making a poor rating showing vs. "Our Miss Brooks" this season.

Even Shakespeare Gets Into Act In McLendon's Blast on Baseball

Washington, May 12.

In a wild session punctuated by charges of "racket," the Senate Interstate Commerce Committee yesterday (Mon.) heard an attack on organized baseball by Gordon McLendon, who was forced to stop his dramatized rebroadcasts of major league games when rights were denied.

McLendon, formerly associated with the now defunct Liberty Network, has a private treble damage anti-trust suit pending against major leagues.

Testifying in opposition to the Johnson Bill to exempt baseball from anti-trust laws, McLendon charged that monopolistic practices by owners of major league clubs, rather than TV, threaten the game's future. There is no proof, he said, that "all or any reasonable part" of the dip in minor league attendance can be attributed to TV and "certainly not" to radio.

McLendon claimed the re-created broadcasts over Liberty, which had over 400 affiliates, helped increase interest in baseball, thus helping the game.

"It's a very profitable racket, isn't it?" Sen. Edwin C. Johnson (D., Colo.) author of the bill, asked.

"It cost my family $140,000," McLendon replied.

Barton McLendon, father of the witness, heads Trinity Broadcasting Co., in Texas, which operates radio stations KLBS in Houston and KLIF in Dallas.

Shakespeare got into the argument when Sen. Johnson, who serves as non-salaried prexy of the Western League, declared "glamorized" baseball broadcasts, now being aired by the Knickerbocker Network, are "a fraud" on the public. "They contain things that never happened," Johnson added.

"If you condemn me for glamorizing a baseball game," McLendon replied, "then you must also condemn CBS for dramatizing historical events on "You Are There."

McLendon's attorney, Bill Burrow, interjected that Johnson may as well condemn Shakespeare for his writing of "Julius Caesar."

Former baseball Cmr. "Happy" Chandler told the committee that he never believed the former ban on baseball broadcasts was illegal. Organized baseball dropped it in 1951, he said, because of "some bright young men in the Justice Department."

FCC's New Portia

Washington, May 12.

The first Republican staff appointment to the FCC since the agency came under party leadership with the appointment of Chairman Rosel Hyde three weeks ago is a lady lawyer, Miss Evelyn F. Epley of Philadelphia. She started work last week as attorney adviser to Comr. John C. Doerfer, new Republican member of the agency from Wisconsin.

Gering to Rome For 'Fates' Vidpix

Indie producer Marion Gering planed to Rome Sunday (10) to start a new TV-film series tagged "Theatre of the Fates" and study locations in Egypt for his upcoming Joan Bennett starrer, "Storm Over the Nile." Intended for theatrical release, latter venture will be done in association with European film-maker Miguel Salkind.

Written by Aubrey Wisberg, the "Fates" series will consist of separate episodes with a continental background. Each will run 26 minutes. American featured players will top the cast. Dialog, of course, for the U. S. distributed films will be in English. However, Gering's overseas associates plan to edit the series into several feature-length pix for release abroad. They'd be dubbed into various foreign languages.

Gering, who heads G-L Enterprises, and Salkind are scheduled to leave Rome on May 26 to scout the Egyptian sites for "Nile." It's due to roll in Italy Aug. 3 with the balance of shooting set for Egypt in September and October. Upon completion of the project producer Gering returns to the U. S.

Senate Subcommittee In 'Friendly' Hearings On Effectiveness of 'Voice'

Senate Foreign Relations subcommittee, headed by Sen. Burke Hickenlooper (R-Iowa) heard Voice of America officials testify on methods of improving effectiveness of the Voice program Monday (11) and yesterday (Tues.). In what was regarded as a "friendly" session, Voice experts also gave the latest information on international, television and new techniques in jamming video signals. Sessions continue through today (Wed.).

Several Voice officials testified Monday (11) on the agency's effectiveness in reaching an audience. Dr. Leo Lowenthal, chief of the evaluation staff, said Voice programs were heard "fairly regularly" by 50% of Iron Curtain peoples owning radio sets. Robert A. Bauer, acting chief of the Field Program Service Division, declared the Voice receives 1,000 letters daily from listeners and that 1,000,000 requests had been received for the bi-monthly program schedules.

Purpose of the hearings, according to Sen. Hickenlooper, is to give Voice officials a chance to answer adverse criticism and to evaluate methods of increasing its effectiveness. Acting Voice director Robert J. Francis told the subcommittee that currently, the U. S. is a "poor third" to Russia and Britain in broadcasting hours and would drop to fourth behind France when the cutbacks planned for June take effect.

Pabst's Alaska Newscast

Anchorage, Alaska, May 12.

Pabst last week started a three-a-week quarter hour newscast, "Alaska News from Alaskans," on six stations of the Alaska network, scheduled for a 26-week ride.

Pabst allocates the major part of its stateside budget for fights on television, but with no video here, the brewer settled for radio.

Circle-in-Square Preps TV Series

Circle-in-the-Square, off-Broadway legit group which has attracted a good deal of attention via its productions of Tennessee Williams' "Summer and Smoke" and the current "The Grass Harp," by Truman Capote, is pitching the idea of a monthly television dramatic package which would be produced and cast by the group itself.

Idea is still in the formative stages, but it came about through an offer a couple of months ago by Warren Wade, producer of "Broadway TV Theatre" on WOR-TV, for the group to do one of their productions. Deal didn't work out at the time, but the company is now ready to set such a package up.

Understood Jose Quintero, group's director, would stage the tele dramas, while Geraldine Page, who graduated from the group to stardom via "Mid-Summer," might rejoin the group for the tele dramas, if other commitments don't interfere.

FAYE EMERSON TO HOSTESS PEPSI SHOW

Faye Emerson has been signed to act as hostess and do the commercials for Pepsi-Cola's upcoming Friday night dramatic filmed series on ABC-TV. Biow agency had previously been attempting to get Marlene Dietrich to act in the lead of such a series, but deal couldn't be worked out. Actual films for the series haven't been set yet.

Miss Emerson's association with the soft drink firm extends back a couple of years.

JIMMY NELSON
DANNY O'DAY AND HUMPHREY HIGSBYE
Featured—Texaco Star Theatre
NBC-TV with Milton Berle
PERSONAL MANAGEMENT
LOUIS W. COHAN
1776 Broadway, N. Y.

Duane Jones 300G Verdict Upheld In SBW 'Conspiracy'

Appellate Division of the Supreme Court of N. Y. State Monday (11) affirmed by a three-to-two vote a $300,000 verdict for the Duane Jones agency against the Scheidler, Beck & Werner agency and seven other former officers who left the Jones agency.

The court thereby upheld the 10-to-one jury verdict of the Supreme Court in Oct. 28, 1952, favoring Jones' charges that his ex-employees had conspired to destroy his business and pirate his accounts. By majority, however, the Appellate justices dismissed conspiracy charges against two defendants, Robert Hayes and Frank G. Burke, treasurer of Manhattan Soap Co.

Joseph Scheidler, prexy of SB&W, immediately announced that the decision will be appealed to the Court of Appeals in Albany. His attorney, Neil P. Cullom, said the appeal would probably be heard in October.

Jones, who originally sued the defendants for $3,500,000, said he was "gratified" by the decision, because it helped "to give stability to the advertising agency business."

The courts have yet to hear the over $3,000,000 counter-suits of the SB&W group, charging Jones with slander, and involving his handling of stocks and his employees' pension trust.

In a press statement, attorney Cullom argued that since two of the defendants had been exonerated, the entire conspiracy charges against all had "collapsed." He also said his case had been strengthened by the two dissenting justices, David W. Peck and Edward S. Dore, who held that "no wrongdoing, no fraud, no conspiracy and no cause of action whatsoever has been proven against any of the defendants."

The justices deciding for Jones were John Van Voorhis, Charles Breitel and Francis Bergan. Besides the SB&W agency, defendants named were Joseph Scheidler, Paul Werner, Joseph Beck, Phillip Brooks, Lawrence Hubbard, Eugene Hueschizer and Robert Hughes.

DICK DE ROCHEMONT TO JWT AS VEEPEE

Richard de Rochemont will join J. Walter Thompson agency on June 1 as a veepee. It's not known yet what accounts the w.k. former film producer of "March of Time" will handle.

De Rochemont, who left N. Y. this week for a vacation in London and Paris, would only confirm the appointment by his statement: "Whatever Stanley Resor, president of JWT, says about me joining his agency is to be believed."

In recent months, de Rochemont produced the film series on Abraham Lincoln which appeared on CBS-TV's "Omnibus," and a filmed interview with poet Robert Frost for NBC-TV.

Dave Segal's 'Cuddle Up & Hug Me' Pop Music-News Format for K.C.

Kansas City, May 12.

Seventh AM station in the metropolitan area, KUDL, opened here last week to reveal its policy as designed strictly for mass audience appeal. Operation on 1380 kc and 1,000 watts daytime only is entirely popular music and news, with no hillbilly and no longhair in the library.

Station is frankly a small operation, according to owner-manager Dave Segal, and is broadcasting out of a compact setup in the heart of the downtown financial section. The operation will be carried on by a staff of 12-15 persons, Segal said, three of them announcers.

From the opening sound KUDL has been in the black, as far as operational expenses are concerned, Segal said, realizing only about half its potential of spot and program revenue.

KUDL is the sixth small station in the network of independent stations which Segal owns. Others are KTFS, Texarkana; WGVM, Greenville, Miss.; KDMS, El Dorado, Ark.; KDKD, Clinton, Mo.; KDAS, Malvern, Ark., and a seventh, KOKO, soon will be on the air at Warrensburg, Mo. Pattern set for KUDL varies considerably from the other stations, all in small towns, but is largely based on experience gained in these spots.

Segal, only 29, formerly officed in Texarkana, but has moved his headquarters here and doubles as manager. He has brought in others of his staff from out of town, including Pete Tripp, studio director, and Alex Chesley, commercial manager. Announcers, too, are new to the area, while some program features popular on others of his chain are taped and used here. Policy calls for five-minute news every hour on the half hour, and no talks over five minutes in length.

Pattern which KUDL is revealing puts it in direct competition with KCKN, Capper-owned 250-watter; KPRS, recently opened as only Negro station in this area; KIMO, music station in nearby Independence, Mo.; and WHB, MBS affiliate and baseball station which also relies heavily on pop music. Network affiliates here are WDAF-NBC, KMBC-CBS and KCMO-ABC.

KUDL rate card begins at $90 per hour on one-time basis and ranges down to $5 per spot for floating category using three or more per day.

Much of introductory promotion is based on the phonetic version of its call letters, "cuddle" being the way announcers use it. As opening gimmick station sent a pair of love birds to important agencies and clients and is sparking its own promotion and advertising with phrase, "Try KUDL, you'll love it."

Conte Gets Web Spread

ABC Radio is moving the John Conte show over from WABC, N. Y., to the full network, on a cross-the-board basis. Program will air from 5:45-6 p.m., using disks, guest interviews and Conte's singing and chatting.

Actor-singer joined the net via an hour cross-the-board segment a couple of months ago on WABC. Program replaces "Lum 'n' Abner," which hiatuses.

ABC Sets 3 TV Preems for May

ABC-TV, in the throes of summer programming changes and setting new program formats, kicks off three new network shows in as many days starting on May 23. One of them is commercial, the Viceroy cigaret - sponsored "Orchid Room," which bows May 24 in the spot following Walter Winchell. Bert Lytell will emcee the 15-minute show, which will have guest celebrities each week with Harry Sosnik as the maestro.

Day before, May 23, network starts "Music from Meadowbrook," with remotes from 7 to 8 p.m. from Frank Dailey's Meadowbrook in Cedar Grove, N. J. Program will have top name bands, plus collegiate talent. Similar program emanated from the Meadowbrook couple of seasons back, on DuMont. Ralph Marterie orch is set for the first week, with Billy May and Ralph Flanagan following.

On May 25, web will preem "Opera Vs. Jazz" in the 7:30-8 slot. Program, which replaces Ironite's "Hollywood Screen Test," will feature singer Nancy Kenyon as hostess, with guestars from the Metopera and the pop fields.

It's not known whether Ironite will be back with "Screen Test" in the fall. "Meadowbrook" replaces Sweets Co. of America's "Paul Whiteman's Teen Club," which is hiatus-bound, and Charles Antell's "What's Your Bid," which couple of weeks ago moved over to DuMont.

Clean Sweep for B'cast Field In Spearheading D.C. News Scribe Units

Washington, May 12.

Washington's three leading clubs of active news correspondents and writers have an unusual situation just ahead—for the first time, all three will be headed by people from the broadcasting field.

National Press Club president since the beginning of this year has been Theodore Koop, director of radio news for CBS in Washington.

Sole nominee for president of the Women's National Press Club and slated for election early next month is Hazel Markel, Mutual's femme network commentator out of Washington and also a part-time member of NBC's "Three Star Fnal" show.

Ruth Crane, head of women's activities and prominent women radio and TV personality on WMAL and WMAL-TV, the ABC affiliate, is slated to become the next president of the American Newspaper Women's Club.

Odd angle is that only a few years ago, none of these organizations allowed broadcast people to hold active membership.

Endray Switches to WLIB For 'Hungarian Theatre'

Eugene Endray, Hungarian-language broadcaster in New York for the past 22 years, switched from WWRL to WLIB, both Gotham indies, last week. He'll do a two-hour Sunday afternoon show, called "Hungarian Theatre."

Endray spent most of his broadcasting career in WWRL, a Long Island foreign-language specialist station. In switching to WLIB, which has been increasing its foreign language coverage, he brings with him all his sponsors.

ABC-TV Eyes Deal For Sammy Davis

ABC-TV's fall comedy lineup will get still another boost if negotiations between the web and the Will Mastin Trio, featuring Sammy Davis, Jr., prove successful. Robert M. Weitman, web's talent-programming v.p., said deal should be set later this week.

Such a deal would add the comedy group to a lineup that already includes Ray Bolger, Danny Thomas, George Jessel and Joel Grey. Exact nature of their show isn't set yet, but with each of the others skedded for a weekly half-hour showcase, it's likely the Davis program would fall into the same category.

Davis-Mastin group, which hit the big time in past couple of years, have made a few tele appearances on NBC-TV's "Colgate Comedy Hour," mainly on Eddie Cantor's show. That was also initial showcase for Grey.

'Party' Co-op

ABC Radio will co-op one hour of its Saturday night musical series, "Your Dancing Party." Program features Margaret Whiting, Peggy Anne Ellis and Tommy Furtado, in addition to a number of live combos.

Remaining second hour will continue to be carried as a network sustainer.

WOR-TV'S 'DOUBLE EXPOSURE'

CBS Radio's Auto-Picnic-Beach Formula in Drastic Sun. Revamp

With Rybutol, after the show of May 24, and Kingan, after the show of May 31, bowing out of the Sunday afternoon (4:30-5:30 p.m.) Arthur Godfrey radio hour, CBS Radio has realigned its schedule for the summer.

Entire Sunday afternoon, with a National Safety Council tiein, will be pitched at families out for a ride, picnic or the beach. Music, news, and weather and traffic conditions (beamed primarily at car radios) will dominate the air.

On May 31, the musical program, "On a Sunday Afternoon," will debut into the 1 to 2:30 p.m. spot and also be heard 4:30 to 5 p.m. (first Godfrey half hour). Following week, the program — with music by Alfredo Antonini, Russ Case and other live and recorded orchestras, and Eddie Gallagher of WTOP as emcee—will be aired another half hour, 5 to 5:30 p.m., filling the other vacant Godfrey spot.

From 2:30 to 4, Willys-Overland is currently summer sponsoring the World Music Festival. At 4 p.m., beginning May 24, there will be presented a World News Roundup, with Don Hollenbeck.

It's still a probability that a half-hour musical show, starring Mimi Benzell and Earl Wrightson, will replace the quarter-hour Choral Symphony for Cadillac at 5:30 p.m.

Evening CBS Radio lineup is also scheduled for changes. Beginning May 24, the Quiz Kids move from their 10 p.m. spot to 6 p.m. (Robert Q.'s Waxworks moves into the former time on that date for Webster Recording).

Colgate, at 6:30, is remaining through the summer with "Our Miss Brooks." As previously announced, Guy Lombardo replaces Jack Benny for Lucky Strikes at 7.

Beginning June 7, Rexall, at 7:30 p.m., will present Dick Powell in "Richard Diamond, Private Detective," instead of "Amos 'n' Andy," and "Junior Miss" will become a half-hour sustainer at 8 p.m., with the current strip (also sustaining) being dropped.

While Godfrey is away, no effort is being made to sell his Sunday hour of radio tapes of his daily morning shows. It's planned, however, to bring the Godfrey show back in the fall.

'Con El Rad' Gets N.Y. 'Preem' Fri.

New York becomes the first city in the nation to adopt "Con El Rad" (Control of Electro-Magnetic Radiation), the signal switching device which will enable commercial radio to stay on the air in cities during an air raid. System will go into effect in Gotham Friday (15), Mayor Vincent R. Impellitteri announced.

Under the device, required by the FCC in order that stations stay on the air, six N. Y. stations will broadcast at a frequency of 640 k.c., while six others carry the same program at 1240 k.c. "Con El Rad" device, however, provides that transmitter of each station alternate in originating the signal for periods varying from five to 40 seconds. This switching procedure would prevent enemy planes from beaming in on a commercial carrier signal.

Announcement followed a meeting of the N. Y. FCC Broadcasters Liaison Committee, headed by WNBC chief engineer Tom Phelan. Committee completed arrangements for implementation of the system and also set up a pool broadcasting plan under which the single program aired during a raid would originate from a network newsroom, while the independent station newsmen would operate from Civil Defense control centers and would be aired via remotes de-

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Crime Pays—Summer, Too

Two CBS-TV Tuesday night chillers, the back-to-back "Suspense" and "Danger," are staying sponsored through the summer.

Former, at 9:30 p.m., is backed by Electric Auto-Lite Co., and latter is bankrolled by Block Drug.

Court to Hear Zenith Beef On CBS-WBKB Deal

Washington, May 12.

Petition of the Zenith Radio Corp. to stay action of the FCC in transferring channel 2 in Chicago to CBS, through the web's $6,000,000 purchase of WBKB in the ABC-United Paramount merger deal, will be argued Thursday (14) before the U.S. Court of Appeals of D.C.

Zenith contends that in view of its pre-freeze application for the channel, the Commission had no authority to give it to CBS under the new allocation plan which deleted channel 4 (under which WBKB was licensed) and substituted channel 2.

FCC is expected to soon grant the so-called "compromise proposal" of the motion picture industry to provide channels for nationwide expansion of theatre tele. Proposal was offered two months ago by MPAA and NETTC after the Commission called a halt to hearings on the industry's bid for exclusive channels to determine whether further proceedings were justified.

Adoption of proposal would mean that no further hearings are likely. Industry had planned to bring a parade of witnesses from New York and Hollywood to show the need for the exclusive channels.

Industry's proposal provides that theatre TV's needs would be drawn from channels now assigned to common carriers. It would authorize use of these channels "by a limited or restricted common carrier furnishing only a TV transmission service suitable for theatre or other large-screen TV operations, such service to be available to all persons engaged in the showing of large-screen TV programs for entertainment, educational or government purposes."

AMERICAN OIL SETS MURROW FOR '53-'54

The American Oil Co. has renewed its CBS Radio Edward R. Murrow news strip. Murrow, who's taking a summer vacation, will return in the fall at the same time, 7:45 p.m., five days a week. Agency is Joseph Katz.

There had been some speculation about the show going to three a week because of Murrow's tele work. His CBS-TV "See It Now," sponsored by Alcoa, shifts to Tuesdays at 10:30 p.m. in the fall.

No decision has been reached concerning the newsman's new tele show, "Person to Person," on which Amoco has first option.

Real Resigns AFTRA

Frank Real, executive secretary of the AFTRA New York local, last Monday (11) submitted his resignation, effective July 1, at a meeting of the local board.

A lawyer before entering union work six years ago, Real is returning to the private practice of the law. He's joining the firm of Silverstone & Rosenthal, which represents AGVA.

CUFFO TIME FOR REPEAT SHOWS

By BOB CHANDLER

A daring innovation which will have far-reaching effects on future television sales, programming and production techniques and policies will be launched in June by WOR-TV, N. Y. The plan, the brainchild of James M. Gaines, General Teleradio vicepresident in charge of WOR and WOR-TV, dubbed by him "Double Exposure," is striking in its simplicity yet manifold in its ramifications and implications.

As set forth by Gaines, it would provide sponsors of key filmed shows on network stations an opportunity of replaying those shows in prime evening time, free of charge, on WOR-TV, during the same week as the original showing on the network station. This "double exposure," by giving the program an additional audience with no extra cost, would substantially lower the advertisers' cost-per-thousand-viewers, and could conceivaby provide the answer to the high cost of television programming today.

The station would charge no time or talent fees for the program, with the only string attached being that one minute be cut per half-hour program. That minute is the key to the scheme—the station will make its profit by selling adjacencies only, with the sponsors of the programs offered first refusal rights on those spots. The sponsors' commercial messages in the replays will be carried complete, and there's no compulsion to buy the spots.

$1,277,500 Annual Potential

"Double exposure" time will be 9 to 11 p. m. nightly. Total gross from spots planned (a one-minute, a 20-second and a 10-second ID each half-hour) is $3,500 for the two hours, and a potential of $1,277,500 for the year, based on two hours per night, seven nights per

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CBS' $2,404,935 NET FOR '53 1ST QUARTER

Net profits for the Columbia Broadcasting System, Inc., and its domestic subsidiaries, for the first quarter of 1953 amounted to $2,404,935 (of $76,454,815 gross), compared with the 1952 first-quarter figure of $1,522,796 (of $61,379,090 gross).

Earnings per share came to $1.03, an increase of 58% over the same period last year.

At the meeting last Wednesday (6), the Board of Directors declared a cash dividend of 40c. per share on its Class A and B stock, payable on June 5, 1953, to stockholders of record at close of business on May 22, 1953.

Could It Be TV?

Washington, May 12.

The FCC last week gave up a plan proposed in 1949 to increase the minimum hours of operations of FM stations. The agency said its action was taken "in the light of the passage of time and the changed conditions" since the proposal was announced.

The plan to increase hours was proposed by the old FM Assn. It would have required FM stations to broadcast 12 hours a day in their second year of operation, eight of which would be before 6 p. m. The proposal also would require FM stations owned by AM operators to broadcast at least as many hours as the AM outlet.

FM stations are presently required to operate a minimum of six hours a day, three of which must be before 6 p. m. The requirement applies to FM-only as well as FM outlets associated with AM's.

Loew's Nixes Lebhar-Flamm Offer And Now WMGM (N.Y.) 'Not for Sale'

Powerful Comm'l

An electronic freak caused a Knickerbocker beer commercial to be burned into the tube of a set belonging to Mrs. Edna DeNyse of Oceanside, L.I., last week.

The image of a beer bottle, shown on "Six O'Clock Report" over WCBS-TV, N.Y., stayed behind other programs for four days. Neighbors came to have a look.

Menkin Into Top Program Post In WOR-TV Revamp

Larry Menkin, vet producer and packager, this week was named director of programming for WOR and WOR-TV. He moves into the post June 1, according to James M. Gaines General Teleradio v. p. in charge of the stations. At the same time, Gaines announced that Milton Burgh, Mutual director of news, would be news director for WOR and WOR-TV and that Warren Wade, currently general manager of the TV outlet, has been relieved of that post and put in an exec producer's berth to concentrate on his "Broadway TV Theatre" and to create other shows for the station.

Menkin, who currently has his award-winning "Mono-Drama Theatre" and "One Man's Experience" on WABD, DuMont N. Y. flagship, moves into what's been a vacant post at the stations. WOR programming had been handled by Julius Seebach, Mutual's program v. p., while Wade has been handling triple posts of WOR-TV g. m., program director and "TV Theatre" producer. Menkin, a 22-year vet of films, radio and television, will disassociate himself from Unit TV Productions, which packages the two WABD shows. Unit's president, Leo Raines, remains, while its chief scripter, Jay Bennett, will produce the Unit packages.

Menkin will bring over as a starter over a dozen packages with what he calls "new techniques and approaches" to radio and television programming. He originated the one-man serialization technique with "Mono-Drama," highlight of which was the Jack Manning-starred "Hamlet."

WCBS-TV 'CAMERA 3' BOWS AS EDUC'L ENTRY

A new educational program, "Camera Three," in cooperation with the State Educational Dept. of the University of the State of New York, makes its debut on WCBS-TV, N. Y., Saturday (16), from 2 to 2:45 p. m.

Program replaces "It's Worth Knowing," which was a station project with the National Education Association. Same team will handle the new show: Robert Herridge, the producer; Jon Fogel, the director, and James Macandrew, director of broadcasting for the Board of Education of the City of New York, the moderator.

It's reported that "Camera Three," so named for the most flexible of tele cameras, will have a more varied presentation of educational material than did its predecessor, which hewed to a discussion formula. Dr. Ward C. Bowen, chief of the Bureau of Audio and Visual Aids and Director of Visual Education of the State Education Department, will be advisory consultant for the new series.

Loew's, Inc., rejected last week a final offer for its New York radio outlet, WMGM, made by Bertram Lebhar, Jr., the station's managing director, and Donald Flamm, former owner of WMCA, N. Y., and promptly issued a statement to the effect that the station "is not for sale" and that "no negotiations for its sale are under consideration."

Statement, by Loew's prexy Nicholas M. Schenck, followed five months of negotiations between Lebhar and the parent company. It had been believed that Lebhar was repping a syndicate, but in actuality it was to have been a partnership deal between him and Flamm, whose status in the picture hadn't been known. Rejection of the offer came as a blow to Lebhar, who said simply that he "would have liked to have bought the station." His status as its director remains unchanged, with his five-year pact still having 18 months to run.

Schenck's statement, in which he expressed his belief in "radio broadcasting and its future" as an "integral part of American life," made pains to deny rumors that the station was up for sale, cancelling the disclosure in March at a Loew's stockholders' meeting by treasurer Charles C. Moskowitz that the company was looking for a buyer for the station.

It was the second denial in as many months of reports that Loew's wanted to unload its non-film subsidiaries. The first was the

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'Club Embassy' To Get Cig TV Axe

Connie Russell replaces Mindy Carson on the "Club Embassy" show on NBC-TV May 19. Latter chirper expects a baby in July, but expects to return to TV in the fall.

Show, however, is slated for the axe. P. Lorillard & Co. is letting the program run out, with last date June 23. Firm is mulling future advertising changes for its Embassy product. As of now, the company feels that the plugging of its other king-sized product, Old Golds, on the preceding NBC-TV show, "Two for the Money," with Herb Shriner, kills the effect of the Embassy program.

Situation will be no different at the end of August when the Fred Allen quizzer, "Judge for Yourself," is slated for a Lorillard ride in the "Two for the Money" Tuesday at 10 p.m. time on NBC-TV while the Shriner show shifts over to CBS-TV. This still leaves "Club Embassy" a program without a spot in the plans of a firm with two king-sized cigarets to sell.

GE TO SUB BING CROSBY WITH 'SUMMER THEATRE'

General Electric, which sponsors Bing Crosby on CBS Radio, has decided to stay on all summer. As a replacement for Crosby, the firm will back the "GE Summer Theatre," a dramatic show out of CBS Radio, Hollywood, beginning Thursday, July 9. Time, however, will be switched from 9:30 p.m. (Crosby spot) to 8:30 p.m. "Elliott and Cathy Lewis on Stage," a sustainer now in the latter spot, goes to the later time that date.

In the fall, GE is returning with Crosby and perhaps with another radio show, the audio tape of the Ray Milland telefilm (due in the fall on CBS-TV), "Meet Mr. McNutley."

Deal for Educ'l Taped Shows, Vidpix Abroad Seen Hypo to U.S. Prestige

American prestige abroad will get a much-needed shot in the arm next year when taped lectures of leading American scholars in the fields of medicine and sociology will be broadcast on national stations and networks of 23 foreign countries. Plan stems from a recent meeting in Paris of the International Radio U. (URI), an unofficial agency of 24 countries devoted to the exchange of cultural information among their peoples via radio.

America, repped by the National Assn. of Educational Broadcasters, will thereby gain an entree to the popular wavebands of the foreign nations which the Voice of America has been unable to attain due to its official governmental status.

Seymour N. Siegel, director of WNYC, N. Y. municipal station, and an NAEB exec, who repped the group in the Paris meet, disclosed another new development of the group. Film production for TV use is starting next year, with Egypt producing a series on archeology and France and Italy cooperating on a series on "Cathedrals of the Middle Ages." Vidpix will be made available to all participating countries.

Film Exchange

Meanwhile, Siegel, who sees in the international vidpix a future source of varied and extensive subjects for American educational television stations, has started the film exchange by sending three films produced by his station's film unit, "The Waters Around Us," "Bringing Up Baby" and "New York—City of Magic," out to European countries. Once URI has stockpiled a number of films, they'll be circulated continually among the nations of the world, thereby creating another facet of goodwill and understanding.

While this is actually the U. S.' first year of participation in the program, it's already set up exchange agreements with Sweden, Ireland, Turkey and Egypt for tapes and pix. Currently, NAEB has its "Jeffersonian Heritage," with Claude Rains in the lead, and its "Ways of Mankind" on the European airways. WNYC and the 127-station NAEB network this week start programming URI's "Energy and Civilization," series on the effects the earth's energy has had on its social mores.

Membership in URI, which was started by Radiodiffusion Francaise, jumped in the past year from 16 to 24, with the newest entries including Japan, Egypt, Turkey, the U. S., Canada, Ireland, the Bonn Republic and city of Trieste. Organization uses three working languages, English, French and German, and makes translations of each talk for countries not using those languages. What is done to overcome the language problem is simply starting the program in the original language, then fading over into a translation. Other topics set for 1954 are philosophy, physics and music. Lectures are made in strips of 10 minutes each, so that stations can program them most flexibly.

LOWELL INSTITUTE IN EDUC'L TV BID

Boston, May 12.

According to an announcement last week by State Senator Christopher Phillips, chairman of the special commission on educational TV, the Lowell Institute Cooperative Broadcasting Council will apply, through its non-commercial AM station WGBH, for permission to operate Channel 2 for educational purposes. Assurance has been given that all construction and operating funds will be provided entirely from private sources. While no estimate of amount pledged has been revealed, at least $500,000 was offered last month by five foundations and trust funds, four as memorial to Hub merchants, Edward A. and Lincoln Filene and the fifth from the Ford Foundation.

All engineering data compiled by the commission has been turned over to the non-profit Lowell Institute Council, comprised of greater Boston colleges and universities, so that application may be filed with the FCC before the June 2 deadline.

CBS Radio Promotion Post to Sherril Taylor

Sherril W. Taylor has been appointed manager of CBS Radio Spot Sales Promotion, effective May 25. He succeeds Guy Cunningham, who will become general manager of the WNBF radio and television stations in Binghamton, N. Y., both CBS affiliates.

Justice Douglas Set As Narrator for CBS 'Class '53' Documentary

U. S. Supreme Court Justice William O. Douglas will be the narrator of a full-hour CBS Radio documentary on teenagers, "Class of '53," on Friday, May 29 at 9 p.m. Program, an actuality tape story obtained over two months from interviews with almost 1,000 youngsters, is produced by Irving Gitlin.

Documentary will present hotrod races, dances, parties, noises of gang fighting, reformatories and shelters for unwed mothers, contrasted with Junior Achievement meetings and interviews with potential Phi Beta Kappas. Six documentary reporters and representatives of a dozen affiliates recorded the voices, impressions and experiences of the teenagers.

"Class of '53" is the third of a series of documentaries planned by Stuart Novins, the web's public affairs director. First was the civil-defense "Bomb Target . . . USA," narrated by Arthur Godfrey, and second was the Ed Murrow-narrated "The Green Border," on escapees from behind the Iron Curtain.

STILL AN EDUC'L TV GLEAM IN MINN. EYE

Minneapolis, May 10.

Although the state legislature adjourned without appropriating a requested $2,192,000 to permit start of a proposed University of Minnesota operated statewide educational TV network and although the lawmakers don't convene again until 1954, the project is being kept alive.

As the initial step in a move to renew the drive, Dean Schweickhard, state educational commissioner, has been asked by the statewide citizens' group, which has been sponsoring it, to call a meeting at which educators can draw up plans for financing and establishing an educational TV station in the Twin Cities in the beginning. Previously a total of three stations throughout the state had been contemplated initially.

TV Code Review Board Membership Retained

Washington, May 12.

Makeup of the five-member Television Code Review Board which pioneered enforcement of the Code after its adoption in March 1, 1952, will remain unchanged with reappointment of the members to addition terms of one and two years. NARTB prexy Harold Fellows, in retaining the members, praised the Board for its achievements under "great difficulties."

Board members are John E. Fetzer, chairman; J. Leonard Reinsch, vice-chairman; Mrs. A. Scott Bullitt; Walter J. Damm and E. K. Jett.

Lamb's New 600G Site

Toledo, May 12.

Edward Lamb, Toledo attorney, who has television and radio properties in Erie, Pa., Toledo, Orlando, Fla., and near Canton, O., has purchased the five-story Produce Exchange Bldg. in downtown Toledo at a cost of around $600,000.

It is likely that various companies controlled by him will eventually move into the building, he said, but it is unlikely that WTOD, Toledo, the Lamb radio station, will be moved from its present location.

Karelson Heads N.Y. Educ'l TV Council

Frank E. Karelson, Jr., N. Y., attorney, has been elected chairman of the Metropolitan, N. Y. Coordinating Council for Educational Television, representing 30 civic and educational groups campaigning for an educational television channel in N. Y. Karelson succeeds Winthrop Rockefeller, who served as temporary chairman during the council's formation.

Council is currently planning a fund raising campaign to construct and operate an educational channel. Action follows rejection by a state commission that a network of stations throughout the state be publicly financed. Gov. Thomas E. Dewey suggested that private groups build and operate the noncommercial stations. Council also elected Mrs. Katrina McCormick Barnes of the American Civil Liberties Union vice-chairman and Harold Schiff, educational director of the N. Y. Anti-Defamation League secretary.

FCC Greenlights St. Loo Educ'l TV

St. Louis, May 12.

FCC last week flashed the greenlight for an educational TV station here and with an $80,000 transmitter already ordered operation is expected by next fall. Chancellor Arthur H. Compton of the local Washington Univ., who heads the St. Louis Educational Television Commission, which will operate the station, said the date of the operation teeoff will depend on how soon $100,000 is raised for operating costs. A total of $490,000 will be needed for the first three years.

The transmitter will be erected on the campus of the St. Louis Univ. and two remaining construction jobs are placing an antenna on the transmitting tower and converting rooms at Washington U into studio facilities. The station will operate at a very high frequency on Channel 9, will offer educational programs in the afternoon and evenings for both school children and adults.

This is the first time FCC has authorized the operation of an educational TV station by a nonprofit corporation established specifically for this purpose.

Courts Sift Legal Protection of Radio, TV, Film Writers

Los Angeles, May 12.

Question of how much legal protection is available to writers who submit material to radio, TV and film producers has been thrown open by two recent decisions of the California Supreme Court. Decisions support the theory that radio formats, especially, are protectable even though some elements contained in the material are old.

One case in question was filed by Arthur Kurlan against CBS and others over "My Friend Irma." Plaintiff declared he had spent $10,000 for an audition of a radio program based on the "My Sister Eileen" stories and had made a deal to star Lucille Ball in the series. Defendants, he charges, changed the names and turned it into "My Friend Irma." When he filed suit in Superior Court, he asserts, all the defendants filed demurrers which were sustained by Judge Allen W. Ashburn. The Supreme Court reversed the lower court decision, that similarity in elements of the material is not the sole determining factor.

In the other case Ilse Lahn Weitzenkorn brought suit against Sol Lesser and RKO over "Tarzan's Magic Fountain." She charged that her story, "Tarzan in the Land of Eternal Youth" had been rejected by the defendants who later produced "Fountain." This, she declared, was a copy of her story. Again the Supreme Court reversed the decision of the lower court.

San Antonio — Capt. Loehr M. Rigby, Jr., has been assigned as executive officer of the Fourth Army headquarters information section at Fort Sam Houston. He was formerly chief announcer and program director for KPAS, Banning, Cal.

Framer Cites Value of Vismo-Tapes As Come-on for Video Sponsors

Walter Framer, producer of "Strike It Rich," "Big Payoff," "Double or Nothing" and "Magic Horseshoe," has found a new way of selling a giveaway TV show without himself having to give away $7,500 for an audition kine. CBS-TV has just taken an option on his Jerry Lester starrer, "Make a Million," merely on the basis of listening to what Framer calls his $750 "visuo tape" an ordinary radio tape recording.

"I think more independent film producers and networks will be using a tape recording, instead of a kine, to sell quiz shows," says Kramer. "Not only do you make a saving of $6,000 to $10,000, but it also gives you the informal, ad lib quality desired. To be frank about it, the original kines I made of 'Strike It Rich' and 'Big Payoff' were terribly stiff."

Framer maintains an additional value of taping a TV show is that it makes the potential buyers use their imagination in visualizing it mentally. In the case of his new show, its option was picked up immediately after the "visuo tape" was heard by CBS-TV toppers Hubbel (Hub) Robinson, Jr., Harry Ommerle and Oscar Katz.

Idea of the show is to draw upon contestants who have the zaniest reasons for wanting $1,000,000. One preliminary contestant was a cigar clerk who dreamed of lighting his customers' stogies with dollar bills. Another was a housewife, weary of making beds, who dreamed of living in a mansion where she could watch six maids make beds all day. Another was an iceskater who wanted a million bucks so that she could put ice in her room from wall to wall, and skate there every morning.

After being quizzed by Lester, the contestants have the chance of winning jars of pennies, ranging from up to a pot packed with 1,000,000 pennies.

Michels-Hatrick Team For NBC in Indo-China

Reporter Joseph Michels and cameraman Edgar Hatrick have been sent by NBC to cover the war in Indo-China.

As of this week, the team starts feeding reports and film of the "forgotten war" to all regular NBC radio and tele news programs. With no radio circuits available out of Saigon, tape recordings will be flown to Tokyo for broadcast from there.

Pitt WJAS Going Indie After 25-Year CBS Tie; Major Staff Revamping

Pittsburgh, May 12.

Management of WJAS announced last week it would go independent when CBS shifts to KQV middle of June. Station has been the Columbia outlet here for more than a quarter of a century. So far nobody locally has indicated it would become the Mutual affiliate in Pittsburgh when KQV drops that web for the CBS connection.

Looking toward the new setup, WJAS recently named Caley Augustine director of promotion and public relations and just appointed Herb Morrison and Bill Babcock to key posts. Morrison, who did the on-the-spot account of the Hindenburg disaster and was a veteran newscaster here for more than 15 years until he left KQV last summer, is returning to radio news director and Babcock moves up from an announcer's berth to program manager. Jim Hughes, who has held down the p.m. job almost since WJAS began, remains in an advisory capacity.

Although the CBS switch from WJAS to KQV, which takes effect June 15, was announced nearly a year ago, WJAS has until now kept its plans quiet. Fact that it would go indie came as something of a surprise on Radio Row.

'STAGE STRUCK' LEGIT ENTRY FOR CBS RADIO

"Stage Struck," full-hour program presenting big names in scenes from Broadway plays, will be auditioned by CBS Radio within three weeks. Show, to be produced by Howard Barnes and hosted by Mike Wallace, will be centered around the legit stage, and will also feature guest interviews.

Program probably will be slipped into the Friday 9 to 10 p.m. spot, now filled by the sustaining "There's Music in the Air."

'Little League Clubhouse' In May 16 ABC Radio Bow

The Little (baseball) League, juve organization, already represented on tele via WCBS-TV's (N. Y.) "Little League Baseball School," moves into radio via ABC and the "Little League Clubhouse." Program bows May 16 at 11:30 a.m. with N. Y. Giant hurler Sal Maglie as guest.

Howard Cosells, a director of the league, emcees, while Murdock Pemberton directs and Stephen Rose produces.

Mooney's Talent Hunt

Houston, May 12.

Bandleader Art Mooney is conducting the "Art Mooney Texas Talent Train" each Thursday for a half-hour on KPRC-TV. Series is a talent search series and winner of the 10-week series will receive a 10-week contract to appear on KPRC-TV at $150 per week.

In addition, the winner may appear with Mooney at the Palladium Club here and make recordings. Telecasts originate from the studios of KPRC-TV.

Baltimore—WAAM's Gerald W. Johnson will begin a new series of comment programs for the ABC network Sunday evening, May 31, at 8:45 p.m. The programs will originate from WAAM.

WISMER TO EMCEE 'WONDERFUL CITY'

Mutual has set Harry Wismer, who's usually on the sports end of broadcasting, into the role of an emcee on the web's new cross-the-board half-hour daytimer, "Wonderful City."

Show will be an audience participationer about New York, and in addition to Wismer, will feature Nat Brandwynne as musical director, soprano Lois Hunt and singer Jimmy Carroll.

Web has set staffers Sam Levine and Mel Bailey to produce, write and direct the daytimer.

Small, Lesser Features Into 'B'way Theatre' Spot

WOR-TV, N. Y., is hiatusing its "Broadway TV Theatre," and will substitute the two packages of 56 feature films it bought from Edward Small and Sol Lesser couple of weeks ago. But whereas "TV Theatre" was programmed on a "horizontal repeat" basis, station will air a different film each day but repeat the same film twice on Saturdays and repeat another film three times on Sundays, filmhouse style.

Pix will be aired 7:30 p.m. daily, with Saturday showings at 7:30 and 9, and Sunday at those times and also at 10:30. Scheme goes into effect June 1, with "TV Theatre" moving back into its slot in late August. Understood Mennen and Beacon Wax, "TV Theatre" bankrollers, will use spots on the participating pix showings.

Red River Dave as Jock

San Antonio, May 12.

A new half-hour disk jockey show, titled "Texas Tune Table," will make its bow on WOAI here Monday (18) and will be heard daily Monday through Friday. Series will feature Red River Dave, radio-TV and recording star, as m.c.

Western and hill-billy recordings will be featured, with an occasional song by Dave highlighting the airing. Guest artists will also appear on the series and will be interviewed by the cowboy star.

MAN'S WORLD IN TV THESPING

'Kefauver Era' Gone, Say Webs; Can't See Lopping Off Sponsors

Fullscale day-and-night television coverage of Congressional hearings such as the famous Kefauver crime probe two years ago, widely heralded as one of the new medium's major achievements, is a thing of the past and now belongs to tele history.

Such is the consensus of opinion in the TV industry, which last week skipped entirely the House Un-American Activities hearings in New York. In spite of a Congressional welcome mat spread out for television—the Un-American Activities investigators laid out the red carpet for tele coverage by arranging for pool coverage (but ruling out sponsors)—the industry maintained a "hands off" policy.

Reasons for cold-shouldering the event are many, but tradesters claim that the primary reason is that TV has passed the economic point of no return. It is now basically entertainment business, they say, with its economics so geared as to make almost impossible sustaining public-service coverage on a wide scale. It would take a hot event of top importance to have the nets cancel their commercial schedules.

Explanations for skipping the House probe were varied. William R. McAndrew, manager of NBC news and special events, said that the net had asked for, but did not receive, an advance list of witnesses' names. List would have afforded the web some discretion on whether to cover or not. Problem is a ticklish one, McAndrew stresses, with TV having a responsibility, if covering, to see that a witness is not shown in an unfair light.

NBC Awaits 'Em

McAndrew says that the web, in general, is avoiding hearings involving personalities, preferring those of a broader nature such as the joint Senate Foreign Relations and House Foreign Affairs hearing on aid to Europe, which NBC covered last Tuesday (5) from 10:30 to 11:30 a. m. The news topper feels also that commercial commitments of TV must be taken into account, and that television is not obligated to cover a hearing in full.

Same general feeling exists at ABC, where Clair Worth, assistant to John Madigan, director of news, special events and sports, says the web puts on hearings "where we can fit them in." Admitting that a network "can't afford to lose reve-

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Philly Educ'l TV's 150G Ford Grant

Philadelphia, May 12.

The Ford Foundation has made a grant of $150,000 to help establish an educational TV station in Philadelphia. The grant is made to the Delaware Valley Educational Television Corp. with the contingency that this non-profit organization, representing the area's leading educational institutions, raise $300,000 more.

W. Laurence LePage, of the Franklin Institute, chairman of the corporation board, and Walter Biddle Saul, president of both the Philadelphia Board of Education and the corporation, said the Ford offer would spark a drive to raise funds locally. No subscriptions have been pledged so far, but there have been offers of material assistance, "the equivalent of money," LePage said.

Channel 35 has been allotted to the Philadelphia area by the FCC, and estimates for building the non-profit, non-commercial station run as high as $400,000, with additional yearly operational costs of $250,000 to $300,000. Memorial Hall, built in Fairmount Park for the Sesqui-Centennial Exposition of 1876, has been offered by the Park Commission as a studio.

KDYL-TV's Ballcast Deal

Salt Lake City, May 12.

KDYL-TV has inked a package deal with M&M Distributing Co. for sponsorship by Coors Beer of seven Salt Lake Bees baseball games. Deal, which was closed direct with Hack Wooly selling for the station, will carry a tab of about $10,000.

This marks the video return of baseball locally, after being off the air last year.

WCAU-TV Rate Up For Day, Nite Slots

Philadelphia, May 12.

Claiming an increase of 37% in TV set ownership in the Philly area since its last rate change in Sept., 1951, WCAU-TV has upped its scale in nighttime categories this month.

The Philadelphia television picture has changed drastically since that date, according to Robert M. McGredy, TV sales manager for station. Set ownership figures for area covered have jumped from 883,000 to 1,217,138.

New WCAU-TV rate card affects only two time classification. Station has created a Class "AA" period for hours between 8 to 10:30 p.m., seven days a week. Rates will be $1,800 per hour, $1,080 per half hour, $720 for 15 minutes, $630 for 10 minutes and $450 for five minutes.

There will be no change in Class "A", "B" or "D" rates, but Class "C" rates will be increased 11.1% to $850 per hour; $510 per half hour, $340 for 15 minutes, $297.50 for 10 minutes and $212.50 for five minutes. The Class "A" increase represents a hike of 25% over the previous rate.

McGredy said statistics on sets in use here for both daytime and nighttime viewing have shown "surprising" increases. "Average sets in use for all three stations in the Philadelphia market have increased from 42.0 to 54.4 at night, and WCAU-TV audiences have multiplied even faster than the medium itself. Average share of the nighttime audience for WCAU-TV has increased from 34% to 43%, or an average of 158,621 more homes reached."

"Daytime viewing in Philadelphia generally, and on WCAU-TV in particular, is even more startling in its expansion," McGredy stated. "Average sets in use in daytime for all three stations has climbed from 8.6 to 19.4, and WCAU-TV's share of this audience has increased from 30% to 48%, an average of 89,959 more homes reached in a given quarter hour."

WCAU-TV is giving current advertisers a six-month rate protection from the date of the increase, which becomes effective May 1.

KRANTZ PROGRAM MGR. AT WNBT; AFFE UPPED

Steve Krantz, director of special features for WNBT, N.Y., has been appointed program manager of the NBC-TV flagship station. He replaces Peter Affe, who has been promoted to the newly-created post of director of operations for WNBC and WNBT. Affe will be in charge of all operations and production at the local tele and radio studios.

Both men report to Richard Pack, program chief for WNBC-WNBT, as does Steve White, who remains WNBC program manager.

Move is expected to give Pack more freedom to work with Ted Cott, veepee-general manager of the flagships, in the new o.-&-o. division management setup under Charles R. Denny.

'GIVE US DRAMA ROLES,' GALS BEEF

For every man there is a woman, but the adage does not apply to television dramas.

There's a general complaint of actresses that they are completely outnumbered on tele dramatic sets, and that they have few teleplay roles compared with the men.

In a brief survey by VARIETY last week, the complaint was found to be all too true.

Martin Begley, NBC-TV casting director, says the situation has existed for years and that "thousands of actresses badger me about it." He cites as a typical example "The Lady of Liberty," drama of the Statue of Liberty presented last Sunday (10) on the Hallmark Hall of Fame, in which there was only one woman of eight principals. Another recent Hallmark production had a cast of 14 men and no women.

"Of course," Begley says, "on Hallmark, we present historical dramas, and history seems to have been made by men."

But men also dominate plays of war and crime, adds Frank Real, executive secretary of the AFTRA New York local. Real, whom distaff union members have made aware of the problem, says that the picture extends far beyond the television horizon, with male dominance prevalent in the theatre, the films and literature (he cited "The Caine Mutiny").

Georgette Heine, "Studio One" casting director and former CBS-TV casting assistant, notes that most half-hour shows have few women in their casts, and it's a rare occasion, even on the full-hour "Studio One," when women equal men in number.

In "The Laugh Maker," starring Jackie Gleason, coming up on "Studio One" next Monday (18), there's an unusual situation of three women of five principals. But in parts of five lines and under, there are eight men to one girl. More typical are recent "Studio One" productions of "The Father" (12 principals including one woman and one little girl) and "Midnight of the 31st" (13 big parts of which three were for women).

In support of Miss Heine's observations, Ralph Dale, CBS-TV casting manager, figures that men outnumber women seven to two on half-hour shows and three to one on hour shows.

Begley's advice to actresses who decry the situation is "Gang up on the writers of America." Most of the writers are men.

One actress, Elizabeth York, is trying personal persuasion on her husband, Alvin Sapinsley, prolific teleplaywright. But Sapinsley maintains that he can't help much. Most of his work is adaptations of existing works, most of them written before women wrested an equal place in the American sun.

Argument of actresses is this: American women, according to the 1950 census, outnumber men 76,064,000 to 74,633,000. "If television drama is supposed to reflect American life," one of them says, "then viewers are getting an extremely warped picture. What we need is another feminist movement, this time in the world of makebelieve."

In television, it seems, it's still a man's world.

DuMont Labs' 25c Divvy On 5% Preferred Stock

DuMont Labs last week declared a regular quarterly dividend of 25c per share on its 5% cumulative convertible preferred stock, payable July 1 to stockholders of record on June 15.

Dividend declaration followed an annual stockholders' meeting at which prexy Dr. Allen B. DuMont predicted a record sales year of $100,000,000 gross for the company.

All TV Webs Have That 3-D Gleam, But Feel It's Still Five Years Off

Forward Backwards

Professor Backwards, the vet vaudevillian who spells, pronounces and writes words backwards, backed himself out of a TV job last week. He had announced, "perhaps a little prematurely," on Henry Morgan's WMGM, N. Y., late-night airer, that he had been signed by ABC-TV to a 39-week pact to do a video show for the net.

A check with the network revealed that he had been asked to join the upcoming George Jessel aud-participationer, "The Last Word," to do an end-of-show tally gimmick. But after the network didn't hear from him for a couple of weeks, they signed someone else.

Is three-dimensional TV just a hazy gleam in the eye or a bonafide blown-in-the-bottle commercial potentiality for the future?

A VARIETY roundup of the facts this week show that all four TV networks are busily engaged in 3-D experimentation, but that none expect it to become feasible for home consumption until at least five years, after color TV has become a commercial reality.

General reaction is one of caution about making predictions. The TV toppers recognize that Hollywood film studios are correct in being 3-D happy, but since "free" home TV has nothing to fear from the competition of boxoffice film exhibitors as yet, the video medium would do better to perfect both black-and-white and color TV first.

Most enthusiastic exponent of 3-D TV is Frank Marx, engineering veepee at ABC-TV, who directed the web's "world premiere" demonstration of its three-dimensional process before the National Assn. of Radio-Television Broadcasters powwow in Los Angeles. Back in New York this week, Marx said he was quite pleased with the Coast exhibition, which involved a standard TV camera plus an external optical system, a TV set with two tubes (one more than ordinary) and spectators wearing polarized glasses.

"I feel our demonstration went off very well," Marx says of the Coast showing of ABC's live "Space Patrol," filmed inserts from "Time for Beany" and the filmed reprise of the "Bwana Devil" commentary by Lloyd Nolan and Miss United States. "We've proved it can be done. We've satisfied ourselves that our labs can produce 3-D projection."

Marx says that ABC's process could now show such 3-D exhibitor films as "House of Wax" and "Man in the Dark" without any technical alterations needed at all. However, he sees no commercial value in TV showing such widescreen films as "This Is Cinerama" and "The Robe."

"It's quite possible to use a curved or bigscreen in a TV set, but it would not enhance home viewing," he says. "If you put a six-foot screen in your receiver, it would just crowd you out of the parlor as you attempt to get a normal view."

Marx foresees the day when a 3-D TV set will only require a single tube. He believes TV will have to lick compatible color bugaboos before 3-D will be generally introduced in the home, and he expects

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Crosley Rivalry In Ohio TV Web

Cincinnati, May 12.

Formation of an Ohio Television Network, linking WKRC-TV, Cincinnati, and WTVN, Columbus, with James Cox's WHIO-TV, Dayton, was announced here today.

Hulbert Taft Jr., executive veepee, Radio Cincinnati, Inc., owner of local and Columbus stations, named Don Chapin, assistant mgr. of WKRC-TV, to head the alliance, which will compete with the Crosley WLW-TV three-city web.

WKRC-TV is a CBS affiliate; WTVN has ABC and DuMont feeds, and WHIO-TV hooks up with CBS, ABC and DuMont. Since last September, WHIO-TV has piped Kenny Roberts' kid shows to WKRC-TV.

AFTRA's 'No Dice' On DeMille 'Toast' Narration K.O.'s Sullivan's Biog

The Ed Sullivan television biography of Cecil B. De Mille, planned for "Toast of the Town" presentation over CBS-TV later this month, has been cancelled.

The film producer, refusing a guest role on the show, had wanted to introduce and comment on each of his pix to be shown on the TV program. But the American Federation of Television and Radio Artists (AFL), while okaying De Mille as a guest, barred him as a performer as "not a member in good standing." Thereupon Sullivan put off the program which may yet be done sans DeMille, just his pix excerpts.

De Mille's quarrel with the union stems from his refusal to pay a $1 assessment to fight anti-union shop legislation in California back in 1944. Union disqualified him from his $92,800-a-year job as "Lux Radio Theatre" narrator, with the Supreme Court later ruling the assessment as valid. AFTRA now lists the film producer as member suspended for dues non-payment.

EDDIE BUZZELL SIGNS FOR CBS-TV SERIES

Hollywood, May 12.

Eddie Buzzell, who successfully bridged the gap from stage acting to film direction, has branched off into television and closed a deal with CBS-TV to produce-direct "Third Girl From the Left." Comedy was originally intended for Lucille Ball at Columbia but she left the studio soon after the screenplay was developed by Buzzell and Phil Rapp.

Search is now being made for a femme lead, with preparations going ahead for an early kinescope audition at Television City. Present plan is to televise it live.

Felix Jackson To Helm 'Studio One'

Felix Jackson, writer-producer for films and television, will be the new producer of CBS-TV's "Studio One" in the fall. He's the third to take charge of the net's only hour dramatic show since the exit of Worthington L. (Tony) Miner. Others are Donald Davis and Fletcher Markle, the latter leaving in June for the Coast.

In Hollywood, Jackson wrote such Universal pictures as "Destry Rides Again," "Bachelor Mother," and "Back Street." His Universal productions include "Hers to Hold," "Christmas Holiday," "Can't Help Singing," and "Lady on a Train." As a Young & Rubicam producer, he handled the Paul Whiteman Show, the Don Ameche Show, "Guest House," and the live "Schlitz Playhouse of Stars." He has also written teleplays for the Silver Theatre, Robert Montgomery Presents, Somerset Maugham Theatre and the Pulitzer Prize Playhouse.

THE GREEN BORDER
With Edward R. Murrow, narrator; others
Producer: David Moore
Supervisor: Stuart Novins
60 Mins.; Fri., 9 p.m.
Sustaining
CBS, from New York (tape)

"The Green Border" is the second of a series of ambitious full-hour CBS Radio documentaries on problems of our times (first was "Bomb Target . . . USA," civil-defense tocsin narrated by Arthur Godfrey on March 20), and it puts a probing finger into one of the open wounds of the free Western world—the dilemma of caring for refugees from behind the Iron Curtain.

Producer David Moore toured Europe to get his actuality tape recordings of people who escaped "over the green border," expecting to find freedom and new life in the Western democracies. It must have been difficult to have obtained so many of the escapees who speak English, among them 18-year-olds, laborers, teachers, housewives, and one Hungarian border smuggler, self styled The Count, who advises professionally to wear dark clothes and carry food and wire cutters.

But after fleeing Soviet-dominated territory, the refugees find internment (one Polish cabinetmaker has spent almost four years in a refugee camp) and a life crushed between two Iron Curtains, those of the Russians and the West's immigration laws.

In a skillful narration by Edward R. Murrow, the program presents the problems of the refugees in their own words. Via telephone, Frau Dr. Elizabeth Gerhardt of the Central Refugee Office tells of the arrival of 1,500 escapees daily and the 90 camps with 40,000 inmates in Western Berlin.

Turning from the problem itself to possible solutions, Murrow has talks with diplomats of the free world, among them Leslie Knox Munro, Ambassador from New Zealand; Sir Percy Spender, Ambassador from Australia, and Paul Reynaud of France. Although general agreement is found on assuring the refugees a home in the West—the Reds could make propaganda of the fact that there is no real escape to the West—restricted and limited immigration laws of the democracies keep the wheels grinding slowly.

In a four-way conversation—George Warren of the State Department and Philip Perlman, former U. S. Solicitor General, in Washington; and Murrow and James O'Neill, past commander of the American Legion, in New York—conflicting views underscore the American difficulty of answering the refugee problem. Warren and Perlman want to assure the escapees of a genuine reception, with the latter urging a permanent arrangement through the elimination of the national origins section of the McCarran Act. O'Neill, on the other hand, is for selective immigration determined by the needs of the U. S., with emphasis on screening of the people who have come over the green border.

As Murrow put it, "We don't know what the ending will be." The program has presented the problem, but the countries of the free world must supply the solution. In a typical Murrow snapper ending, the narrator says of all the things we (mankind) have learned, we have failed to learn yet "how to treat our fellow human beings."

First half of the program suffered from sameness, with refugee after refugee telling his story, with second half picking up in variety of presentation. Mature approach to the pressing international problem, however, indicates that radio may find new purpose and dignity in the exploration of the realm of ideas. *Horn.*

McCANNS AT HOME
With Alfred and Dora McCann
15 Mins., Mon., Tues., Wed., Fri., 12:45 p.m.
WOR, N.Y.

WOR's food and nutrition experts, Alfred and Dora McCann, have added an afternoon edition to their weekday morning series, "McCanns at Home," and it should rest easily on the ear of the hausfrau dialer. The McCanns are amiable folk who know their audience and they deliver their patter spiels in an authoritative yet breezy manner. They'll probably win extra fans in this new spotting.

On the opening show Monday (11) the couple did little more than lay the groundwork for upcoming stanzas. They prepped the listener on such future topics as frozen food plans, child care, home air-conditioning units and sundry household time-saving devices. It was tasty bait for the housewife and it's a cinch that a strong following was nabbed. Series, incidentally, is aired from their Yonkers, N.Y. home. *Gros.*

Radio Follow-Up

Mary Margaret McBride, whose consistent loyal audience following and huckstering ability have marked her as one of the most potent femme spielers on radio, began her 20th consecutive year of AM broadcasting May 4. Format of informal chatter sessions with guest personalities continues to make for good radio listening. Last Wednesday (6) Miss McBride devoted the first 30 minutes of her WABC hour-long show to an interview with legit critic-columnist Ward Morehouse. Incidentally, Miss McBride is carried over WABC Monday through Saturday from 1-2 p.m. and over the net Monday through Friday from 2-2:30 p.m.

Gab stint with Morehouse, Broadway columnist for the N. Y. World-Telegram & Sun, neatly revolved around his book, "Just The Other Day," recently published by McGraw-Hill. Morehouse reflected on his past experiences, with Miss McBride throwing in the leading questions. Show had a pleasant nostalgic ring and served as an excellent trailer for the book. Second portion of the airer was grooved more one-sidely towards her femme listeners. Guests during that segment were Helen Stone Hoxey and Hazel Meyer, respective penners of the book "Making Money in the Kitchen" and "Home Freezing."

Heavy amount of product pitches were handled by Miss McBride with her usual sincerity. Indicative of her strong sponsor draw is the fact that Dolly Madison Ice Cream has been on her plug list since 1934. *Jess.*

Considering its venerable heritage, it was rather odd hearing Shakespeare's "Othello" billed as "a tale well calculated to keep you in suspense!" Monday (11) on CBS-Radio's "Suspense." But the tagline fitted, since Elliott Lewis directed and played the tale of the jealous Moor as though it were a modern blood-and-guts meller, and the regular gore-lovers of this whodunit series probably ate it up.

Standout in the cast was the versatile Cathy Lewis as Desdemona. She was, by turn, coquettish, sorrowful, pleading, and wracked in agony, her voice marvellously modulated and keyed to her medium. Richard Widmark, usually a knowing performer in films, was adequate as the informing Iago, but his portrayal lacked the vocal inflections necessary for a purely audial medium. Lewis, as Othello, matched his wife with his fury and passion, but unlike her, it seemed at times as though he were more concerned with displaying his histrionic pyrotechnics. But since he seemed to seek the melodramatic values of the tradegy purposely, his emoting was exciting on those terms. The "loved not too wisely but too well" speech was delivered with compassion, and it was refreshing to hear radio sanction Shakespeare's curse line, "Damn her! Damn her!"

Larry Thor's narration was good, and Harlow Wilcox's delivery of the humor-tinged Auto-Lite commercials was up to snuff. *Rask.*

Earl Wilson when discussing the subject very close to his column, is a colorful guy on a radio show. As the first guest under the aegis of Vanessa Brown, who's subbing on the Emily Kimbrough Show on CBS, while Miss Kimbrough is vacationing in Europe, Wilson had a lot to say on the subject of cheesecake, nudist camps, magazines and maladies. Miss Brown, who's in the legiter "Seven Year Itch," let Wilson have his way with words and thus it made for an interesting stanza.

Although she seemed unsure of herself on this stanza, Miss Brown did manage to make pleasant conversation, infuse a degree of interest and wisely let the focus fall on the N. Y. Post syndicated columnist. Announcer Harry Marble, although remaining in the background, piped up at the proper moments when the show showed the slightest bit of sagging. The character of the layout may be somewhat different than that which Miss Kimbrough has led her audiences to expect, but in its own way retains a lot of interest. The gab on the preem layout was a little more sexy than that which the housewife is accustomed to. Wilson's presence virtually makes it mandatory that the talk turn to the livelier topics. *Jose.*

San Antonio—Dolores Baer, former music director of WHB, Kansas City, is on the staff of KEYL-TV here, appearing on "Bulletin Board" with Bruce Barrett.

ROSEMARY CLOONEY SHOW
With Buddy Cole Quintet; Bill Baldwin, announcer
Director: Sam Pierce
15 Mins.; Tues., Fri., 8:15 p.m.
Sustaining
NBC, from N. Y.

Songstress Rosemary Clooney, who moved to Paramount Pictures after a series of disclicks for Columbia Records, registers as a highly attractive radio bet. She would undoubtedly be ditto on video, but Paramount kayoed a projected TV series for her. Miss Clooney can not only handle a song brightly, but she has a breezy way with her chatter and gives this session a definite personality stamp.

It's a straight, unpretentious musical format featuring Miss Clooney on standards, current pops and some of her upcoming wax tunes. On last Friday's (8) show, Miss Clooney socked across "From This Moment On," "You're After My Heart" and a picture tune, "Lovely Weather for Ducks." Buddy Cole's rhythm combo smartly backed up and contributed one solid instrumental on "What Is There to Stay."

Announcer Bill Baldwin shared the brief gab chores with Miss Clooney. *Herm.*

TONI GILBERT SHOW
15 Mins.; Tues., Thurs.; 2:35 p.m.
Sustaining
WABC, N. Y.

Sandwiched in the 2:35-2:50 p.m. slot over WABC, N. Y., the Toni Gilbert Show is designed to give listeners the lowdown on what's going on in the various cities of the world as concerns personalities, fashions and other items of interest to femme dialers. Show fulfills its intention nicely, with overall production and on-the-spot tape recorded reports giving program added value. Insertion of musical introes associated with the various locations reported on comes over favorably.

Gossip on celebrities in Rome and a rundown of the entertainment scene in Lima, Peru, constituted the foreign report on broadcast caught Thursday (7). Some fashion notes were also integrated into the session and a brief account of local tidbits was delivered by Miss Gilbert. The discourse from Lima included comments on the Peruvian Ballet Co. and the playing of some music used in productions put on by the group. The report from Rome brought into play such names as Ingrid Bergman, Lana Turner, Anna Magnani and others. *Jess.*

HOMEMAKERS CLUB
With Alma Vessells John, guests; Herb Norman, announcer
Producer-director: Fred Barr
30 Mins., Mon.-thru-Fri., 9 a.m.
Participating
WWRL, N. Y.

This is an interesting program, slanted to a Negro audience, and a femme one at that, and therefore limited, but with pleasant aural moments for the otherwise chance tuner-in. Cross-the-boarder presents news of Negro women's organizations, interviews with prominent Negro women, pleas for charity or individual aid for needy, as well as recipes and marketing, beauty and household hints. Airer is conducted by Alma Vessells John, w.k. Negro social and civic leader.

Mrs. John has a soft, warm voice and ingratiating, polite manner, to make her occasional guests at ease as well as please her radio audience. Program caught (6) had Mrs. John returning to the air after a week attending a femme broadcasters' conclave in Atlanta. Airer covered the usual field, with accent on the Georgia confab. Mrs. John is given occasionally to trivia, such as describing the clothes her studio guests were wearing, down to fine detail, but that may be what housebound housewives want. *Bron.*

FUN FAIR
With Bud Abbott, Bill Pickett, Bernie Smith, Tiny Thomale, and Johnny Shrader.
Producer: Art Sidney
60 Mins., Mon.-thru-Fri., 8 a.m.
Participating
WHAS, Louisville

Helping Louisvillians to arise and shine, then off to work in a happy mood, is Bud Abbott's "Fun Fair," m.c.'d by Bud Abbott, station's zany comic, and his pals Bill Pickett, baritone; Bernie Smith, guitarist; Tiny Thomale, pianist and accordionist, and Johnny Shrader, organist.

Instrumentalists combine their talents as a trio, while all of them take turns at singing numbers, even Johnny Shrader, the organist. While the vocal efforts of each, with the exception of Bill Pickett, is slightly on the sour side, it's all done in good taste and a lot of good, wholesome fun. Abbott, one

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From the Production Centres

IN NEW YORK CITY . . .

Douglass Parkhirst back into the role of Ernest Horton on CBS' "Young Dr. Malone" after a month's trip to the Coast . . . WOR's **Barbara Welles** off to Europe to cover the Coronation and then broadcast from Germany . . . WMGM's Bill Silbert moves his Saturday night open-house dance parties for teenagers over to Palisades Amusement Park starting this week . . . **John M. Borghese** rejoined the Ethos Organization, public relations outfit, after a stint with Walt Framer Productions . . . **Grant Richards, Joan Alexander** and **Rosemary Prinz** have been added to the cast of "Young Widder Brown" . . . **James Monks, John Larkin, Anita Anton, William Quinn** and **Elaine Rost** are new to "Just Plain Bill" . . . **Hal Studer, Joy Hathaway, Ruth Gates, Ray Johnson, Leon Janney, Doris Dalton** and **Harold Huber** are in the new "Front Page Farrell" sequence . . . **Walter Holt,** account exec for Musterole, Pertussin, Zemo, Inertol and Olive Tablets, has been elected veepee of Erwin, Wasey agency . . . **Harold Schuster,** radio-TV producer, back from Europe Monday (11) on the Mauretania . . . **Richard W. Jencks** appointed resident attorney of the Coast legal department of CBS.

Ben Grauer, Daniel Sobol, WNBT account exec, and **Charles Seton,** radio-TV legal consultant, were guest speakers at recent third annual banquet in New Haven celebrating Yale U.'s radio station, WYBC. Operators of the Ivy League Network outlet talked up possibilities of setting up a TV station . . . **Martin Block** is chairman of entertainment for the "Cavalcade of Stars" benefit at Madison Square Garden June 10, sponsored by the Shield of David Home for Orphan Girls.

Richard W. Jencks, with CBS-TV legal dept., switches to Los Angeles, where he takes over new job as resident attorney of CBS' West Coast legal department . . . Bandleader **Ray Anthony** doing dramatic stint on CBS Radio's "Aunt Jenny" Friday (15) and Monday (18) . . . **Allan T. Zachary** and **Norm Liss** have formed new firm of Zachary and Liss (publicity, public relations, merchandising) . . . **Merrell Boyce** and Barton Cummings, Compton veepees and account execs, elected to board of directors . . . **Jerry Devine,** radio producer, enjoying stay in Dublin . . . Newscaster **Allan Jackson** emceeing the Herald-Trib Fresh Air Fund stamp auction today (13) . . . Contralto **Ruth Reynolds,** spouse of CBS Radio Press Info's **Ed Reynolds,** giving a concert at Carl Fischer Concert Hall Wednesday (20).

Marc Statler, ex-Biow, has joined Compton agency as production supervisor in the commercial production dept. . . . **Martha Rupprecht** of CBS in Havana following AWRTA meeting in Atlanta . . . **Ronald Dawson** sold 13 half-hour scripts for Venezuela broadcasting, also played lead in industrial safety pic, "On the Corner" . . . **Richard E. O'Dea,** president of WOV, tapped for duty as foreman of a Passaic, N. J., grand jury . . . **Warren J. Schmidt,** formerly with WPAT, Paterson, N. J., joined WINS here as an account exec.

IN BOSTON . . .

Eugene H. (Gene) King, formerly program manager at WCOP and currently Chief of Radio Branch of Office of the United States Special Representatives in Europe, has been appointed program director for WEEI, effective July 6 . . . **George Hinckley,** WLAW chief engineer, has resigned to accept post with Raytheon Mfg. Co. . . . WHDH deejay **Fred B. Cole,** celebrated his seventh anni at the station spinning many of the platters aired on his initial program . . . **Carl deSuze,** WBZ announcer, flies to London May 28 to cover the Coronation. He will use the facilities of BBC for exclusive WBZ airings . . . **Ed Penney,** WTAO deejay, back behind the mike following week's vacation on the Cape . . . WEEI's **Heloise Parker Broeg** (Mother Parker) and music librarian **Margaret Janis,** attended the AWRT confabs in Atlanta . . . A new audience participation series tabbed "WBZ Open House" has replaced "Cinderella Weekend," which had been aired from the station for the past four years. **Verne Williams** emcees, with musical portions handled by pianist **G. Wright Briggs,** organist **Lee Grimes** and thrush **Marilyn Tate** . . . **Lou Webster,** WEEI's Farm Journal director, and his wife off for two-week vacation in Bermuda . . . As a public service feature, WNAC-TV televised the 16th annual dinner of the Mass. Committee of Catholics, Protestants and Jews, at the Hotel Statler last week.

IN HOLLYWOOD . . .

Al Gordon resigned after eight years as news director of KFWB to publicize a mayoralty campaign . . . **"Wendy" Williams** took off for a three-week whirl of Europe but before he left called in **John Christ,** ex-Thompsonite, to watch over the commercials on **Art Linkletter's** "House Party" . . . **Frank Pulaski,** longtime eastern radio stalwart, finished his part in "The Robe" at 20th-Fox and kept himself "loose" for radio and TV jobs. He's parked here permanently . . . For years **Tommy Cook** was always in demand as a kid actor in radio but tempus fugiting, as it does, he's now after grownup parts on his month's leave from the Marines . . . **Hildreth "Hilly" Sanders,** radio-TV head of Dan B. Miner agency, named to Four A's committee, first femme appointment to this group . . . CBS-KNX revamping its summer schedule with substitution of cheaper sustainers . . . **Chet Mittendorf's** "Breakfast in Hollywood" looks set for a sponsored cross-country ride on NBC.

IN CHICAGO . . .

Jim Jewell's "Silver Eagle" again the top adventure show in the latest Neilsen . . . **Luella Johnson,** wife and mother of Mutual's Cliff Johnson Family, named Mother of the Year by Oak Park's Optimist Club . . . **Bill Wolff** added to WBBM announcing staff . . . Agencyman **Earle Ludgin** named vice chairman of AAAA . . . **Bill Garry** appointed g. m. of news department at WBBM and WBBM-TV . . . WCFL renewed its exclusive on the Chi Cardinals gridiron sked for fall with **Joe Boland** doing the play-by-play and **Bob Elson** handling the color . . . CBS' **Julian Bentley** inked for a new Bond Clothing series on WBBM . . . NBC newscaster **Alex Dreier** addressed a Wichita medical society meeting last week.

IN PHILADELPHIA . . .

Lionel Stander repeated testimony before House Un-American Activities Committee in New York on **Steve Allison's** late night WPEN interview show (8) Comedian, here with touring "Pal Joey," spent hour-and-a-half on air outlining views and answering queries . . . Disk Jockey **Tom Harvey** has left WIBG to join staff of KMPC, Los Angeles . . . **Jocko Henderson,** WHAT disk jockey, is set to do a midnight disk show from Pep's Musical Bar . . . **Frankie Laine,** in with "Biggest Show of '53", at Arena (7), received awards from two stations, as result of polls for most popular male vocalist: WIP's showmanship award, presented by **Jerry Williams** and **Harry Smith,** and special WFIL-TV award presented by **Bob Horn's** "Bandstand" . . . WCAU news chief **Charles Shaw** received special award in recognition of station's news coverage of Philadelphia from the Pennsylvania-Delaware AP Press Broadcasters Assn. Award was presented in Washington, D. C. by **Ted Koop,** director of CBS Capitol bureau . . . **Grady Edney,** former program director at KCBQ, San Diego, has joined production staff at KYW . . . **Franklin A. Tooke,** general manager, and **Gordon Davis,** program director of KYW serving on planning committee for sixth annual conference on human rights of Philadelphia Fellowship Com-

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350 Actors in Kraft Corral

A battalion of photographers from wire services, TV fan magazines, Life, Redbook and the N. Y. Daily News snapped shutters bountifully last Wednesday (6) at the over 350 major TV actors and actresses who turned up in costume at the "Come As You Were On Kraft" supper dance in the Grand Ballroom of the Waldorf Astoria, N. Y. The $25,000 champagne ball marked the sixth anniversary of video's oldest continuously sponsored hour-long dramatic show, "Kraft Television Theatre," on NBC-TV. Kraft Food Co. paid the tab to have all the leads appear in costumes identical to those worn on Kraft series in last six years.

J. Walter Thompson agency turned down a network offer to telecast the colorful costume ball, on the theory that the performers had come for fun, not to work. Ernest Truex, himself costumed in a smoking jacket from his role in "The Mollusk," surveyed the careening pageant and quipped: "If this ballroom were blown up now, there wouldn't be a major TV dramatic show on the air this week. No actors."

Among the 800 guests present were Frank White, prez of NBC; Grell Pound, prez of Kraft; Kraft ad manager John B. McLaughlin; Stanley Resor, prez of J. Walter Thompson; John Reber, TV veepee at JWT; and JWT publicity director Al Durante, who handled the mammoth project.

The TV performers were attired in a garish mixture of period clothes. Geoffrey Lumb came as Sir Walter Raleigh; Judson Laire as George Washington; Maria Riva as a teenager from "Michael and Mary"; Mary Sinclair in an Elizabethan gown from "Mrs. Moonlight"; Rod Steiger as a marine radar operator from "My Brother's Keeper"; Blanche Yurka as a mother from "New Tenant"; Robert Emhardt as Benjamin Franklin; Richard Hamilton as the wraithlike "Gramercy Ghost"; Roddy McDowall as the leading man in "Philip Goes Forth"; John Baragrey as Heathcliffe from "Wuthering Heights"; and Felicia Monteleagre as the lead in Ibsen's "Doll's House."

Interestingly, a group of actors who'd been invited by Kraft but were now engaged in England, conducted a long-distance party same night in London's Claridge Hotel. This European cocktailery was hosted by Robert Chisholm, now with the European company of "Gentlemen Prefer Blondes," and among the ex-Krafters present were Ethel Griffies, Philip Friend and Tom Palmer.

In the six-year span which teed-off May 7, 1947, VARIETY has reviewed approximately 36 in the series, or about six times a year. The files show TV originals, adaptations of Broadway plays, a quota of classics, and a light opera or two (among them: "Hansel & Gretel," given in '48). A number of British actors had made their U. S. videbuts on "Kraft Television Theatre," as well as numerous American thespers. Perhaps 200 playwrights have been represented. There have been several repeat programs.

Last Wednesday (6) the hour was given over to scenes from four previous presentations, as per Kraft's fan mail, with the original casts. Nancy Marchand rendered a stirring portrayal of Queen Elizabeth I to Leslie Nielsen's dynamic Lord Robert Dudley in "Of Famous Memory" (first given in March, 1951). Vaughn Taylor, with a record of having appeared before the Kraft cameras 39 times, did an excerpt from the October, 1947, "January Thaw," the William Roos Broadwayer from the Bellamy Partridge novel. He and Virginia Sale and Valerie Cossart were among those providing alfalfa-rigged chuckles.

"Wuthering Heights," first teeveed in November, 1948, featured John Baragrey, Louisa Horton, Alfreda Wallace and Margaret Wycherly in the overpowering marital renunciation and death scene. In the final "command" showing, Rod Steiger re-created the radar operator, and James Gregory was also featured in "My Brother's Keeper," which had been done only two months ago, on March 4, and again emerged as a distinguished offering, bringing kudos to Capt. George Roy Hill in his first TV script.

While "Kraft Television Theatre" has been perhaps the most consistent "good show" on the medium, it hardly dwarfs the tasteful commercials, themselves an example of Kraftsmanship and a showcase for the appetizing intonations of recipe-giver Ed Herlihy. They are undoubtedly among the least "tuned out" plugs in tele.

Incidentally, in addition to the sound public relations and showmanship reflected in the gala gathering of the Kraft clans at the Waldorf, the cheese moguls awarded permanent tokens—replicas of the "Little Kraft Man" used in the opening of every program—to emoters who have made 12 or more appearances. Shades of Oscar of the Waldorf!

WOR-TV'S "Double Exposure"

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week. This is in contrast to the $3,000 ($1,500 per hour) at time rate that the station would forego by offering the time free to the packages' sponsors.

Equally important in the scheme is the fact that the station will get top programming, with which it can compete on a near-equal level with the network flagships in N. Y., servicing its audience with network-quality shows. In turn, the quality of the shows would make easier the sale of the adjacencies.

It's unlikely, however, that the station will extend the "double exposure" policy beyond the two hours nightly. Additionally, Gaines declares, the station is in midst of a programming revamp that will put it on a level equal with any other local programming on the flagship stations. WOR-TV, Gaines declares, won't take second place to any in the field of local programming and service. But this scheme will put the station on a competitive level with the network outlets.

3 Clients Already

From the advertisers' point of view, the plan is flawless. Already, three top sponsors have arranged for the replays, while six more are in negotiations with the station. Names can't be revealed at this time, Gaines says. The bankrollers, at no extra cost, will be able to pick up many new viewers, for a variety of reasons, and would be able to lower their costs-per-thousand substantially. That the audience would be increased is an accepted fact, since the success of repeat playings has been proven both on WOR-TV's "Broadway TV Theatre" and on WPIX's "The First Show." Both repeat the same show seven days a week, and both pull a cumulative rating for the week of about 35.0. Repeats under the new plan would enable viewers to catch a show at their convenience, and would also eliminate for them the problem of deciding between two opposing top shows on the same time.

Taking as an example a top half-hour filmed show playing weekly on a flagship station at a time cost of $2,700 and at a production charge for the N. Y. market of $2,300, with 20.0 rating, cost-per-rating point would be $250. Assuming the repeat would garner half the rating of the original showing, a 10.0 the cost-per-rating point for that particular show would be dropped to about $167, or 37.2%. And it's entirely conceivable the reduction can be greater, since the 10.0 repeat rating is considered fairly conservative.

Discussing the plan, Gaines likens the situation to that of motion pictures. "When a producer makes a film, he doesn't show it at a Broadway house and then immediately put it in the can and keep it there. He plays it at the neighborhood theatres. Otherwise he couldn't make back his costs." Situation should be the same in tele, says Gaines. The independent, unaffiliated station, as WOR-TV is, should serve as the neighborhood showcase, giving the producer a greater return on his package and enabling the station itself to offer top product. Gaines, however, is careful to point out that this policy applies only during network time, that in local time, WOR-TV will be in the same position as those flagships who in network time serve as the Broadway houses.

L. A. May Pick Up Plan

Scope of the plan is limited in that at present there are only two markets in which it can apply, and limited number of channel designations won't provide many markets in which it would work, since it's by definition an independent operation. In other words, a city with more than four stations would be the only market in which such a plan would be operative. New York is set, and Gaines believes it possible that General Teleradio's Los Angeles outlet, KHJ-TV, might adopt the plan after its baseball season. But those two markets alone provide most of the set circulation extant today, and their importance in cost-per-thousand reduction can't be underestimated.

Plan is applied at present to film simply because rights to most filmed shows are owned by indie packagers or the sponsors themselves. Obviously a network wouldn't allow one of its own shows to be repeated on another station. However, in the case of a live show that's a non-network package, WOR-TV will repeat it, provided the physical arrangements can be made for the repeat. In any case, the station will reserve the right to accept or reject any show.

Scheme won't affect residual rights or runs of filmed shows either. First, most shows that are syndicated for second-runs don't go into those runs until an average of six months after the initial showings. Second, most union contracts on re-runs of films provide the producer with the right to show the film twice in major markets before repayment for additional showings is required.

A similar scheme had been broached by DuMont network a couple of months ago, but it differed radically in that it called for a full-network repeat, and also required that the sponsor pay regular time charges. DuMont, while stating that it would listen to offers on selected shows, never actively pitched the scheme to sponsors. WOR-TV, on the other hand, is definitely set to go with the program in June, with one night all blocked out for the 9-11 time.

One further ramification lies ahead, the possibility of even a greater percentage of nework shows going on film if the project proves successful. Returns via residuals have enticed many bankrollers over to film, the offer of a free showcasing might well make the difference in considerations of the advantages of live vs. film by the bankrollers and agencies.

Ill. House Scanning Bill To Ban Hearings on TV

Chicago, May 12.

A bill banning the telecasting of public hearings where the witnesses have been subpoenaed has been approved by the judiciary committee of Illinois' House of Representatives.

The approval is especially timely, since Chi's City Council crime committee has been adamant recently about the telefilming of proceedings. Federal investigations in Illinois, such as the Kefauver probes, as well as court trials, would fall under the ban.

Legislation has the support of the Windy City's West Side bloc, as well as a number of highly respected legislators.

'Chiquita Banana' Set For Radio, TV Revival

The "Chiquita Banana" animated cartoon and jingle, which haven't been on network TV for two years, will return for two spots on the NBC-TV "Today" program on Coronation Day, June 2. Other exposures are being planned.

Revival is part of a big United Fruit Co. ad campaign, which includes also 13 weeks of spots on five New York radio stations — WQXR, WNBC, WCBS, WOR and WNEW. Banana situation today is ripe again, company says, as it was in 1951.

BBD&O is handling the United Fruit account. Garth Montgomery and Len MacKenzie, who wrote the music and lyrics of the famous jingle, are no longer with the agency.

Top B'way Play Adaptations, in 10G TV Package, May Hypo Chi Night Video

Chicago, May 12.

Overtures of what might possibly increase the Windy City's late evening teevee viewing this fall are being heard within the inner sanctums of WBKB. If present plans materialize the pre-bedtime slot at the ABC outlet will no longer be occupied by aged feature films but by live adaptations of Broadway plays.

Alan Fishburn, packager of the adaptations, intends to aim at a weekly cumulative audience. Each play will be telecast for five consecutive days, idea being to aim at a high aggregate rating. Basic thought behind the plan is to rely on word-of-mouth advertising and publicity to induce the viewer to shackle himself to the set at least one evening per week. The play and the sponsor's message then have the opportunity of presenting themselves, at least once during the week, to the robe and slipper viewer.

Two Talent Groups

The production problems will be resolved by using two groups of talent; while one cast performs, the other group will be in rehearsal for the following week's telecast. Fishburn, who has been plugging his idea to the local teevee brass for the past four years, says that although two casts are needed he will not employ stock companies per se. Instead, he intends to draw upon a Chi talent pool of 300 thespians.

Fishburn is also of the opinion that approximately 50 of the total 300 have the necessary talent and varsatility for the shows' lineups. However, this does not mean that talent composition will be inflexible. Fishburn plans to change the casts whenever necessary. Neither does he figure on using Windy City talent exclusively; out-of-town people will be used when and if local talent cannot handle the part in question. His thought is to assure top performance by talent competition.

In order to avoid the pitfalls of previous live Windy City dramas, the Fishburn package, labeled "The Chicago TV Theatre Festival," will have a high-enough price tag to cover all contingent expenses, a bid for top adaptation writers, and needless to mention—the best of material from which to draw. A name commentator is included in the menu. Such a gabbing berth would include program notes and attendant narrations — a type of Chinese stage prompter.

Financing will be on a participating plan. The tab for the weekly operation is estimated at $10,000. Consequently, bankrolling is being offered to advertisers with a fairly high teevee budget. However, since the sponsorship will be split three ways, the ticket isn't as high as it may seem. Temporary scheduling calls for each of the sponsors to blurb during one of the five nights and insert cross-plugs for the other two bankrollers. The two remaining nights will be on a participating basis with all three sharing the blurb berths. Obviously, other advertisers would be welcome by the packagers—a la "Omnibus."

Although the format itself smacks somewhat familiar of the WOR-TV efforts, blueprint are being made for a 10:30 p.m. to midnight slot. This will probably remedy any difficulties WOR-TV might have had with earlier evening competition.

The top Broadway bills during the past 25 years will be used—complete with royalties. Ex-legit producer Fishburn plans to do such longrun vehicles as "Rebecca," "Dark Victory," "Glass Menagerie," "My Sister Eileen," etc.

3-D Gleam

Continued from page 33

that the scientists will yet come up with a 3-D technique that won't require wearing specs.

3-D As Aid To Medicine?

"Meanwhile, 3-D TV is being used profitably by the Atomic Energy Commission," he says. "It has immediate possible commercial value, too, if used by medicine to demonstrate operations with greater clarity."

Dr. Peter Goldmark, head of CBS-TV laboratories, disagrees that 3-D might aid in viewing medical operations. He pointed out that CBS will use a closed circuit to demonstrate an operation in color TV before the American Medical Assn. convening in N. Y. June 1. The operation, at New York Hospital, will be shown at the Roosevelt Hotel on a screen six feet by four-and-a-half feet.

"However," Dr. Goldmark says, "I don't see how a curved screen or 3-D would be needed to enhance a doctor's view of a patient's innards."

Dr. Goldmark would only reveal that CBS has been experimenting in 3-D, but "it's nothing that would interest telecasters yet."

Despite ABC's hoopla over "world preeming" 3-D TV, a spokesman for RCA furnished documentary evidence that RCA had given a press demonstration of 3-D in color back on Dec. 13, 1945. The pictures were transmitted from the RCA labs, Princeton, N. J. two and a half miles away to the Princeton Inn. Special polarized filters in the camera and receiver, and polaroid specs worn by the press spectators, produced the three-dimensional effect.

The RCA exhibit, according to photos then taken, included a girl squirting seltzer water at a stereoscopic TV camera "to give viewers a three-dimensional thrill"; cigaret smoke drifted toward the audience as if to waft out of the picture; a cane was pointed toward the audience; and young models twirled about wearing bright-hued dresses and scarves.

NBC-RCA board chairman David Sarnoff then described the demonstration as "first of a series of progress reports" on TV developments, and that it was "the result of years of research and the expenditure of millions of dollars in pioneering." Dr. V. K. Zworkin is reportedly continuing 3-D TV experiments at RCA's labs.

Dr. Allen B. DuMont announced as long ago as 1950 that he, in conjunction with Argonne National Laboratories of Chicago, was developing 3-D TV for industrial and scientific use. Last week, he announced at Du Mont's annual stockholders' meeting in Clifton, N. J., that he might demonstrate before the end of the year Du Mont's compatible color 3-D receiver that receives both color and 3-D pictures beamed in one signal and using one tube. Viewers would have to wear polaroid glasses.

Dr. Du Mont, however, has been quoted as saying that 3-D TV may not become a home consumption reality chiefly because of the specs required and because the Government will have to reallocate TV channels.

"Three-dimensional TV," he said, "requires about twice the band width for the transmitter. With all allocations already made, it would mean a complete revision of allocations. Furthermore, you have to wear special glasses with polaroid lenses, or glasses with red in one eye and green in the other. To get people to put on glasses to look at TV, I think, is something that is pretty hard to do."

Many in the industry are inclined to side with Alexander Stronach, ABC-TV veepee, that 3-D TV is still an academic matter that won't influence the business thinking of bankrollers, ad agencies and telecasters for some years to come. He has opined: "Everyone associated in the remotest way with any of the representational arts has become a little three-dimensional happy. I think the current salon—and saloon—conversational furor over the whole topic is one that will pass soon, while more practical and lasting problems besetting representational media are solved."

Johnson's Balto Gab Slated for ABC Spread

Baltimore, May 12.

Gerald W. Johnson's 15-minute local gab show on WAAM-TV is slated to go network via ABC on May 31. Formerly on Baltimore Sunpapers staff, Johnson is a local resident. His commentary show, "Viewpoint," recently copped a DuPont Foundation award. Show is set for an 8:45 p.m. Sunday berth.

Johnson's show will be the second network production originating at WAAM-TV. Local station already feeds "Johns Hopkins Science Review" to DuMont.

Television Followup Comment

News that "Your Show of Shows" will return to NBC-TV next season playing only three out of every four weeks, and with a reduced number of supporting acts, should come with a measure of relief to producer Max Liebman. Even that master revue conferencier, schooled in the grind of Camp Tamiment, Pa., and abetted by such gifted writers as Lucille Kallen, Mel Tolkin and Mel Brooks, has been finding it tough to sustain the high quality of diamond polish he has sought for 90-minutes week after week.

In the stanza caught last Saturday (9), at least three acts were reprises, and one Sid Caesar-Imogene Coca sketch (in a night club setting with headwaiter Carl Reiner) was thinly imitative of old material. Only by virtue of the demonic verve of the "Show" artists and Liebman's imaginative production does the layout still manage to sparkle freshly.

In keeping with the format wisely altered over the last month, both Caesar & Coca teed off the show with a graceful intro of the guest star, shimmering blonde Ilona Massey. And instead of leading off with the domestic Mr. & Mrs. Hickenlooper skit, Liebman inserted a production number built around the ballad "A Place In The Country." Judy Johnson's new singing partner, Jeff Clark, formerly with "Your Hit Parade," shaped up as a presentable romantic baritone, but he hasn't quite the boyish, ingenuous warmth of Bill Hayes, now with Rodgers & Hammerstein's "Me and Juliet."

The Caesar-Coca reprise of their gypsy party sketch with Miss Massey still drew laughs. However, the slapstick business of banging each other on the noggin, and Caesar ripping his shirt off his back, is becoming too routine a gimmick. In a similar way, Caesar's pantomime of a man waking up in the morning, while funny, borrowed too heavily from the histrionics of his oft-repeated ditto on a femme rising and shining. In their new film satire, a takeoff on Barbary Coast saloon hijinks, the Caesar-Coca combine was up to par, although Reiner, as a cigar-twirling rival saloon keeper, managed to steal quite a bit of their chuckle thunder. Miss Coca, in a solo version of "We Joined The Navy," was delightfully gamin, tricked up in a gob's uniform a la Mary Martin in "South Pacific."

Outstanding as guest was Celia Pena, who put a lot of bounce to the ounce in a nifty bit of Mexican flamenco terping. Hamilton Trio, in their reprise of "Blacksmith Blues," Mata & Hara in their repeat spoof of Hollywood high life, and the Billy Williams Quartet piping "My Heart Sings," all delivered with their customary elan.
Rask.

Eddie Cantor is becoming a big league Major Bowes. His stint on the NBC-TV Colgate "Comedy Hour" Sunday (10) devoted itself mainly to the presentation of some new faces. Cantor, after these many years, knows what to do with talent and he gives newcomers a major showcase. In this category, he gave an airing to a singer and a moppet pianist. Singer Si Milano waxed real schmaltzy in his bid for the bigtime. He did "Laugh Clown, Laugh" with "Pagliacci" inserts. Had there been less overplaying he might have given a truer indication of his potential, but what he did reaped plenty palm pounding. Pianist John Robertson, a winsome Negro lad, shows a great potential. He keyboarded a colorful Chopin opus hitting the runs with considerable skill.

Connie Russell, who has been with Cantor for many shows, finaled with her usual good performance. She takes over for Mindy Carson on NBC-TV. Miss Russell is an unusually versatile performer being able to sing, dance and handle lines skillfully. She has been a brightspot on this show during several presentations. For her performance on the finale she showed up with a Nora Bayes impression, and filled song and dance spots excellently. Billy Daniel, another longtermer on this display, is also a versatile entertainer. He's doing well by himself and Cantor on these sessions.

Another note of solidity was provided by Jan Peerce in his rendition of "E Lucevan le Stella," warbling this great aria with the authority of the Metropolitan Opera vet that he is. Nanci Crompton is also a performer sure to draw hefty mittings. Her ballet spins provide speed and dazzle.

Cantor's major bit was his "Maxie the Taxi" with the chimp, Bonzo, as his fare. It was a filmed sequence with Cantor and another voice doing the offstage gab. The idea was essentially funny and even some of the lines were good, but the unrestrained studio laughter was highly unwarranted in view of the fact that the lines were the kind that get smiles rather than yocks. The different crowd noise textures when compared to studio sequences indicated the laughter might have been dubbed in.

Cantor as always presented a nostalgic revue of top performers in a former era which gave him a peg to do a couple of tunes that he made famous. He also closed with an oversentimental exposition on Mothers Day and announcement of a contest centering around a letter about mother.
Jose.

This business by some of the network publicity departments of ballyhooing the "first television appearance" of some stage or screen celebrity can be carried to ridiculous lengths. One example a couple of months ago was CBS-TV's widely advertised "first television appearance of Marilyn Monroe" on the Ken Murray show. That show turned out to be a filming of the Hollywood premiere of "Call Me Madam," and the "appearance" simply was a buttonholing of Miss Monroe by Murray as she entered the theatre.

Another of these "firsts" occurred Sunday night (10) on ABC-TV's "Walter Winchell Show." Celebrity concerned was Betty Grable, who was a member of Winchell's select studio audience and on whom the camera centered briefly while Winchell plugged her next picture. She smiled pretty, but didn't say a word.

Nobody would reasonably object to Winchell's having guest celebrities. A brief picture of them sitting in on a show is a natural television extension of the stock-in-trade of the gossip columnist, name-dropping, and just as a columnist mentions having seen such-and-such a star at such-and-such a bistro, there's no reason why the video audience shouldn't see, as well as read or hear of the celebrities.

But for the publicity boys to herald such an appearance as an event of the highest showbiz magnitude is overstepping things. Not only that, but Winchell doesn't need the phony buildup to get his audience. Columnist's show is dynamic as ever, and he's got little to fear ratingwise. However, he should slow down once in a while; he stumbled on his own rapid flow of words a couple of times.

Other studio guests on the show included Arlene Dahl and the Charlie Morrisons. Having showbiz names on a show however briefly is a legitimate practice, but ballyhooing their appearance beyond proportions is cheating the customers.
Chan.

Jackie Gleason, first replacement on "Arthur Godfrey and His Friends" (show will have name subs rotating in the spot), last Wednesday (6) fitted into the Godfrey-styled variety show rather awkwardly, trying his non-musical voice in several songs and pulling a couple of routines from the bottom of his trunk. He proved he's no singer and that he's better suited to sketch work, as on his own hour program. He described himself, incidentally, as the "guy who's on the one hour a week when Arthur Godfrey isn't."

Gleason's two singles included a takeoff on a television commercial (with Tony Marvin in the ticklish spot of following with a straight Pillsbury pitch), and short comic impressions of Charles Laughton, Peter Lorre, Charles Boyer, Humphrey Bogart (brief but funny) and an inept impersonation of Jimmy Durante, which should be struck from his repertoire at once. His songs, done with the group of little Godfreys, were "I Love Girls," "I'm Going on a Diet in the Morning," and "We'd Like to Show Appreciation."

Rest of the show was in Godfrey formula—songs by Lu Ann Simms, the Mariners, Haleloke, Janette Davis, Julius LaRosa, the McGuire sisters and Marion Marlowe. Latter did an impressive duet with Frank Parker, with nice dancing and spotlight work, on "Lover," billed as the way Richard Rodgers intended the song to be sung and played. Archie Bleyer's orchestra, as usual, provided solid backing.

With Godfrey away (he's mentioned frequently enough to seem that he's still just around the corner), Marvin is called upon to do the bulk of the commercials, a job Godfrey usually shoulders. Although he lacks the master's completely easy approach, Marvin does a good selling job.
Horn.

Dorothy Lamour gave the tele audience a taste of her new nitery act last Sunday (10) on CBS-TV's "Toast of the Town," but as if too much of a good thing might injure the b.o. of the niteries on her schedule she doled out a meager portion of the Hawaiian-atmosphere stint. Nevertheless she got a good palm.

Act was a socko production with three strummers on guitar and ukes backing Miss Lamour neatly, and an octet of slit-skirt swayers providing a moving attractive backdrop. Scene yelled for a sarong, but the Paramount chanter eschewed her pic housedress in favor of a becoming shoulderless gown, which she filled with aplomb. She was sparing in her singing, however, letting the instrumentalists, who also chant, and the dancers dominate the presentation of her two Hawaiian songs, "The Laughing Song" and "For You a Lei." During the latter number she distributed leis in the audience, bedecking William (Hopalong) Boyd and his wife Grace Bradley among others.

Later on in the program, Miss Lamour gave "Kiss, Kiss Me" a full vocal treatment, indicating that on both looks and voice she should have no trouble packing them into the postdusk dens across the land.

Show opener had Ed Sullivan, announcing preparation to be a Godfrey replacement on the "Friends" show on May 20, playing a zither-like harmoline and singing "Where Is Your Heart?" from "Moulin Rouge." Spot was a good informal surprise, with Sullivan's voice not bad. His joshing "Aw shucks, that's nothing!" at the end of the number revealed an amiable ability to kid himself. This more informal Sullivan could be a natural on the Godfrey show.

Rest of the program was a lively selection of assorted acts: The acrobatic duo of Nitta and Peppi being young, goodlooking, energetic and expert at gyrations and balancing; Nicky Re David, in an amusing novelty act with a number of paddleballs; Byron Nelson giving a golf lesson (Sullivan predates President Eisenhower in enthusiasm for the sport); comedian Lou Seiler whose best of good bits was a monolog takeoff on "High Noon," and The Goofers, a five-piece novelty band that jumps and jives (with a standup pianist, a hopping bass fiddle player and a trombonist that does more acrobatic dancing than playing) in a musical interlude of premeditated madness.
Horn.

Gordon MacRae has stepped into NBC-TV's "Coke Time" as an able pinchhitter for Eddie Fisher, who temporarily left this series for a London Palladium date. It's still a fast-moving musical session, with MacRae handling most of the vocals with his fine baritone pipes.

Click disk songstress Joni James guested on last Friday's stanza (8) with "Your Cheatin' Heart," while MacRae worked over "Congratulations to Someone," "Just One Girl" and "Ol' Man River." Don Ameche handles the plugs for the soft drink company in his usual over-amiable style.
Herm.

"Goodyear Playhouse" last Sunday (10) offered a pleasantly diverting comedy that lightly mocked both advertising agency and Navy red tape, and yet aimed its barbs at this admittedly fair game without wounding anyone's feelings. Script, called "A Little Something In Reserve," was neatly confected by Harry M. Muheim. He's a New York U. speech instructor, who has also served a hitch in the Navy as a Japanese language officer, and who has contributed to the NBC-TV "Playhouse" in the past such skilful whimsies as "Mr. Quimby's Christmas Hats" and "The Dusty Drawer."

In this one, somewhat reminiscent of J. P. Marquand's "Point Of No Return," Tony Randall is placed in the role of an account executive, who, urged on by his spouse, Barbara Bolton, is determined to become junior partner in the ad agency. He must win the promotion from the boss, Geoffrey Lumb, over a pushy rival, Kendall Clark. In the middle of this polite jobjousting, the Navy mistakenly asks Randall to return to service for a top secret project, and how Randall juggles this faux pas and wins his promotion was made the basis for an amiable hour of mild comedy.

Randall, a regular performer on Wally Cox's "Mr. Peepers," was especially good at squeezing laughs out of the solemn labors involved in composing a jingle for a ginger ale. Although playing what has now become a rather hackneyed target of satire, Lumb managed to make his agency president a likeable citizen of Madison Ave., even if addicted to such garish peccadilloes as piping "Now hear this!" over the inter-office communicator.

The Goodyear commercials seem to have improved a good deal. The girl who customarily sings a brassy "Goodyear" jingle, thoroughly out of tone with the prestige of this quality drama series, was not there to offend. Durward Kirby offered his pitch with believability. And to show visually that its Crown Neolite soles are 25% lighter than other soles, Goodyear used the simple, but intelligent, expediency of merely weighing the divergent brands on a set of scales.
Rask.

"Magic Horseshoe," juvenile giveaway show on WNBT, N. Y., has ironed out some of its bugs since it preemed three weeks ago, thanks largely to the efforts of its new director, Dwight Hemion, and production supervisor Art Stark, aiding Walt Framer. On half-hour stanza caught Thursday (7), Bob Williams as emcee Cowboy Wishbone Hardy seemed more relaxed, though he still could ease up more gushing at the kids. An intelligent visual gimmick introduced is that of letting two of the good-deed adolescents also dance and sing, besides just being swamped with gifts.

Best innovation is that the quiz kids no longer appear coached in their roles, as seemed to be the case when the program first bowed. At least one youngster couldn't answer all of the three questions posed him, thus giving the stanza a more believable ad lib air of competition. Another good human interest device was the closeup shots of the proud mothers dancing up and down with joy when their tots came through.

Producers wisely eliminated the off-camera voice of doom bellowing "abracadabra" every time a moppet won. They might also consider eliminating flashing names of the gift-suppliers across the screen whenever mentioned. A verbal plug wouldn't slow the show's pace as much. Fact that the show is getting 3,000 letters a week is a sign of the growing popularity. However, producers should still stress further the fact that the kids are being rewarded for worthwhile activities, rather than being appealed to on the basis of commercial greed.
Rask.

With Tony Bavaar and Laura Leeds in the headline spot, "Inside Times Square," WOR-TV's late-hour weeknight (excepting Thursday and Sunday) series has a good chance to pick up a healthy following. They replaced Ray Heatherton. It's a tuneful, unpretentious operation which Bavaar and Miss Leeds keep bright and gay. Both are genial personalities with clicko musicomedy approach and they swing through the half-hour song fest in top style.

On show caught Saturday (9) Bavaar's nifty baritoning was displayed on such fave items as "Thou Swell," "If You Were The Only Girl In The World" and "So In Love With You Am I." Miss Leeds also came across pleasantly with "What Is This Thing Called Love?" and "Civilization." She gets a slick beat in her self-accomping keyboard work. They dueted solidly for the closer with "Ohio." Guest warbler Angela Drake seemed ill at ease in her try at "Someone To Watch Over Me."

Show's only drawback is the overload of commercial spiels for Times Square Store products. Spotted more judiciously, the plugs wouldn't alienate as they do.
Gros.

"Chance of a Lifetime," celebrating its first anniversary last Thursday (7) on ABC-TV, came forth with a warm display, featuring three of its most successful alumnae, along with Marilyn Maxwell and Herb Shriner as special guests. Emcee Dennis James piloted the guests through sentimental session without getting mawish about it.

Returning talent were Helen Halpin, who since her appearance on the show has been signed to an exclusive pact by NBC (and James came through with a nice thank-you to the opposing web for letting her appear, plus a plug for her upcoming show on NBC-TV in the fall); pianist Lou Wertz, who's gotten himself a recording contract and some choice dates, and Harry Snow, who's made a couple of appearances on NBC-TV's "Your Show of Shows" and who's been in some legit roles since he bowed on the show.

Miss Halpin scored with her vocal and comic impressions of Rosemary Clooney, Kay Starr and Judy Garland. She's got a many-faceted voice and an excellent sense of mimicry. Wertz came through with a solid arrangement of "I've Got Rhythm," displaying an imaginative and distinct style of his own. Snow, who had a bobbysox contingent in the studio audience, showed why with a tenor rendition of "I Believe," in which he showed some good dramatic potentialities besides a vibrant and expressive voice.

Miss Maxwell obliged with a good job on "I've Got a Right to Sing the Blues" and Shriner closed the show by presenting James and the crew with a birthday cake. James, justly proud, gave out with some sincere charm that added just the right tone to the proceedings. John Gart's orch did a fine job of backing the guests.
Chan.

Spectacle of two suicides in one night on two full-hour dramatic programs was presented last Monday (11) on NBC-TV's "Robert Montgomery Presents" and CBS-TV's "Studio One."

The Montgomery show, with the producer starring in the leading role of Julian English, was an adaptation of John O'Hara's first, and considered by many as his best, novel, "Appointment in Samarra." If the portrait of a snob and heel (O'Hara's fictional specialities) did not quite come off, it was not the fault of Montgomery who, despite occasional flubbing of lines, did a highly skillful and welcome job of emoting, as did Margaret Hayes as his wife. Time was too brief to probe the nasty character of English, who is too full of self pity to warrant sympathy. Ending was strong stuff with a drunken Montgomery starting the motor of his Cadillac for a final trip via suicide. Miss Hayes was as competent histrionically as the producer-star, and the direction was marked by some authentic tag-end Prohibition era detail.

A switchover to "Studio One" revealed the final half hour of an adaptation of Conrad Aiken's novel, "King Coffin," with Zachary Scott as a psychopathic writer bent on killing a stranger but winding up using a gun on himself. Atmosphere was highly unbelievable, with madness, potential murder and final suicide an unpalatable combination of sensationalism.

No subject need be tabu in TV, but there should be more intelligent and responsible use of strong material.
Horn.

CAB Echelon in Split On Can. Govt. TV Policy

Vancouver, May 12.

Change of policy by Canadian Assn. of Broadcasters from attack to support of federal government television control has led to a split in top echelon of the CAB.

The CAB's new "buttering up" policy led to a bitter blast from George C. Chandler, CAB past president and president of radio station CJOR.

Chandler, one of the organizers of a CAB campaign against government plans to grant the only TV license to an area, charged: "Our station cannot in all conscience join with the CAB in either congratulating or commending the government of Canada upon its present television policy.

"The very fact that the CAB has chosen to give such congratulations is a damning indication of the strong control over publication of radio and TV that the government now holds.

"It can be assumed that the 50 private stations with TV applications before the Canadian Broadcasting Corp. or in preparation, so recognize this element of government control that they have prevailed on their own trade association to 'butter up' the government at this time," Chandler said.

FREE FOR ALL
With Kay Ashton-Stevens, Tom Duggan; Topper, announcer; Helen Hayes and Gene Markey, guests
Producer: Sterling Quinlan
Director: Grover J. Allen
30 Mins.; Sun., 12 (noon)
POLK BROS.
WBKB, Chicago

The initial program of this series strayed far afield from the advance billing of verbal hot potatoes being tossed between Kay Ashton-Stevens and sportscaster Tom Duggan in discussing both sides of controversial subjects. The warmest words between the two personalities were the series of sometimes cute, sometimes sharply barbed, needles tossed at each other.

Mrs. Stevens and Duggan are both exceptionally articulate in her and his own right, but paired together, their topics will have to be much better planned to reach full effectiveness. Better knowledge of the subjects under discussion would help, too, as Duggan seemed out in left field when books and the theatre were under the microscope; and Mrs. Stevens was quiet when sports were being talked about.

Guests this session were writer Gene Markey and actress Helen Hayes. Neither guests was given much opportunity to talk—most of the gabbing in the "interview" sessions was done by the host and hostess.

Better preshow planning and allowing the guests a time with the mike would help the show. Certainly the marquee value is there, not only in the persons of Duggan and Mrs. Stevens, but in the top guests the duo is able to snare.

Topper gave Polk Bros. appliance firm's four commercials in semi-pitchman fashion. *Don.*

WILSON, GLICKMAN AND LEE
With Ward Wilson, Marty Glickman, Bert Lee, Jr.
Producer: Lee
Director: Al Johnston
30 Mins., Mon.-thru-Fri.; 6 p.m.
Participating
WABD, New York

Team of Ward Wilson, Marty Glickman and Bert Lee, Jr., have been a fixture on radio at WMGM, N. Y., for many years, via their "Warmup Time" segment before Dodger games and their sessions following the contests. This new tele version on DuMont's flagship station is simply a carryover of the radio technique of simple sports discussions, predictions and news, with some added visual aids.

Theory behind the show is to look at sports from the viewpoint of the fan, and to discuss the day's events as would a fan leaving a ballpark. Each has his own favorites, and in the ad lib sessions it's not surprising to find them battling over the virtues of one club over the other.

This all makes for an easygoing but informative and provocative session. Program caught (8) had them delivering baseball news, including lineups of the upcoming night games that night. They gave golf results, then reverted to baseball with an analysis of some of that night's contests. They followed this with collegiate news, then made their predictions on the games, closing with a rundown of things to come.

Relaxed air of the show makes for pleasant viewing, while the visual aids are tops for clarity and completeness. Sports news, collected and correlated by Nat Asch, is pertinent and up-to-the-minute. Live commercials, though, which Lee delivers, are overlong. Could be that Lee's business alter ego (he's Bertram Labhar, Jr., director of WMGM) is showing. *Chan.*

JIMMY HUGHES, ROOKIE COP
With William Redfield, Rusty Lane, Wendy Drew, Don Hammer, Bernard Kates, others
Producer: Stark-Layton
Director: Barry Shear
Writers: William C. Crane, Bob Corcoran
30 Mins.; Fri., 8:30 p.m.
Sustaining
DuMont, from New York

This new entry into the crime-does-not-pay ranks is a low budgeter crudely cut from a w.k. pattern. William Redfield, as the rookie cop, gets back from Korea, joins the police force, and helps hunt down the killer of his father, who also was a cop. In the process, he learns that individual action counts less than teamwork on the force. In a sticky ending to the first episode, Rusty Lane, as the hardboiled Inspector Ferguson, pins the father's badge on the son. Presumably Redfield is now ready to carry on adventures in the old cops-and-robbers tradition.

First episode was packed with action awkwardly presented — a Korean battlescene that was obviously studio built; a theatrical killing of a cop in a robbery; a

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JOHN GALE SHOW
With Ed Kallay, Margie Hartz, Larry Hellmueller, Connie Conrad, Gale
Producer: John Gale
Director: Bob Frank
45 Mins., Sat. 10:45 p.m.
WATCH SHOP JEWELERS
WAVE-TV, Louisville

Disk jockey John Gale, transplanted from Malden, Mass. to the "you all" commonwealth, is currently pleasing a lot of viewers on his own show over WAVE-TV, Saturday nights at 10:45 for a full 45-minute period. Gale has worked up a format for using records on a TV show which comes over interestingly enough, and has enough movement to keep from getting dull.

At show caught Saturday (9), Gale played it straight, but has comic potentialities as proved by previous shows. He has surrounded himself with some fairly capable local talent, particularly Margie Hartz, who has been standard around these parts for several years in the terps department, working floor shows and conventions. Her partner, Larry Hellmueller, is a smooth terp artist, and the pair do several dance specialties with record accomp. Connie Conrad stimulates the vocals, as does Gale. Miss Conrad mouths in good synchronization the ballads, but cameras doesn't flatter her.

Gale has happy faculty of making invited guests feel at home on his show. Last week had a disk jockey from Miami, and the two kicked around the trade lingo, all hep stuff for the viewers. Gale works before a live audience, which at show caught seemed more conspicuous by its hopped up applause than by its numbers.

During the sesh, Gale tipped off the viewers that a project is under way for six local disk jocks to cooperate in bringing to town the two Dorseys, Joni James, Al Martino, Julius LaRosa, and other names.

Tunes used during the 45-minute sesh were "Tenderly," sung by Rosemary Clooney, "Hey! Good Lookin'," a Jo Stafford-Frankie Laine duo, "Crazy Man," and as a tribute to mother, Gale simulated Vic Damone singing "Mother." Simulations were well synchronized, liptically speaking, and came over okay. Final 15 minutes of the show dragged out too much, as Gale had to fill with a stretched out dance number which ran overlong.

This Gale guy is young, eager, and given better material, might be a candidate for the "young comic" spot the nets are said to be looking for. Has some resemblance in style, stature and bounce to Red Buttons.

One of the gimmicks on the show is a mystery melody contest, with three contestants brought to the stage to guess the tune's title. Every fourth week winners of previous weeks is given a chance at a prize. Commersh end of the show is nicely handled by Ed Kallay. He's convincing, and makes the usual demonstrations of dropping a watch into a jug of water, etc. Show should appeal to the audience which goes for the offer "no down payment" at the Watch Shop Jewelers. *Wied.*

LITTLE LEAGUE BASEBALL SCHOOL
With Tommy Henrich, Martin Weldon, guests
Producer: Weldon
Director: Jon Fogel
15 Mins., Sat., 10:45 a.m.
WCBS-TV, New York

Here's a kiddie show that performs a double duty and at the same time is a natural audience-getter. It's a public servicer, in that it reports on the 152 N. Y. area Little League (players' ages between eight and 13). It's also an instructional medium that every young aspirant will find both interesting and invaluable. With Tommy Henrich, ex-Yankee great, and a guest ballplayer doing the teaching, the show can't fail to garner a huge audience of the moppets.

On program caught (9), Henrich had as his guest N. Y. Giant utility infielder Bill Rigney, and a half-dozen infielders from Little Leagues in Yonkers were the students. Pair first answered their questions, then took some of them and showed them some of their mistakes in fielding, all the while concentrating on the fundamentals and the reasons for mistakes for the benefit of the home audience. They took up proper bunting also, and answered other questions on all phases of the game. As a closer producer-announcer Martin Weldon gave news of the Leagues around the city.

Director Jon Fogel rates a nod for his excellent camera pickups of the instruction. Henrich is an excellent teacher, with but one fault — he tends to be just a bit gruff with the kids. *Chan.*

THE TELEVISION NEWSPAPER
With Ken Roberts
Producer: Budd Getschal
15 Mins.; Mon.-thru-Fri., 5:30 p.m. and 12 mid.
LUDWIG BAUMAN & SPEAR'S
WABC-TV, N.Y.
(Getschal Co.)

This new newscast, done in two editions daily, needs work to make the grade. On the Monday (11) late edition, Ken Roberts had an overlong introduction that sounded as if news had never been covered by TV before, and then read most of his items with his head bent over the script. He scarcely looked up, except when doing the live commercials, copy of which had been placed to the side of the camera.

News items included the Texas tornado, the Hudson tubes tieup, reaction to Churchill's proposal on the West and Russia getting together, and N.Y. congressman Reed's plea for balancing the budget. Only film shots were of tornado-blasted Denham, Neb., which felt the storm several days before, and Rep. Reed. Much more film will be needed to round this out as a tele program.

A special feature of the show was "The Editorial Page," in which Roberts quoted copiously from a Herald Tribune editorial. This could be a good service if capsule quotes from many newspapers are used, giving an overall picture of editorial comment.

Like a newspaper trying to build circulation, Roberts announced Benrus Watch prizes for letters to the editor and amateur-photog shots. Show is produced by Budd Getschall in association with the ABC-TV News Dept. Rogers Shope and Ray Abel alternate as directors for the 5:30 p.m. edition, and Babette Henry and William Dodson are the alternating directors for the midnight show.

More news, and particularly local items, will be required to lift this program from mediocrity. And Roberts will have to get his head up from the desk. There's opportunity for service in the show (which could be better than the papers' bulldog editions), but it will have to be exploited by a lot of hard work. *Horn.*

THE 7:15 NEWS FINAL
With Taylor Grant
Director: Paul Burggraf
15 Mins.; Mon.-thru-Fri.; 7:15 p.m.
LEVY BREAD
WABC-TV, N. Y.
(Doyle, Dane, Bernback)

There are few fancy trimmings and high-keyed dramatics in "The 7:15 News Final." It's a straight-laced newscast, with the stress on getting out the news rather than playing up the commentator. Taylor Grant does his job simply and effectively, and show should fare nicely against its competition on other stations at the same time.

Premiere had Grant delivering last minute headlines; switching off to Telenews clips of former Ambassador-to-India Chester Bowles, a twister-ravaged Nebraska town, a Korean ace's mother and the dress rehearsal of the Coronation; then going back to a feature story and sports and weather items. Grant also handled commercials for Levy Bread in a convincing manner. *Chan.*

TONIGHT IN SPORTS
With Charley Sullivan
Producer-Director: Tim Kiley, Ed Greney
Writer: Charley Sullivan
10 Mins.; Mon.-thru-Fri., 9:45 p.m.
GOLDCREST 51 BEER
WMCT, Memphis
(Merrill-Kramer)

WMCT's initial sports stanza cross-the-board should easily rack up beaucoup viewers and listeners —especially in the well slotted 9:45 p.m. time. Sparked by the all-around stellar sportcasting stint handled by station's sports chief Charley Sullivan, show moves along at a brisk pace and keeps viewer glued to set.

Sullivan, one of the South's top sportsspielers, certainly earns added spurs for his know-how and socko delivery. And what's more, with that winsome "he-man" profile he is also easy-on-the-eyes for the femme fans as well.

Sports dispensor Sullivan unleashes a jam-packed digest of local and national sports in the "just-what-the-doctor-ordered-style" for the midsouth late viewers. He opens with sports headlines highlighting the scores of several of the major league games and then segues into the local sports picture with a brief capsule of events in and around Memphis. This combined with the national sports stories and roundup of big league scores is ample enough to score for his sponsor Goldcrest 51 Beer. In addition, Sullivan injects local and national sports films which carry enough punch to give the show a big league TV flavor. *Matt.*

LIFE IN NEW YORK
With Tex McCrary, Ben Grauer, John K. M. McCaffery, guests
Producer: Steve Krantz
Directors: Dwight Hemion, Bill Harbach
Writer: Bob Condon
30 Mins.; Sun., 3 p.m.
Sustaining
WNBT, New York

The New York segment of the NBC-Life mag series on "Life in the Cities" got off the ground—but only literally—Sunday (10) on WNBT, the net's Gotham flagship. The initialler achieved some spectacular effects via remotes from a helicopter and a tugboat, yet the attempt to use it as a preview for the upcoming shows resulted largely in nullifying its good points.

The station deserves credit for its inventiveness in doing what's probably the first live cable-less remotes, and for doing them in so spectacular a fashion. Yet the lack of foresight in planning the show, the absence of a point of sustaining interest and the general air of harassment made for a slipshod premiere.

Obviously, the key attraction of the series lies in the vast subject matter it encompasses, but Sunday's premiere, by skipping from subject to subject, left only the photography of the city as an object of appeal and interest. And even here, the helicopter - originated views of Broadway and Harlem were bumpy and distant.

The trio of commentators, Tex McCrary, Ben Grauer and John K. M. McCaffery, didn't have much more luck. McCrary, operating from atop the RCA Building, was the center of operations and also had the difficult job of interviewing the guests. He had a couple of awkward moments when Mayor Vincent Impellitteri chose the occasion to defend his record as Mayor, and when veteran producer John Golden declared that the plays nowadays have "more sex" in them. McCrary's reaction was an obvious wince. He fared better with the Rev. James Robinson, who in previewing the Harlem program, offered a reasoned outlook and a cultivated manner in the discussion of problems there.

McCaffery, on the tug, had little to offer except a view of the UN building and a discussion of its importance. Tug was supposed to catch a picture of the city's waterfront towards the close of the show, but by that time communications between the RCA Building and the tug had broken down. Grauer suffered from a case of poor audio reception, and his voice could hardly be heard above the roar of the plane's engines. He also experienced a good deal of bumpiness around the UN Building, and he didn't fail to let the audience know about it. The closing bit, a view of an assemblage of celebrities in the Rainbow Room of the RCA Building, was pretty much a waste of time, since they had nothing to contribute and not even a closeup of any of them was taken.

All in all, judgment will have to be reserved on the series itself, but the initialler can safely be called a dud, despite the excellent directorial efforts of Dwight Hemion and remote director Bill Harbach. Bob Condon's script didn't mean much in this effort, and it remains also to see what he and his pair of Life researchers, Nancy Levering and Jane Bartels, can come up with. Film clips from upcoming shows looked promising. *Chan.*

Cleve. Browns' Games Renewed on WTAM

Cleveland, May 12.

Renewal of the WTAM football radio rights for all Cleveland Browns games for the 1953 season was announced by Brewing Corp. of America through Lang, Fisher and Stashower.

Contract provides for 18 games, including pre-season exhibitions to be aired by Ken Coleman, play-by-play, and Bob Bouwsma, assisting.

Hamilton Shea, general manager of WTAM, indicated a radio network, similar to last year's 45-station hookup in 12 states, would be planned. Prior to season start, Coleman will also do series of "introducing programs," on-the-scene interviews from the Hiram, O., training camp.

Omaha—WOW-TV, Omaha, and KFO-TV, Lincoln, last week kicked off series of programs devoted to fishing and vacationing in Nebraska, sponsored by State Game Commission.

ADVENTURE
With Charles Collingwood, Mike Wallace, others
Producers: Perry Wolff, Samuel Goldwyn, Jr.
Director: Allen Reisner
60 Mins.; Sun., 5 p.m.
Sustaining
CBS-TV, from New York

"Adventure," CBS-TV's new educational-type program produced at and in cooperation with the American Museum of Natural History, in many respects invites comparison with its predecessor in the Sunday 5-6 p.m. slot, "Omnibus." Like "Omnibus," it's conducted on a high plane; like "Omnibus," it attempts to present informative and educational material in a palatable manner; like "Omnibus," it uses a great deal of film; and like "Omnibus," it's likely to meet with mixed reactions.

First off, the title is a misnomer. It would take a scientist or a person with a good deal of imagination to picture the program's content as "adventure." Perhaps if the network called it "Adventure in Science," the title might apply. But people tuning in for a taste of adventure are liable to get a dose of straight-laced education instead.

Initialler had Mike Wallace and a member of the Hayden Planetarium going on a trip in space, through some highly effective camera work (under the inventive direction of Allen Reisner) and the Planetarium's Zeiss projector, that fabulous piece of equipment that recreates on the building's dome various parts of the solar system. Session was highly interesting, showing and explaining in detail what's known about the surfaces, atmospheres and states of life of the various planets. Climax to this, the fist half-hour of the show, was a simulation of a total eclipse of the sun, showing the sun's corona and the huge gas explosions that occur there.

Second half of the show was more on the tame and routine side, and the content, while fairly interesting, might easily be duplicated on a program of selected film shorts. Segment contained one film on insect life, with the purpose of showing that all food energy, in the final analysis, stems from the sun. Film closeups on the insects and animals in action were excellent. Another film depicted the annual catch of tuna in the Mediterranean, showing the fishermen lying in wait for the tuna, and finally how they capture them. It was also a well-made film (released incidentally, by Italian Film Export, whose customary releases are in the theatrical field).

On the basis of the first performance, therefore, program shows a good deal of promise but more than its share of pitfalls. There seems little point in devoting important network time and talent like producers Perry (Skee) Wolff and Samuel Goldwyn, Jr. to a series of films which local stations can equal in quality, if not identity. Also, it's questionable whether much of an interested audience can be gathered for an educational film program. On the other hand, the Planetarium sequence, while also in the educational class, was an inventive TV adventure, one that could bear repeating and one on the future pattern of the bulk of "Adventure" programming should be based. *Chan.*

EARLE PUDNEY SHOW
With Jim McCarty, Bill Sherman, Ernie Tetrault, others
15 Mins.; Thurs., 7:30 p.m.
EAGLE-PICHER WINDOWS
WRGB-TV, Schenectady

"Earle Pudney Show" has shifted to a new spot, with a different sponsor and a slightly changed cast. Jerry Coyle solos and duets with Pudney, at the piano. Jim McCarty plays the organ; Bill Sherman, the guitar. Guests are presented, too. Ed Currie and Carol Newkirk, leads in Schenectady Opera Co. production of "Brigadoon," did a number, last time block was viewed—to trailerize presentation at Erie Theatre.

Pudney's is not a heavy-budgeted program, however, it is smoothly, intimately staged and nicely produced. He pleasantly emcees from the keyboard, which is stroked surely, in pops and standards. Singing voice, while not too much in tone and quality, suffices for kid tunes and for duets with Coyle. They team well, near the signoff. Coyle, a high Irish tenor, handles mellifluously. Instrumentalists hold up their end. Duet by tall Currie and smaller Miss Newkirk—against an attractive drop—came off melodiously.

Lighting, on early portion of this block, did not seem flattering to either Pudney or Coyle; later it was clearer. Ernie Tetrault capably plugs and demonstrates the combination window. Advertising spotlights Albany Awning Co., although other area dealers are screened at finale. *Jaco.*

TAXI
AND

NOW...AMOS 'N' ANDY

...can be yours for exclusive sponsorship...market-by-market... local or regional.

Fifty two half-hour films of broadcasting's longest-running hit are ready to roll for you... 13 of them never before seen.

Amos 'n' Andy, during their run on the CBS Television Network—

...gathered a weekly audience of more than 16 million

...won more than half of the total viewing audience

...averaged nearly 3 viewers per set

...outranked the average rating of all network evening programs by over 40 per cent

...and built equal popularity in all sections of the country

No other comedy team has ever won the heart of the nation so completely. Now the Amos 'n' Andy success-story can be *your* story. Call or wire...

CBS TELEVISION FILM SALES

New York, Chicago, Los Angeles, Memphis, Atlanta, Dallas

Source: ARB, Oct. '52—Apr. '53

6 CBS-TV Newsfilm Bureaus Set In Europe (Turkey, Too) by Mickelson

Back last week from a three-week business trip through Europe, Sig Mickelson, CBS-TV director of news and public affairs, reports the establishment of Newsfilm department bureaus in London, Paris, Frankfurt, Berlin, Vienna, and Rome, with a stringer in Istanbul and a contract in Copenhagen.

The CBS-TV newsfilm operation, replacing Telenews coverage, begins May 17, and is geared to 16m covering, although most foreign coverage, temporarily at least, will be on 35m film.

"See Is Now" setup, operating on 35m film coverage, will continue autonomously, although the net's newsfilm service is available to the program. "See It Now" has a News of the Day contract.

E. C. (Ed) Buddy, formerly with Pathe and Paramount, is manager of CBS-TV's Newsfilm department. Foreign assignments editor is Frank Donghy, and national assignments editor is Chester Burger. Harold Kany is Washington chief.

Mickelson brought back with him from London a sample of CBS-TV film of a BBC telecast. It is in effect a Coronation preview, with shots of Queen Elizabeth presenting a cup to a winning football team.

Stander's Blackout

On Thursday (7), the day after Lionel Stander testified before the House Un-American Activities Committee in New York, the film "Specter of the Rose," scheduled for May 10 showing on "Picture for a Sunday Afternoon" program over WCBS-TV, N. Y., was cancelled.

Stander has a featured role in the pic, which Republic made in 1946.

'Liberace' Series In 46 Markets

With Guild Films' "Liberace" series sold in 46 markets last week, syndicated vidpic series' future is assured via an order for first refusal rights on all new Rocky Mountain area stations from Bowman Biscuit Co. Deal with Bowman, set by Bill Prescott, v.p. of Ball-Davidson agency in Denver, calls for options on sponsorship of the series for all new TV stations in eight western states.

Bowman already has a regional sponsorship of the series in eight western markets, while Hekman Biscuit Co. and Felber Biscuit Co. have pix in one market each. All three bakeries are subsids of United Biscuit Co.

Meanwhile, Guild prexy Reub Kaufman, who's out on a sales trip through the south and southwest, placed the pix in eight additional markets during the past week, bringing the total to 46. Of these, 18 sponsors are banks.

Davis' Police Hall Of Fame Vidpix

Members of municipal police departments throughout the nation will be saluted in a new telefilm series, "Police Hall of Fame," first package of the J. Hugh E. Davis Co., in which Bob Hope is a partner. Production of the half-hour weekly show starts in July.

Series will dramatize outstanding police cases. The officer who solved the case of the week will receive a cash prize of $500 and a trophy, presented by the mayor of his city on the show.

Weekly award winners are eligible for the "National Grand Award," with prizes of $2,500, $1,500 and $1,000—and expense-free trips to Hollywood—for the three best cases of the year, selected by a jury of 10 mayors who will review the year's televised cases in Hollywood. Weekly candidates are selected by a civic committee appointed by the mayor in each city.

Executive producers for the program are William Rowland, film producer-director, and Monte Brice, writer for Hope's Paramount pix and radio show. New radio-tele packaging and producing firm was started by Davis, who resigned as executive veepee of Foote, Cone & Belding to enter the Hope-partnered venture. Shooting to take place at Joseph Justman's Motion Picture Center Studios.

Menjou, Dana Andrews Renewals With Ziv Involve $1,200,000 Production Tab

Hollywood, May 12.

Adolphe Menjou has been renewed to narrate 26 more "Favorite Story" vidpix and Dana Andrews renewed for 52 weeks of "I Am a Communist for the FBI" transcriptions, Ziv Productions veepee Herb Gordon reported. Gordon said the Menjou deal involves a production tab of about $700,000, while about $500,000 is involved in the Andrews renewal.

Gordon, as v.p. of Ziv subsid World Broadcasting, which services 800 radio stations, has reinked David Rose, Giselle MacKenzie, Judy Canova (for three years) and Raymond Massey.

Ziv TV is currently working on two new vidpix series, negotiating for name filmites to appear in them. Tony Martin, meanwhile, reported he's about to ink with Ziv Transcriptions, saying firm plans an hour-long deejay taped show, in which he, Peggy Lee, Ginger Rogers and Dick Powell would alternate, each handling a 15-min. segment of in-between gab and intros. Martin said his deal will be for two years.

NBC Marks 8th Anni Of Tele 'News' Film Setup; Week of Hoopla

Today (Wed.) four days before the CBS-TV Newsfilm Dept. gets under way, NBC begins celebration of the eighth anniversary of its television news film operation. Anni is being prominently mentioned this week on the net's news shows.

Eight years ago today NBC started its news film organization, with the first installment going on the air Aug. 5, 1945, as the weekly "NBC Tele-Newsreel." Org had only two film editors then.

Today the web's news film is seen on the daily "Camel News Caravan" and "Today," on the daily news film and weekly news review syndicated by the net, and on three local New York programs —"Esso News," "Eleventh Hour News," and "Saturday Night News." NBC for three years has produced a sports news film feature.

The news film operation currently has staff men in London, Berlin, Munich, Mexico City, Tokyo, Korea, Frankfort and other news centers (including, as of this week, Saigon); it films roughly 2,000,000 feet of raw stock, and shoots some 100 stories a week. Supplementing its own overseas reports, NBC has the services of the British Broadcasting Corp., Pathe Journal in France, Kinocentralen in Scandinavia, Cine Journal Suisse in Switzerland, Polygoon in Holland, Belgavox in Belgium and R.A.I., the Italian TV network.

Within the states, NBC has a staff of 40 newsmen and 31 cameramen in New York, Washington, Cleveland, Chicago, Los Angeles, San Francisco and Dallas. Affiliates in 60 other towns and cities also contribute filmed reports of local events.

Shavelson to Script Danny Thomas Pilot

Hollywood, May 12.

ABC-TV signed Mel Shavelson to write the script for the Danny Thomas pilot film. Assignment reunites him with Lou Edelman, who produces.

They worked together in these capacities on the Warner musical, "I'll See You in My Dreams."

Vidfilm Plane Crash Brings $9,310 Law Suit

Los Angeles, May 12.

Paul Mantz, Doug-Fair Corp. and California Air Charter were sued for $9,310.98 in Superior Court as a result of a mid-air collision during the filming of a "Terry and the Pirates" vidfilm.

Plaintiff, International Airports, Inc., says the collision was due to careless piloting by Mantz.

Top Filmites Set for Telepix

Hollywood, May 12.

Top filmites participated in four telepix just canned and to be distributed nationally by United Jewish Appeal. One was shot in Israel by George Jessel, while the others were made in Hollywood.

Jane Wyman, Charlton Heston, Randolph Scott and Arthur Franz star in "Three Lives"; Lynn Bari, Lloyd Nolan, Gene Evans, "Deeds and Dreams"; Barry Sullivan, "Journey to Tomorrow."

Producer-writers were Edward and Edna Anhalt, while Edward Dmytryk and Fred de Cordova directed.

Working on AM and TV spots for UJA were Rosemary Clooney, Glenn Ford, Celeste Holm, Janet Leigh, Donald O'Connor, David Niven, Shelley Winters and others.

Telepix Producers Seen Shying Away From Web Sales by KTTV's Moore

Hollywood, May 12.

Inevitably there will be a greater trend toward decentralization on part of telepix producers, it was predicted by KTTV manager Dick Moore, one of the leading buyers of the canned product in L. A. Moore bases his opinion on the theory that producers will shy away from network sales and toward spot sales on indie stations, declaring in this way they can get more sugar.

In addition, he pointed out, when a producer (via the distributor sells to an indie, it's normally a longterm deal, and even if the sponsor should cancel out the producer's product stays on, and he's sure of his coin. "On a network, however, the producer is putting all his eggs in one basket, and if there is a cancellation, that's the end of the series," Moore said.

Another important factor, he added, was the matter of rerun money and residuals. The rerun coin is "frozen" when a program is on a web, while the producer has no such obstacles when it's sold on a spot basis. Moore averred, too, that when an advertiser buys a network telepix show, he's also paying for the net's overhead, microwave and sundry other costs not connected with the product for which he is paying. In other words, he's paying for something for which he gets no benefit.

He predicted, too, that in the future indies' prime TV programming will consist of vidpix plus one good local show each evening. Indies should always have a group of individual personalities with audience appeal in the locality in which they are seen, he said.

BRIT. CHAMP FIGHT PIX TO U.S. FIRM FOR $10,000

Joe Roberts, exec veepee of Sports Films, Inc., N.Y., has inked with Jack Solomon, British boxing promoter, to distribute to the U.S. networks vidfilm of the June 9 middleweight boxing championship bout in London. Randy Turpin, former middleweight champion of the world, and present Empire champ, will box with Charles Humez, French middleweight champ.

Roberts has reportedly acquired U.S. rights for over $10,000.

'Circle Theatre' Renewed

Armstrong Cork Co. has renewed "Armstrong's Circle Theatre" for 52 weeks, beginning June 2, over NBC-TV.

Show, Tuesdays at 9:30 p.m., stays on through the summer.

8 Stations Buy Into Vitapix Corp. To Spark Indie Vidfilm 'Network'

Hollywood, May 12.

Nearest thing to a vidpix network was formed here this week when the Vitapix Corp., indie vidpix syndicator, expanded its ownership to include eight tele stations, with a total of 30 expected to own stock in the revamped company by June 3.

New corporation, which elected officers and directors at a board meeting, includes among its new stockholders the Westinghouse station, WBZ-TV, Boston; WPIX, Daily News station in New York; the two Cox stations, WSB-TV and WHIO-TV, in Atlanta and Dayton; WIS-TV, Columbia, S. C.; Bob Sweezey's WDSU-TV in New Orleans; WKZO-TV, Kalamazoo and WBNS-TV, Columbus. Vitapix also announced that stations in Chicago, L.A., Philadelphia and a number of other top markets were on the verge of joining the group.

Principal activity of the company will be furnishing member stations with film product and providing them with other production aids. Another phase of the operation will be sale of specific time periods cooperatively. Outfit may go into film production, but no immediate plans were announced.

Elected chairman of the board was John E. Fetzer, of Kalamazoo, while Frank E. Mullen, former NBC exec veepee, was named president of the corporation Other officers include Robert H Wormhoudt, exec veepee; Don G. Campbell, treasurer and William F. Broidy, vicepresident. Latter two were officers of the old Vitapix Corp., which after three years of operation decided on this step. Board members other than the officers include J. Leonard Reinsch, Joseph E. Baudino, G. Richard Shafto, Horace L. Lohnes, Howard Lane, Richard A. Borel and O. L. Taylor.

Actual new plans of the outfit will be discussed at the first meeting of the new board in Chicago June 3.

Pix-TV Title Conflicts

Hollywood, May 12.

Similar titles in theatrical film and a telepic created another migrane for producers here, with Filmakers partner-producers Ida Lupino and Collier Young studying the collision in an attempt to see what, if anything, can be done about it.

They have the "Hitch-Hiker," an RKO release, out now, while Frank Wisbar's "Fireside Theatre" vidpic currently screened has exactly the same tag. It was aired on NBC's L.A. outlet, KNBH, yesterday (Tues.).

Miss Lupino acknowledged it added up to a problem for the picture-makers and said she was discussing the situation with Young. Commented Wisbar: "Our title was cleared for TV long ago, but there is no clearing-house today for both motion pictures and television."

'Loretta' Vidpix To Sub 'Doctor'

In one of the fastest deals in television, Procter & Gamble bought Loretta Young's telepix series, "Letter to Loretta." Pilot film was completed only last week, shipped to N. Y. and bought four days later. P & G will pay around $32,500 for the half-hour show.

Miss Young will own the films, with NBC bankrolling production costs and participating equally with her in the profits and residuals. Deal for firm 39 weeks with re-run privileges was closed by Walter Craig, radio-TV head of Benton & Bowles agency, with the William Morris agency, representing the package. Salary of $5,000 to Miss Young will be charged off to each film.

"Loretta" starts early in September for 10 p.m. Sunday night viewing across the country. While the cancellation of Red Skelton by P & G made possible the purchase of the "Loretta" series, it will not take over the comic's NBC time. This slot will be filled by Paul Winchell while Miss Young moves into the later time now occupied by the eastern-filmed "The Doctor," recently pink-slipped.

Tom Lewis, onetime radio head of Young & Rubicam agency and husband of Miss Young, produces the series. Letters from her fans, and otherwise, asking for advice for certain problems will be answered in dramatic form. She will act as emcee, narrator and star of each film.

P & G will plug Tide, Skelton's current product, on the series.

CROSBY ENTERPRISES IN CBS VIDPIX DEAL

Hollywood, May 12.

Bing Crosby Enterprises will film several telepix shows for CBS-TV if negotiations currently under way are finalized.

Tieup being discussed, it's understood, would be similar to that recently signed by ABC-TV and Hal Roach Jr., wherein Roach is producing at least a half-dozen telepix series for the web. CBS-TV already handles distribution for syndication of the BCE product.

Yogi at Bat for Spots

Television's newest—and most unexpected—salesman is to be Yogi Berra, star catcher of the N.Y. Yankees. The baseball star has signed to do a series of commercials for the Shelby Cycle Co.

Firm will use the Berra filmed spots in eight major markets, according to Fletcher D. Richards, agency on the account. Spots will be concentrated in moppet shows, and an autographed picture of the catcher will be used as a dealer tiein.

Flock of Reruns For Summer TV

Television screens will show a lot of reruns this summer. Among those programs already decided on repeats are the Groucho Marx show, "You Bet Your Life," which started the trend two summers ago; "Dragnet," as it did last year; "I Married Joan" and "My Hero" (with some new films interspersed with the old); "Private Secretary," starring Ann Sothern, and "Mr. and Mrs. North."

The rerun factor, say execs, is one of filmed programs' great advantages over live shows.

SUE OVER LOAN 'BONUS' ON VIDPIC FINANCING

Los Angeles, May 12.

Treble damages are asked in two Superior Court actions involving promissory notes for $7,500 and $6,750. Suits were filed by Marty Martyn and Ted Kneeland, vidpix producers, against Jacques Leslie, Philip Wayne, Joseph Shane and Richard Hungate.

Plaintiffs declare they borrowed $36,000 from the defendants last year to make six vidpix titled "Double Play." In return, they claim, they signed promissory notes for $35,500 and gave the defendants an option of 15% on the series which could be bought back later for $7,500. The other suit against Leslie and Hungate involves a promissory note for $27,500 on a loan of $28,000, with a 15% repurchaseable right for $6,750. The options, plaintiffs claim, were a trick to exact a bonus on the loan.

Mann Preps Vidpix Musicals

Gene Mann of the Greek Theatre in Los Angeles is planning a projected telefilm series of one-hour musicals to be produced on the Coast.

He's in New York to acquire properties, a staff, writers and talent.

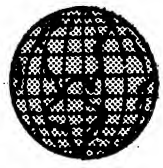
THE VISITOR

DOUGLAS FAIRBANKS, JR. PRESENTS

HOPALONG CASSIDY

VICTORY AT SEA

No Better Choice



DAILY & WEEKLY NEWS

BRIAN DONLEVY IN DANGEROUS ASSIGNMENT

THE LILLI PALMER SHOW

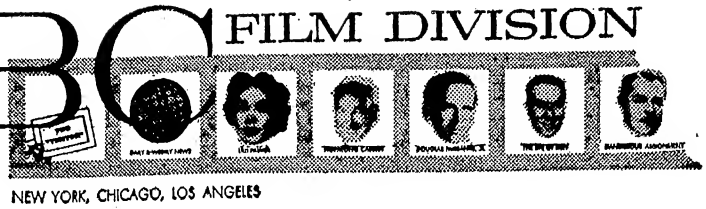
WILLIAM BENDIX IN THE LIFE OF RILEY

For top stars and NBC quality, profit-proved programs under your exclusive local sponsorship at a price geared to your local markets . . .

For top NBC-prepared local advertising, promotion, publicity, exploitation and merchandising to back up these high-rating programs at wholesale, retail and consumer levels . . .

Yes, for the best film programs, get in the habit of calling NBC Film Division *first*. There's a top show to answer every sales need in every market. Get the latest information. Call, wire or write today.

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

Television Chatter

New York

Colonial Airlines renewed WABC-TV's "Away You Go" for another 52 weeks . . . **Hank Sylvern** wrote, scored and conducted the score for CBS-TV's kinescope of the first of the "Tales of the City" series, written by **Ben Hect** and directed by **Bob Stevens** . . . WPIX staffer **Kevin Kennedy** toastmastering the St. John's U. annual athletic awards dinner tonight (Wed.) at the school in Brooklyn . . . Authors Guild former prexy **Carl Carmer** scripting a vidpic series for Princeton Film Center . . . **Jack Curtis** signed by Ruthrauff & Ryan to do the commercials Sunday (17) on DuMont's airing of the Palm Beach Golf Tourney for Palm Beach suits . . . **Don McLure**, formerly manager of radio-TV production for McCann-Erickson, joined Owen Murphy Productions as an associate producer of commercials industrial films and live and filmed packaged shows . . . **Sheila Bond, Joshua Shelley, Pat Harrington** and **Jean Casto** set for cast of "Hogan's Daughter," on ABC-TV's "Plymouth Playhouse" Sunday (17) . . . **Dave** and **Judy Clark** set to star in "Village Vignettes," package being produced live and film by Apollo Television Productions . . . **Charles C. Woodard, Jr.**, will assume operating charge of the CBS Television legal department.

Jack Manning will do "Man Without a Country" on Larry Menkin's "One Man's Story" next week (18-22) . . . **Ed Silver**, formerly of Young & Rubicam, reported to join CBS-TV press . . . **Mildred Natwick** starring in "Ink" on "Tales of Tomorrow" Friday (15) . . . **Bruno Wick** set to be featured on "Frontiers of Faith" Sunday (17) and "I Men In Action" May 21 . . . **Carol Reed**, WCBS-TV, N. Y., weathercaster, to speak on the theatre tomorrow (Thurs.) at the Massapequa, L. I., East Lake high school . . . **Florian Zabach** planning a TV show of his own for the fall . . . **Jackie Kannon** scheduled for at least six comedy appearances on NBC-TV's "Saturday Night Revue," the "Show of Shows" summer standin . . . **Lisa Howard, John Newland** and **Berry Kreuger** into **Sutton Roley's** "The Portrait, first in the NBC-TV "Tales of Morpheus" series scheduled for the **Kate Smith show.**

Dorothy Sarnoff guest-stars on "This Is Show Business' Saturday (16) on CBS-TV. It will be her second appearance on the program . . . **Virginia Graham**, moderator on "Food For Thought," DuMont-TV, Mondays through Fridays, will emcee a show for the airbase at Mitchell Field, L. I., Monday (18), and on Tuesday (19), will emcee a program sponsored by the Lions Club of Great Neck . . . **Whitney Ellsworth**, editorial director of National Comics Publications, Inc., has been named producer of the "Superman" television series. Ellsworth is now on the Coast, filming the next 26 "Superman" pictures.

Actor-announcer **Jack Curtis** signed by Ruthrauff & Ryan to do Palm Beach and Springweave suit commercials for DuMont coverage of the Palm Beach Golf tourney May Sunday (17) . . . **Jack Benny** of CBS visiting **Dinah Shore** on her NBC-TV program May 21, repaying a visit from her on his show . . . **Richard Linkroum**, exec producer of "Freedom Rings," appointed supervisor of production of George Foley organization . . . **Ed Sullivan** presenting a B'nai B'rith plaque to **Sam Levenson** on May 23 or 30 program of "This Is Show Business" . . . **Don McClure** has joined Owen Murphy Productions, Inc., telefilm outfit, as associate producer . . . **Margaret Arlen** has Better Business Bureau reps exposing fraudulent practices five days on her WCBS-TV, N. Y., program week of May 18.

Phil Bloom and **Billings Brown** have a collaborative thriller, "Come Into My Parlor," due on "Suspense" next Tuesday (19). **John Carradine** to play the lead.

Chicago

George Jessel in town confabbing with ABC-TV execs . . . **Danny O'Neil** back as emcee of the reactivated "Pars, Birdies and Eagles" on WGN-TV . . . **Johnny Desmond** guests on "Chance of a Lifetime" tomorrow . . . **Bob Atcher's** WBKB "Adventure Time" gets International Shoe bankrolling for 52 weeks . . . Standard Oil picking up the tab on **Fahey Flynn's** nightly WBBM-TV newscast . . . **Maury Murray**, talent chairman of Cerebral Palsy 28-hour telethon on WBKB May 22, has set as guests **Bob Hope, Martin & Lewis, Frankie Laine, Burr Tillstron, Fran Allison, Don McNeill, Tony Martin,** and **Van Johnson** . . . NBC's Zooparade chalks up fourth anni . . . Creative Cookery on WNBQ now has 48 of its maximum 50 weekly participating sponsors.

Hollywood

Orval Anderson resumes newscast on KECA . . . **Connie Russell** replaces **Mindy Carson** on NBC's "Embassy Club" TV show May 19 . . . "Orient Express," new tele series, launched this week on KECA-TV . . . **Art Baker-Frank DeVol** show lopped off KTTV as Bank of America pulled sponsorship . . . **Robert Welch** working on "The Connie Haines Show" for NBC-TV, with **Bill Bennington** set as producer, and Page Cavanaugh Trio co-starring . . . KTLA headman **Klaus Landsberg** addressed Association of Junior Leagues of America at Coronado . . . Winner of Jack Bailey's "Queen for a Day" show on KHJ-TV May 12 draws a cuffo trek to the Coronation in London as well as the usual loot . . . "International Interviews" preeems on KTTV . . . **Art Baker** to Frisco on biz . . . TV show being negotiated for **Dolores Starr**, ballerina in "Carousel" company playing here.

London

Douglas Allen is to produce **Monckton Hoffe's** "Many Waters," with **Frank Lawton** and **Grizelda Hervey** in the leads, next Sunday (17) . . . **Michael MacOwan** returns to TV as guest producer of the New Elizabethan Theatre Co.'s presentation of "Henry V" next Wednesday (19) . . . **Mattiwilda Dobbs**, Negro soprano from Georgia, makes her British TV debut next Sunday (17) . . . A telecartoon, directed by **Robert Barr**, is to be beamed May 22 . . . A special performance before an invited audience in the Apollo Theatre of an excerpt from "Seagulls Over Sorrento" was telecast last Monday (11). Cast included **Ronald Shiner** and **William Hartnell.**

The second program in the "Science in American Television" series beamed Monday (11). Recorded in Baltimore, this feature was entitled "High Altitude Rockets" . . . **Canadian Cal McCord** demonstrates the art of being a cowboy in children's TV next Wednesday (20) . . . Same day, Sir **Hugh Casson** will be describing some of the Coronation preparations.

DesMoines—Application for television channel 16 at Waterloo has been made to FCC by Charles H. Gurney. It's understood an application for that channel is already on file made by L. E. Kelly for Val-radio, Inc., operating radio station KXO, El Centro, Calif.

Inside Stuff—Television

There's considerable mulling at NBC-TV on having Wally Cox, starring in "Mr. Peepers," marry his fictional girl-friend Nancy Remington (Pat Benoit), in the fall series of the comedy. Situation will transform the series into a newlywed feature (for at least one season) and later get into domestic problems. Net feeling on the show is high, with execs believing the long view is imperative, rather than repeat same formula season after season.

Show is due for eight-week hiatus after the June 28 program. Cox (like CBS' Red Buttons) has a recent record release, an RCA Victor disk in which he does his nitery bit, "What a Crazy Guy (Dufo)." Opposite side has Cox trying a vocal for first time with "There Is a Tavern In the Town."

Demonstration of clinical work in correcting speech defects will be made via WABD, DuMont's N. Y. flagship, next Monday (18), in a special program in cooperation with Queens College. Show will have five members of the college's Speech Dept. and the Queens Speech and Hearing Centre demonstrating their therapeutical work on five typical cases. Program will be produced by Dr. Giraud Chester, associate professor of speech and chairman of the college's radio and TV departments.

WDTV in Pittsburgh is turning over its facilities the night of June 5 for a Variety Club telethon aimed at raising funds for new wing showmen's organization is going to build for one of its pet charities, the Roselia Foundling Home. Instead of being telecast direct from the studio, however, show will originate at Nixon Theatre, the local legit house.

Carl Dozer, chief barker of Variety Club's Tent No. 1, is in charge of the project, working with Harold Lund, assistant chief barker and general manager of WDTV.

Edward R. Murrow, recipient last week of a Lord & Taylor award given to non-conformist thinkers (Albert Einstein was one of the other winners), has turned over the $1,000 award money to his CBS-TV "See It Now" staff. Entire crew will hold end-of-second-year party with the money, at the Barberry Room, N. Y., after the show of June 7, a week before the program goes off the air for a summer hiatus.

Next week will be PAL week on WCBS-TV, N. Y. Flagship will give the Police Athletic League plugs on station breaks, and organization's representatives will appear through the week as guests on many shows.

WMGM "Not For Sale"

Continued from page 31

denial of a report that the company wanted to dispose of M-G-M Records, its disk subsid. Latter is not to be confused with WMGM's Recording Division, status of which currently is up in the air. The station's Recording Division is a studio-facilities setup which is used on a rental basis by wax outfits. M-G-M Records had used the WMGM studios for recording sessions, but only on the same basis as any outside diskery. Meanwhile, what will happen to WMGM Radio Attractions and the Recording Division is still in doubt.

Retrenching

Decision to stay in radio followed by a week firing of over 30 people at the station. Dismissals were made in an effort to get rid of what one exec called "dead wood," explaining that while the personnel were capable, they weren't needed due to a shrinkage of activities by the station. These activities were the Radio Attractions and Recording projects.

Loew's is currently deciding what to do with the two setups. It's considering, on the Radio Attractions, whether to continue to have the station handle distribution of the programs; to set up its own sales office for the tapes as a separate division of the parent company; or to farm the catalog out to a regular distributor who would take a regular sales commission on the shows.

Loew's went into the hole for $4,000,000 on the series; it's still got $1,000,000 to recover before it can break even. But it's pointed out that the shows hadn't been played in many areas, and in those areas they had played, there are still large numbers of people who hadn't heard them.

Station Continues Recording

On the Recording end, Schenck declared that the station would still continue its recording setup. But here again a decision will be forthcoming on whether station itself would conduct the recording, or would lease its studios and facilities to an outside recording outfit.

It's understood that bids from indie outfits have been made to Loew's for leasing of the facilities, and also that the station has rehired seven of the engineers that it let go. Engineers were radio men, but if the station should conduct recording itself, they would presumably double over into recording.

Meanwhile, remaining members of the recording division are still on the street, including Bernard Zisser who was the division's general manager and who helped set it up originally.

Station for the past six years has grossed over $2,200,000, with a high of $2,675,000 in 1950 and a low last year of $2,230,000. However, a large overhead and the outside projects kept profits down. Station execs feel that if they can concentrate on time sales alone, without worrying about the recording and transcription setups, they can push that 1950 high. This contention will probably be one of the crucial points in discussions of disposition of the two projects.

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Servantless 2 acre estate. 26 mi. B'way. Expensive weedless landscaping, swimming pool, shady dell, sunny lawn, mountain view, attractive vista from every window. Split level stone house, dry, cool, snug. Large studio—music room, 12" hand-hewn oak beams. 4 bedrooms, 2½ baths, recreation room, bar, a bomb cellar, 4 fireplaces, 3 walkin closets, 4 cedar closets. Many bookcases, cupboards. 4-car garage. $250. mo., mosty income tax deductable, pays mortgage and taxes. $12,000. Cash. Write Box V.V. 1001, Variety, 154 W. 46th St., New York 36, N. Y.

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For details, contact the nearest MCA-TV office.

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From the Production Centres

Continued from page 34

mission. KYW is co-sponsoring the conference . . . **Joseph H. Miller**, political editor of the Philadelphia Inquirer, returns to WFIL with program called "Special Report," weekly interpretation of political activity throughout Pennsylvania.

IN MINNEAPOLIS . . .

Jimmy Delmont, veteran Twin Cities disk jockey, shifted from WTCN to WLOL and is in the 10:45 p. m. to 2 a. m. slot for latter . . . Northwest newspaper editors, at a meeting at the U. of Minnesota school of journalism, discussed TV's bid for an increasing share of the advertising dollar and the public's time . . . WLOL has distinction of being Twin Cities' radio station carrying most baseball. It exclusively airs major league game of the day every afternoon and the Minneapolis American Assn. home and out-of-town contests each night . . . WCCO, in line with its policy to aid Minnesota agriculture as much as possible and perform many public services for the farmer has completed plans to co-sponsor with the Minnesota Soil Conservation Districts another "Plowville" day-long farming air show next Sept. 26, using five Wright county farms as the locale. At last year's show during the political campaign, the two Presidential candidates appeared on the same platform for talks for the first time and the event gained national publicity.

Boyd W. Lawlor, who joined WLOL a year ago as programs and sales promotion director, has been promoted to assistant manager. Before coming to Minneapolis he was WWCA, Gary, Ind., sales manager, and Detroit ABC production director . . . When WCCO-TV substituted two old films, "Intrigue" and "Little Abner," for the rained out Minneapolis-St. Paul baseball game, **Rollie Johnson**, the station's sports director, was so irked because of the prints' poor condition and the entertainment quality that he apologized to viewers after expressing his disgust and promised "If I can't come up with something better than this under similar circumstances the next time, I won't be here" . . . With the state legislature adjourning without making a requested $2,192,000 appropriation to get it started or any sum for a study of the project, educational TV is dead in Minnesota for at least two years when a new lawmaking body reconvenes . . . New TV stations launched within the past month in the territory are at Minot, N. D., and Sioux Falls, S. D. Within 30 days other stations will get under way at Duluth and Rochester, Minn., and Fargo, N. D., and before the year's end, according to present plans, in the Twin Cities (which have had two stations for more than three years), at Austin and St. Cloud, Minn.; Bismarck, N. D., and Eau Claire, Wis.

IN PITTSBURGH . . .

John Ragin, graduate student in drama at Carnegie Tech and one of the school's outstanding actors, joined the WCAE announcing staff . . . **Howard Jackson**, KDKA salesman, and his wife to Florida for a vacation . . . **Phil Brooks**, formerly of WONE in Dayton, has started a new disk jockey show on WKPA in New Kensington. It emanates five evenings a week, 6:15 to 8:30, from **Milt Frebac's** Paragon in Cheswick . . . New quarter-hour teevee show every Tuesday at midnight **Joe Mann** and **Elaine Beverly** (Mrs. Mann) are doing for Kingston Watches on WDTV has been tagged "Mann and Wife" . . . **Bernie Armstrong's** colleagues on KDKA presented the station's retiring musical director with all the fishing equipment he'll need to make living in Miami a pleasure. He's moving there right after Bernie, Jr., graduates from high school here . . . Better Traffic Committee's weekly quiz show, "It Pays to Be Careful," just chalked up broadcast No. 250 on KQV . . . **Mary Martha Briney** and **Bob Carter**, singing team, went up to Cleveland for a Dutch Club Beer television show.

Jim Thompson, dean of KQV announcers, just started his 16th year at the station. He's been chief announcer for eight of those years . . . **Ted Okon**, teevee producer, and his wife, Gloria, a regular on the Wilkens television shows, are building a new home in Scott Township. They've booked the stork for September . . . **Buzz Aston** and **Bill Hinds** celebrated the first anniversary of their Buzz 'n' Bill morning program on WDTV last week . . . **Shirley Summerville**, of Channel 2 staff, called off her marriage to **David Van Deveer** at last minute.

IN CLEVELAND . . .

WSRS has four new salesmen, **James Lucas**, ex-WTIX, **Walter M. Crosley**, WKBN, **Robert Jones**, investment firm and **Audrey Kosak**, Cleveland Press . . . WJW feted reporters for Breakfast Club preview at cocktail-supper party . . . WERE newscaster **Wayne Johnson** is doing on-the-scene reporting with police hit-skip squad during Safety Week . . . Sohio newsman **Bill Topkins** launched his home-built 18-foot boat on stormy Lake Erie waters . . . WTAM disker **Joe Muvihill** named to emcee the "Hit Tune Show" for May . . . **Art Bostwick**, Fuller-Smith-Ross, and **Harold Eckes**, East Ohio Gas, flacking for upcoming Press Club's "Blessed Event" . . . **Phoebe Wecht**, "Nancy Dixon, Jr., has taken over the **Dorothy Lane** role in "Blessed Event" . . . **Bob Bouwsma**, NBC announcer, on Havana vacation . . . **Agnes Michnay** has been named WNBK film editor.

IN WASHINGTON . . .

Norman Posen, ex of WCAV, Norfolk, has been named WOL's sales rep . . . **Al Hamilton**, former radio director of AFL's Labor League for Political Education, added to staff of Sound Studios in charge of operations for firm which specializes in production and distribution of transcribed public service radio shows . . . **Sylvia Devey**, emcee for WNBW-NBC's "Junior Revue" TV show, produced a benefit show past week under aegis of American Legion . . . **Jack F. Christies** has resigned as assistant producer of **Theodore Granik's** "America Forum of the Air" and "Youth Wants to Know" . . . **Daniel L. Schorr**, recently returned from CBS radio assignments in Belgium and the Netherlands, has been named web's radio correspondent here . . . **Lee Coney** has joined CBS' D. C. staff as morning editor for net's radio news . . . **Evelyn Freyman**, national board member of AFTRA and prexy of local unit, debutted a new TV show past week over WMAL-ABC, "Food Fair Showcase," a weekly one-acter staged by local little theatre groups . . . **Joseph Brechner**, general manager of suburban indie station WGAY, currently on a taping jaunt of Europe for an "Unseasoned Traveller" series . . . WWDC-Mutual's boss, **Ben Strouse**, has announced that station will again sponsor annual "Miss Washington" beauty contest.

Kefauver Era

Continued from page 33

nue," Miss Worth says that daily coverage of hearings is hardly possible any more. ABC last week did carry one hearing, the Senate Investigations subcommittee, headed by Sen. Joseph R. McCarthy (R., Wis.), on from 10:30 a. m. to 12:30 a. m. Wednesday (6). Again coverage was in morning noncommercial network time. Miss Worth also said that not too many stations carry hearings, preferring to stay with locally sponsored programs.

At CBS-TV, Sig Mickelson, director of news and public affairs, maintained that hearings should be open for television coverage but that if it's impossible for the net to do a complete job of coverage (long sessions interfere with the commercial schedule) it stays away from partial coverage. He envisioned future coverage via newsreel, shown on the evening news shows.

James Cadigan, director of DuMont programs and productions, said that noncoverage of the House probe was a "matter of equipment and crews," which were busy on other commitments. He said that the net, which hasn't covered a hearing since the Kefauver investigation, has a policy of trying to fit such events into its schedule wherever it can.

Television Review

Continued from page 37

slugging of Redfield by Don Hanmer, who played a heavy once again; more gunplay (with resulting two corpses), and a bit of fisticuffs. There seemed to be an unnecessary knock of bebop in the play, with one of the robbers (Bernard Kates) a nut for out-of-this-world music.

Barry Shear's direction was unsure, with a clothesrack stuck prominently in the foreground of one scene, obscuring the action, and cameras being caught by actors' rises. Sound effects—a radio broadcast, the teletype in the police headquarters, music — were too loud and distracting.

Redfield does well enough as a young, unproved rookie in the obvious script provided by William C. Crane and Bob Corcoran. Lane, as the old pro cop, handles the familiar role like a veteran. Wendy Drew, as Redfield's sister, and the only girl in the cast, has little more to do than express worry and concern in fleeting scenes. *Horn.*

SAN ANTONIO EDUC'L TV COUNCIL FORMED

San Antonio, May 12.

The San Antonio Council for Educational Television has been organized here which is composed of local educational, scientific and research institutions. Group will file an application within the next 30 days for license for an educational TV outlet to operate on Channel 9.

W. W. Jackson, vice-chairman of the state board of education, was elected chairman of the group and Trevor Clarke. Southwest Research Institute official, was named vice-chairman.

A group of 10 educational leaders were named members of a steering committee to prepare the application for the outlet. They are Dr. J. O. Loftin, prez, San Antonio College; Dr. S. Thomas Greenburg, vice-chairman Incarnate Word College; Dr. James Laurie, prez of Trinity Univ.; Dr. John McMahon, prez of Our Lady of the Lake College; Miss Julia Grothaus, librarian, San Antonio Public Library; Miss Elizabeth Koch, director of visual education, San Antonio Independent School District; E. G. Conroy, executive veepee Research and Planning Council of San Antonio, and the Very Rev. Louis J. Blume, S. M., prez of St. Mary's University.

Stone's TV 'Jamboree' In-Person B.O. Bonanza Via One-Niter Circuit

Hollywood, May 12.

Cliffie Stone's "Hometown Jamboree," long a fixture on KLAC-TV, embarks on a test series of one-niters tomorrow (Wed.) to determine the in-person draw of his oatune show and dance music. Trek tees at the Rainbow Garden, Pomona.

Stone has been playing to capacity audiences weekly in his show and telecast from the American Legion Hall in El Monte. Attendees pay a $1 admission fee to see the teleshow between 7:30-8:30 p. m. Saturday nights with the Stone combo providing terp music after the show until 1 a. m. Same format will be essayed in Pomona, Ventura, Ontario, Burbank, Riverside, Fullerton and Long Beach.

If the one-niters are successful Stone will set up a regular circuit in the area, expanding the television show to a seven-night-a-week basis. "Jamboree" spotlights the Stone crew and features guestars in the homespun entertainment idiom.

Radio Review

Continued from page 34

of those dry comics whose stuff doesn't always register with the "squares," has his moments of genuine high and low comedy, and judging by the mail response to the show, does have a high percentage of the listeners at the early hour. Tendency, of late, is to plug for mail so persistently that it's becoming a bit tiresome.

Abbott plays a miscellaneous assortment of records during the show, and also inserts transcribed commercials, live spots, weather reports, and the like, all giving the show a change of pace. Show is fortunate in having Bill Pickett as vocal soloist. Guy has a splendid baritone voice, and can warble pops and semi-classicals with equal ease, as well as deliver lines in okay style. *Wied.*

Salt Lake City—Narwin Sjorberg, well known in this area for his modern art work, will be turned loose mainly on sets.

SEE TAX-SUPPORTED TV ILLINOIS WEB THREAT

La Salle, Ill., May 12.

William Holms, WLPO general manager, and prez of Illinois Broadcasters Assn., yesterday (Mon.) charged that George Stoddard, prexy of the U. of Illinois, "is attempting to pave the way for a network of six or seven tax-supported television stations in Illinois."

Stoddard has sought state funds for opening and operating an educational channel in Urbana, home of the university. "Once funds are made available for that station," Holms said, "similar requests will come from other sections of the state. Such a network of stations depending upon public funds could run into costs of untold millions of dollars and become an increasing burden to taxpayers for generations."

Holms claimed Stoddard envisions a nationwide network of 552 educational stations.

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GLEN OSSER, Conducting
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Thanks to
Richard Aldrich's Cape Cod Music Circus
Richard Aldrich, William Ross, Henry Wiese,
David M. Holtzman for Making It Possible
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Co-STAR of
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Beginning MAY 25th
Mondays 7:30-8 P. M. EDST

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Webs' Try at Space Barrier

Continued from page 1

bet $10 a minute (winnings to go to charity) that De Bona will beat anyone else in the delivery of Coronation pix to Boston.

Both major nets, in another facet of the rivalry, will have their presidents at the Coronation ceremonies, it was learned yesterday (Tues.). NBC's Frank White will leave shortly for England to rep the net there, and CBS' Frank Stanton has timed his European vacation so that he'll be in London for the ceremonies.

Meanwhile, CBS-TV announces that 22,000 schools throughout the country have the net's Coronation study guides (prepared in cooperation with Teacher's College of Columbia University). NBC's study guides, with assistance from the National Education Assn., were sent out last week.

RCA and NBC engineers have not given up the idea of getting a live signal from London on the day of Queen Elizabeth's Coronation, Tuesday, June 2.

It's claimed that they have already obtained a fuzzy picture, and good audio, from BBC broadcasts by bouncing the signal off the ionosphere the way radar has been bounced off the moon.

Technicians are working on the problem to perfect a Buck Rogers method. And if there's any unusual excitement in the Coronation coverage, NBC-TV will try to get any live picture—fuzzy or not—from London to American tele sets.

Jet Plane to Fly Reels Of Coronation to Canada

London, May 12.

A jet plane of Bomber Command is to fly the Atlantic Ocean on Coronation Day with TV film recording which will be screened in Montreal the same night. This was confirmed in the House of Commons last Wednesday (6) by the Under-Secretary of Air in reply to a Labor question.

The minister denied, however, that there had ever been any intention of using Royal Air Force planes to fly Coronation films across the Atlantic on behalf of U. S. pix companies. The arrangement with Canadian Broadcasting Co. had been made at its request and was being carried out in cooperation with the Canadian Air Force.

It was understood, the minister added, that CBC would make its recordings available to TV networks thoughout America.

AM-TV Pollsters

Continued from page 2

The fact that Barney Baruch or John D. Rockefeller might like a show and be intrigued by its commercial and perhaps buy out the entire year's product of the sponsor seems to mean absolutely nothing to the advertising companies whose bible is this Flynndex.

In my tour of 30 cities in 28 days last month and speaking to hundreds of people, no one had ever had any phone call. On my radio and television speeches I asked people to please write me if they'd ever been called—and I've never heard from a soul except one letter from a woman in Shreveport, Louisiana, who said she got a call from a person she didn't know asking if her plumbing was in good shape.

As a rule when someone squawks as loudly as I'm doing there's nearly always a personal issue involved; however, as you know there is no such thing as far as I'm concerned. I have a long contract with ABC, I have other Argosys successfully sailing, and television has been wonderful to me—I go into towns that I haven't been in since I was a little boy and crowds meet me and say "talk to your mother," "where's Professor Gonzemacher," etc., so these people certainly must watch me on television—it can't be that they remember me from "The Jazz Singer" 30 years ago.

'Look Photoquiz' 90G Gross in 7 TV Markets

In the week following unveiling of the Telenews "Look Photoquiz" vidpix series, at the National Assn. of Radio & Television Broadcasters convention on the Coast, United Television Programs, its distributor, has sold it in seven markets, with the largest plum being KTTV in Los Angeles. Pricetag in that market for the cross-the-board 2-week series is understood to be $20,000.

Firm also announced sale of its complete package of nine half-hour series in four more markets, bringing a gross of over $90,000. UTP also augmented its sales staff last week, bringing in ex-Ziv Coast rep Bob Carroll as supervisor of the eastern sales force.

WBBM-TV Stock Car Races

Chicago, May 12.

Major stock car races will be televised over WBBM-TV each Sunday from 10 to 10:30 p. m., starting May 17. Sid Page Productions set the deal with Household Finance Co., who occupied the same time slot with hockey games this winter.

Remote from Soldier's Field calls for full schedule of races.

RELIGIOSO SERIES SET FOR CUFFO RELEASE

Hollywood, May 12.

A religioso film originally shot for church circuit, partly filmed at Metro, goes to TV under auspices of Broadcasting and Film Commission of the National Council of Churches of Christ of America, will 11 others, all being provided gratis.

Coleen Townsend stars in "Again Pioneers," which was partly shot at Metro. Commission paid for the facilities, according to Oren Evans, Coast director.

Religiosos going to TV were shot in a number of foreign lands, including China, Brazil, Africa, Japan and Lebanon.

WTIX's 'Let 'Em Have Longhair' Changes Tune Of New Orleans Cynics

New Orleans, May 12.

Heads shook here two years ago when WTIX bowed on the air and immediately went on a binge of longhair music which has been its policy ever since. Those who wisecracked "they'll never make it that way" have now had to change their tunes.

Under management of Bill Ellwell, formerly with CBS, the station has built up its ratings and listening audience, and snared an "exclusive" on broadcasting presentations of the New Orleans Opera Assn. These are aired direct from the stage of Municipal Auditorium on the final night of the operas.

Broadcasts are patterned after the weekly Met brodacasts, with Ted Baptist, opera authority and commentator, giving the narration and interviewing the guest stars during intermissions.

Some of those heard this season on WTIX include Roberta Peters, Robert Merrill, Blanche Thebom, Ramon Vinay, Astrid Varney, Richard Tucker, Victoria de Los Angeles, Hilde Gueden, Leonard Warren, Zinla Milanov, Graciela Rivera, Jan Peerce.

So as not to intrude on the attendance, emphasis is on "if you can't attend personally, listen to it over WTIX." Response has been great, according to Ellwell, with a deluge of mail coming from shut-ins and others unable to attend.

EX-MAYOR OF ST. L. TO KWK EXEC POST

St. Louis, May 12.

Alois P. Kaufmann, former Mayor of St. Louis last week joined KWK as Director of Public Affairs and will help develop public event broadcasts and programs dealing with civic problems. After completing a four-year jolt as the city's chief executive Kaufmann, an attorney, retired from politics and last February resisted all efforts to seek another term in the April mayoralty election.

Since leaving public office Kaufmann has been one of the city's leaders in civic improvement programs, and has been especially active in the field of urban development.

Robert T. Convey, prez of KWK said "Mr. Kaufmann's background and wide experience in public affairs will help us broaden the scope of our participation in community projects."

Kirby, Pitt Singer, Lands Own TV Show on Coast

Pittsburgh, May 12.

Johnny Kirby, Pittsburgh radio and teevee singer for years, has landed his own TV show in Hollywood. He just started a daily half-hour afternoon program on KECA-TV under title of "Johnny Kirby Calling." In order to do it, he had to resign from the Al Jarvis show, which originally took him to the Coast last year.

Kirby left here once before, to play the title role on the Coast in the Paula Stone-Michael Sloane musical flop, "Little Boy Blue," returning to Pittsburgh after that. He was getting a fat share of the local video work when Jarvis signed him up. Kirby screentested not so long ago for Metro and stands a good chance of eventually landing in "Brigadoon," when Gene Kelly eventually gets around to starting it at the studio in the fall.

Inside Stuff—Radio

Novel method is being used by Mutual to pitch contributions to its WOR-Mutual Blood Bank, which is split between the Red Cross and a fund for staffers and their families. At its 1440 Broadway, N. Y., headquarters, web will use its loudspeaker system to play several recordings a day, including a Cecil Brown interview of Danny Kaye while the entertainer was in Korea; a pitch by Mutual commentator Richard Kallsen, who recently returned from the front lines and a special recording by Elton Britt of his disclick, "Korean Mud," which was used officially by the Red Cross in March.

Recent rash of plane crashes in the Pacific Northwest has had KMO, Tacoma, on the go. In a 10-day period, three plane crashes occurred, first of which was a Miami Airlines plane which went down in the Cascade Mountains. Station's special events staffer Gene Wagner, carrying a Minitape recorder, scored an exclusive with on-the-spot interviews of survivors. A few days later, a C-97 developed motor trouble and the crew was ordered to bail out. KMO was able to air fact that a plane was about to crash (pilot had set a course toward the mountains before bailing out), five minutes before the crash actually occurred. Finally, 10 days after the first crash, Wagner was again at the same spot in the Cascades interviewing survivors of another accident.

CKWX, Vancouver, which six years ago inaugurated a clever promotion deal via a monthly house organ-styled newsletter to retailers in the area, has expanded the publication, with a new format and a two-color job. Publication, called CKWX-tra, gives news of the station's personnel and programming, along with case histories of sponsors using the station. Additionally, there are picture plugs for station's sponsors and products.

What's probably the first pitch for the clock-radio audience will be launched in a month by WOR, N. Y., via the John B. Gambling morning show, "Rambling with Gambling." Gambling this week started things off with a contest, offering a Sylvania clock-radio each day for the best letter on "Why I Want a Clock-Radio." Contest will run four weeks, after which the station will air announcements each night suggesting to listeners with clock-radios that they set them on WOR in time for the Gambling program the following morning. Campaign will run indefinitely.

Employe group election to fill posts of five members whose terms have expired (among them the group's chairman, Robert A. Fuller of WCBS-TV) will take place at CBS later this month. Group is employe spokesman in the firm's employe-management committee, set up after unions failed to win recognition to represent white-collar group in NLRB elections two years ago. Before regular election, three already-appointed committee members will be voted upon for confirmation.

Hazel Markel, Mutual's women's news commentator, is sole femme from Washington radio corps to be assigned to cover the coronation of Queen Elizabeth II. She planes for England May 23, and will remain in Europe for about three weeks broadcasting and taping shows for the web and for WWDC, its D. C. outlet. Mrs. Markel has been town's only network broadcaster of femme news since she joined MBS three years ago.

Femmecaster will tee off her coronation series with a broadcast beamed to the network on May 26, and will follow that up with the coronation broadcast. She will spend two weeks in London taping shows for her local and web spots, and will then fly to Paris to speak at the fourth annual powwow of the International Association of Radio Women.

Gertrude Broderick, radio-TV specialist for U. S. Office of Education, has been named new president of the Assn. for Education by Radio-Television, succeeding John C. Crabbe, director of radio-TV at the College of the Pacific. Mrs. Broderick, who will head the group for two years, is a pioneer in the field, having started her career in radio when she was appointed the first secretary to the Federal Education Committee. She has served as consultant and adviser to numerous educational and private groups, and is well known writer in the field of educational radio.

IBEW Nixes 5% Hike, Asks 25% From L.A. Indies

Hollywood, May 12.

Southern California Broadcasters Assn. and IBEW Local 45 struck a snag in their negotiations for a wage increase. SCBA offered a 5% wage boost while the union demanded a hike of approximately 25%.

Thirteen indie AM stations are involved in the controversy—KLAC, KMPC, KFWB, KBIG, KFAC, KRKD, KWKW, KFOX, KGER, KXLA, KGIL, KPOL and KGFJ.

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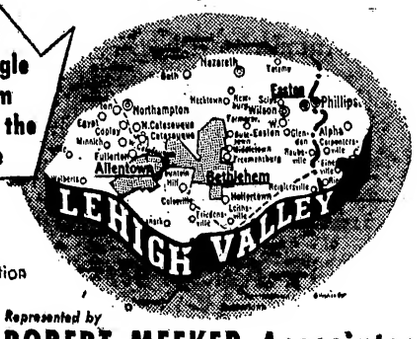

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Nine out of the top ten multi-weekly shows are on Channel 5 where over 1,250,000 people view KSTP-TV regularly.
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HIGH COURT TO REVIEW WBTV LEAFLET APPEAL

Greensboro, N. C., May 12.

The Supreme Court has agreed to review a decision that television technicians who distributed leaflets criticizing their employer's TV programs were protected by the Taft-Hartley Act.

Decision was given by the U.S. Court of Appeals for the District of Columbia. It applied specifically to nine employees of station WBTV in Charlotte. The station fired them for passing out the handbills during a dispute over a collective bargaining contract.

The National Labor Relations Board said the leaflet distribution was not within the scope of the Taft-Hartley guarantee that employees may engage in concerted activities for collective bargaining purposes and for other "mutual aid or protection."

The board ruled the discharges were lawful and the loss of a union's majority status, as a result of the firings, justified the company's refusal to bargain. The Court of Appeals overturned this board's ruling, and the Government appealed to the highest tribunal to reverse the Court of Appeals. The appeal said the technicians deliberately undertook to alienate WBTV's customers by disparaging the quality of its product. Union involved is Local 1229, International Brotherhood of Electrical Workers.

Sarnoff

Continued from page 29

been happening since White & Co. took over the reins more than four months ago?" They asked why, in the face of CBS heralding a No. 1 boast both in radio and television, NBC has done nothing to counter the competition's advance into a dominant position.

They expressed unhappiness over the web's present daytime television structure; over the fact that some affiliates are losing ground on spot business; and that NBC has a weaker status in nighttime programming dominance compared to a year ago.

Another key NBC spokesman on Monday (11) said: "Perhaps they're not reckoning on the General, who has moved into the picture in a big way. We've great things on tap."

Patsy Kelly

Continued from page 29

scheduled to go into the 8 p.m. hour of the Berle time in the summer, beginning June 23. Web hasn't picked up a sponsor for the program yet. In 8:30 p.m. Tuesday spot on that date, Bert Parks will start "Break the Bank" for Five Day Deodorant Pads. Grey Advertising Agency, Inc., handles the account.

Some of the dozen or so properties that are yet untaken by sponsors no doubt will be pitched at clients who haven't yet decided on hot-spell replacements or new clients for summer vacancies. Among the former are Colgate (for the Comedy Hour), Speidel and Crosley (for "What's My Name?"). Among vacancies still unfilled are those created by the vacationing "Mr. Peepers" and "T Men in Action," and "The Voice of Firestone."

'Con El Rod'

Continued from page 31

signated by the newsroom. Also active on the committee were Gordon Graham, assistant program director of WCBS, who was vice-chairman, and Seymour N. Siegel, director of WNYC, which houses the switching unit for the 1240 k.c. stations.

In the event of a raid, all FM and television stations would go off the air, with the commercial AM outlets pool the only source of communications to the public. It had been previously feared they would also have to go off, but the FCC worked out the "Con El Rad" device to prevent that from happening.

Troy, N. Y.—H. L. Johnson Sales (Dodge and Plymouth dealers) now sponsor a 15-minute Saturday sports roundup by Hank Molloy via WTRY.

McDonald Helms KRTV

Little Rock, May 12.

Patt McDonald, w.k. radio exec, has been named general manager of KRTV, Arkansas' first television outlet, by Kenyon Brown, prexy of the Little Rock Telecasters, Inc. Little Rock TV outlet operating on UHF Channel 17 hit the air with its first programs April 5.

McDonald, who has been associated with the radio biz for nearly 15 years, formerly managed WHHM, Memphis. Prior to managing KRTV, McDonald managed KWFC, Hot Springs, Ark., and also managed KCUL, Fort Worth, and several other Southwest AM outlets.

New $2,000,000 Building Set for CBC in Toronto

Toronto, May 12.

A $2,000,000 building is immediately planned as national headquarters here of the Canadian Broadcasting Corp., according to Revenue Minister McCann, CBC chief, who is directly responsible to Parliament in the state-operated radio-television setup.

New structure will be erected on site of the present CBC operational HQ, formerly Havergal Ladies College, purchased by the CBC in 1942, with the ivy-clad buildings now becoming overcrowded but lots of campus room for building purposes.

Dallas—Linn Sheldon has joined WFAA-TV. He will be presented daily on his own show from 10:30 to 11 a.m. and on the "Rumpus Room" Monday through Friday.

OPS GET PROTECTION IN NEW ILLINOIS LIBEL LAW

Springfield, Ill., May 12.

Illinois state senate last week unanimously passed the Connors bill which provides penalties of up to a year in jail and $500 fine for libel by television. Tele station ops, however, could not be found guilty under the bill if they "had no advance knowledge or opportunity or right to prevent" the libel.

Video libel is defined as "malicious defamation . . . tending to blacken the memory of one who is dead, or to impeach the honesty, integrity, virtue or reputation of one who is alive." As in Illinois' press libel law, the truth would be a sufficient defense in TV libel cases.

Name Surrick Manager Of WORZ, Orlando, Fla.

Orlando, Fla., May 12.

John E. Surrick, former v.p. general manager of WFBR, Baltimore, this week was named general manager of WORZ, Orlando's NBC outlet. Appointment was announced this week by Mrs. Naomi Murrell, president of Central Florida Broadcasting Co., which operates the station.

Prior to his stint at WFBR, Surrick was sales chief for WFIL and WFIL-TV, Philadelphia Inquirer stations. He was first president of the Maryland-D. C. Radio & Television Broadcasting Assn.

CIRCLING THE KILOCYCLES

Reading, Pa. — Sunshine Beer, local brewery, pacted with WEEU-TV for a 15-minute news show at 11 o'clock, seven nights a week. Jack Gounder, newscaster and director of special events, gives local news and pictures plus international news. Photos are supplied by the Reading Eagle and Times, daily papers.

Chicago — Barbara Tobin has been named educational director for WBBM and WBBM-TV, succeeding Dorothy Miller, who resigned and moved to Florida. Miss Tobin formerly was on the production staff of WGN-TV.

San Antonio — A new audience participation quiz show has made its bow here on WOAI-TV and is to be telecast for a quarter hour Monday through Friday at 6 p.m. The musical quiz features the playing of a musical short. Viewers are then called on the telephone and asked a question about what they saw.

Temple, Tex.—Frank W. Mayborn, prez of the Bell Publishing Co. here, has filed an application with the FCC for a 100,000 watt TV outlet. The transmitter would be located near Eddy, Tex., and would be one of the most powerful in the state, with a 100 air mile range. Mayborn hopes that KCEN-TV would be on the air here by Oct. 1, depending on how soon deliveries could be made on necessary equipment.

Memphis — Wilson Northcross, vet Memphis AM and TV spieler, has resigned his announcing post with WMC and WMCT to join WHBQ, Memphis Mutual outlet. Northcross will concentrate his efforts on station's TV plans and will carry the title of television director of WHBQ-TV, manager John Cleghorn announced.

Sacramento—McClatchy Broadcasting Co., with five radio stations in California and one in Reno, named Franklin C. McPeak, director of public relations. McPeak, who succeeds Evert S. Peterson, recently returned from a two-year stint as chief of the Radar Intelligence Branch of the Air Force in Washington. Peterson resigned last Fall.

Dallas—Lee Segall, prez of Variety Broadcasting Co., Inc., as well as other officers were re-elected by the stockholders. The other officers include Julius Dcheppes, veepee, and Thomas W. Massey, secretary-treasurer. Directors are the officers and Robert S. Straus, Julian Boho, Henry A. Pearlstone, Irving L. Goldberg, Henri L. Bromberg, Jr., Edmund J. Kahn and Harry Rolnick. Outfit operates KIXL, indie radio station here.

Springfield, O. — Virginia Bennett, former account exec at WING, Dayton, has been appointed station manager of WIZE here, according to general manager Adna H. Karns. Prior to her stint at WING, Mrs. Bennett was assistant program director of WSAI, Cincinnati.

When you ride the road to success with Operation Chain Action, you're traveling with a *proven performer* on WBAL, Radio Baltimore!

Operation Chain Action . . . a mighty advertising-merchandising plan . . . a chain of hard hitting selling operations all pushing your product in one unified promotion. You get powerful radio advertising with a *big merchandising plus* . . . 217 food stores and super markets guarantee you prominent point of sale displays. Operation Chain Action *means business* . . . for you!

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WBAL

RADIO BALTIMORE

NBC IN MARYLAND

Nationally Represented by Edward Petry & Co.

You're on the right track with...

Operation Chain Action

Jocks, Jukes and Disks

By MIKE GROSS

Kay Starr: "Half a Photograph"-"Allez-Vous-En" (Capitol). "Photograph" is another meat-and-potatoes platter dish for Kay Starr. It's a sentimental ballad item which Miss Starr warbles in a forthright style. The vocal group backing gives it added zip. Headed for lots of spinning action. Thrush tackles the French styled "Allez-Vous-En" from the Cole Porter musical, "Can-Can," for okay results. Tune lacks pop impact but some deejays will hop on it because of its tieup with Broadway stage.

The Hilltoppers: "I'd Rather Die Young"-"P. S. I Love You" (Dot). The Hilltoppers, who jumped into the wax scene last year with "Trying," have another clicko entry in "Die Young." It's a wailing ballad with alfalfa overtones good for pop and country markets. Group gives it an effective, soulful reading. Reverse is a minor item that'll be forgotten.

Frank Murphy: "Our Song"-"What Can I Do" (Okeh). Frank Murphy is developing into a hot shellac property and this coupling puts him another rung up the ladder. In "Our Song," he's got his best chance to crack through the hit brackets. His mellow piping here excellently complements the pretty blending of melody and lyric. Headed for hefty spins. He segues into the big-voiced groove on the reverse, a routine ballad.

Joe Marine: "If Love Is Good to Me"-"Wedding Day" (Decca). Joe Marine, who generally works with the **Fred Waring** crew, solos on this coupling for clicko effect. He makes a distinctive impression on "If Love Is Good to Me," a tender ballad. Marine's Crosby-like baritoning gives it an appealing romantice punch. The reverse is a pretty adaptation of **Edward MacDowell's** "To a Wild Rose."

Sammy Kaye Orch: "Tattle Tale Duck"-"Orange Blossom Serenade." Another novelty from **Bob Merrill** gives Sammy Kaye cute shellac material. It's a bright and simple all the way and should do well with moppets. They've even stuck in a couple of "quack-quacks" for added insurance. On "Orange Blossom Serenade," Kaye reverts to his familiar "swing-and-sway" pattern on a lovely melody.

Kay Thompson: "Old Fashioned Hammock"-"On the Caribbean" (Allied). This indie label, a Coast outfit, is giving nitery performer Kay Thompson another crack at the wax market. (She scored only mildly several years ago via Columbia). Miss Thompson is a slick stylist but her appeal is still limited to those who know her nitery work. She's got to be seen to be appreciated. "Hammock" gives her the opportunity to wax mellow while "Caribbean" offers a frenetic change of pace.

Eydie Gorme: "Uska Dara"-"Cocoanuts" (Coral). Record companies currently on a Turkish binge with "Uska Dara." It's been given an English lyric for Eydie Gorme's version and she belts it out in a highpowered style. Same goes for the bottom deck.

Ray Anthony Orch: "Thunderbird"-"Picadilly Circus" (Capitol). The jumping Anthony crew hits a solid rhythm & blues beat on "Thunderbird" giving it strong potential on all levels. Its one of orch's best instrumental efforts in some time. Orch sustains the driving pace via a socko arangement and a brilliant attack. "Circus" is a lightweight but extremely pleasant instrumental piece.

Dorothy Collins: "To Make a Long Story Short"-"My Heart Stood Still" (Audivox). Dorothy Collins, who recently ankled the Decca stable to form her own label, kicks it off in topflight fashion with "Long Story Short." Tune is a breezy entry right up thrush's alley. She bounces it across for surefire impact. Side should be lapped up by the juke operators due to its little more than one-minute and-a-half running time. Thrush does well by the Rodgers & Hart oldie on the reverse.

Mary Small: "There's a Faraway Look in Your Eyes"-"You'll Be a Long Time Sorry" (Mercury). This coupling shows off Mary Small's piping technique to advantage. Both numbers are appealing and tuneful entries but they're not hit bracket calibre. Occasional spins are about all that can be expected. "Faraway Look in Your Eyes" should make the best showing with the jocks.

Nat (King) Cole: "I Am in Love"-"My Flaming Heart" (Capitol). "I Am in Love" and Nat (King) Cole are mismated. Tune, from the **Cole Porter** musical, "Can-Can," doesn't sit well with Cole's simple and sincere styling. The ultra-chic lyric fitted to a beguine tempo belong to a more sophisticated crooner. Cole comes out on top in his rendition of "Flaming Heart." Neat melodic line and sentimental lyric are excellently suited to his wax way. It merits attention.

Bing Crosby: "There's Music in You"-"I Love My Baby" (Decca). The Rodgers & Hammerstein tune for the Metro pic, "Main Street to Broadway," "There's Music in You" rests pleasantly on the ear via this Crosby etching. It's doubtful, however, if it'll mean much in the commercial sweeps. Ditto for **Bill Hayes'** workover on M-G-M. He hits a little harder giving it more life but its takeoff potential still is slim. Crosby whips out a nice rhythm side in "I Love You Baby."

The Three Dons & Ginny Greer: "Don't You Care"-"Too Late Now" (Coral). This lively vocal combo hits in top form on their initial Coral coupling. Technique used on their clicko "Say You're Mine Again" for the indie Allied label gives each side an extra added bounce. "Don't You Care" gets a brisk, interpretive treatment and should make some noise. Bottom deck also is slickly handled making it a close rate for top spins.

Mort Lindsey Trio: "Scratch"-"Jeepers Creepers" (Jubilee). "Scratch" is a cute little item about an itch in the middle of the back. Novelty lyric is set against an okay melodic line and Lindsey delivers the lyric for comic effect.

Best Bets

KAY STARR ..... **HALF A PHOTOGRAPH**
(*Capitol*) ..... *Allez-Vous-En*
THE HILLTOPPERS ..... **I'D RATHER DIE YOUNG**
(*Dot*) ..... *P.S. I Love You*
FRANK MURPHY ..... **OUR SONG**
(*Okeh*) ..... *What Can I Do*

Album Review

Woody Herman Orch: "Woody Herman Goes Native" (Mars). Herman's topflight orch hits a brisk Calypso beat in this package. Band brings plenty of drive to the jaunty rhythms and Herman's clarinet licks and vocalling are standout.

Paul Britten Orch: "Noel Coward Favorites" (M-G-M). Fave melodies from the pen of Noel Coward get a lush going over by Paul Britten's orch. Each is delivered tastefully. Britten's skillful batoning brings added appeal to such tunes as "A Room With a View," "Someday I'll Find You" and "I'll Follow My Secret Heart."

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
90th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

SOSNIK'S B'WAY LEGIT MUSICAL AND TV SHOW

Composer-conductor Harry Sosnik will suddenly be a busy guy, between batoning the new Viceroy cigaret's "Orchid Room" quarter-hour over ABC-TV Sundays, directly following Walter Winchell, and composing the score for "7th Heaven," the old Austin Strong play which John Golden first produced in 1922. Stella Unger obtained the rights from Golden and will co-produce it with Lyman Munson, ex-20th-Fox film producer. William Inge, author of "Picnic," the current season's Pulitzer prizewinner, has bowed out on doing the libretto with Miss Unger who will do the lyrics stating straight plays are his metier. Samson Raphaelson, Fred Saidy or Maurice Valency may be enlisted.

The TV show will have Walter Winchell nominating the candidates for the weekly orchids, which Bert Lytell, as the host, will present. The first show will originate May 24 from the Coast with Rosemary Clooney kudosed; the second show will probably salute Rex Harrison and Lilli Palmer.

Ted Bates agency is handling "Orchid Room," as it was when Soshik and Hildegarde did the "Raleigh Room" for the same sponsor, Brown & Williamson Tobacco.

Coast AFM Vs. AFTRA in Jurisdiction Hassle; CBS Caught in Middle

Hollywood, May 12.

CBS, caught in the middle by a threatened AFTRA-AFM jurisdictional hassle, talked AFTRA out of yanking members from a local teleshow pending a meeting between the unions slated for later this week.

Meanwhile, singing guitarist Lena Machado, centre of the controversy, continued on the Harry Owens Show on KNXT. AFTRA had demanded she sign with the radio-video union.

Warfare between the two unions began last week when Phil Fischer, AFM international studio rep, denounced AFTRA for what he described as an "invasion" of the tunesters' jurisdiction, and at the same time ordered members of local 47 not to sign with that union.

Fischer, who said he was carrying out policy laid down by AFM prexy James C. Petrillo, avowed, "we're not going to stand for it."

"A singing musician gets a doubling fee. If the musician took the part of an actor or just sang, I would say AFTRA has the right to ask him to join, but as it is we see no sense in our members paying initiation fees and dues to another union. AFTRA maintains it has jurisdiction, and that's not true. They don't try that in New York or Chicago; only here, and we're going to put a stop to it," he said. Averring the union is really burned at AFTRA, he stressed it will do everything within its power to stop the so-called invasion.

AFTRA exec secretary Claude McCue replied his union's dispute was not with AFM but with producers, whom he charged use singing tunesters in order to take advantage of what he termed lower AFM rates. As for a possible walkout of AFTRAites as a result of the AFM stand, he said, "we will examine each specific case, and if the board determines there have been violations we will order our people off the shows."

"All that AFTRA expects of producers of radio and television shows is for them to be in compliance with our contract to the extent that all actors, singers, dancers and specialty acts be members of AFTRA in good standing and be paid not less than the fee provided in our contracts," McCue said.

Of the AFM declaration, he commented, "we have had very pleasant relations with local 47, AFM, and we hope we may continue to have such relations, but we cannot condone payment of less than the AFTRA minimum fees to performers. In most cases the AFM rate is substantially lower than the AFTRA scale and it is obvious the producers are attempting to utilize singers who may be members of AFM to compete unfairly with professional singers."

Longhair Disk Review

Rimsky-Korsakov: Scheherazade (RCA Victor, $5.45). Familiar symphonic poem gets a highly-polished, lush performance by Leopold Stokowski and the Philharmonia Orchestra of London. Stoky's reading is more refined and not as exaggerated as of late, for choicer results.

Strauss: Don Juan and Death And Transfiguration (Columbia, $5.45). Two of Strauss' best-known and admired tone-poems, in warm, pulsing readings by Bruno Walter and the N. Y. Philharmonic. Strings sound especially fine in the "Don Juan." These are new recordings, not repressings from 78s.

Beethoven: Four Overtures to Fidelio (Westminster, $5.95). Hearty, attractive readings of the three "Leonores" and the "Fidelio," by the Vienna State Opera Orchestra under Herman Scherchen.

Sibelius: Violin Concerto (Mercury, $5.95). Excellent recording and interpretation of a fine, romantic, bardic work by Emil Telmanyi and the Danish National Orchestra under Thomas Jensen. Solo performance is less flashy than from U. S. fiddlers, but is a superior interpretation nevertheless.

Scriabin: Poem of Ecstasy and **Loeffler: Pagan Poem** (Capitol, $5.72). Sensuous quality of the Scriabin tone-poem and the moody, spiritual quality of the Loeffler work are brought out fully in lyrical readings by Manuel Rosenthal and the Paris Philharmonic.

Saint-Saens: Danse Macabre and **Le Rouet d'Omphale** (London, $2.95). Excellent performances of two Saint-Saens standards by Ernest Ansermet and L'Orchestre de la Suisse Romande, but with a few disk defects.

Josef Strauss: Village Swallows and **My Life Is Full of Joy** (London, $2.95). Two graceful waltzes from a less-known Strauss frere, played with real Austrian lilt by Clemens Krauss and the Vienna Philharmonic. *Bron.*

RHYTHM BOYS' NIP TOUR

Tokyo, May 5.

The Delta Rhythm Boys—Cliff Holland, Carl Jones, Rene Deknight, Lee Gaines, and Traverse Crawford—accompanied by manager Paul Papp, will arrive in Japan May 19 for a three week concert tour of principal Japanese cities. Choral group has been signed by Yoshimoto Entertainment Co.

They will open tour with a special performance for Security Force personnel at Tokyo's Ernie Pyle on May 20. Appearing with group will be Chemi Erl, Japanese jazz singer, who has just completed three-month visit to the U.S.

Pete Doraine Joins New Allen Diskery

A new indie label, Allen Records, moved into the wax picture last week. Company, which was formed by Connecticut business exec Victor Allen, will release disks in the pop, folk and rhythm and blues fields. Allen also named Pete Doraine, formerly of Abbey Records, national sales manager.

Allen's initial releases, out next week, will be sides by Bill Harrington and Danny Stabile for the pop market, Clay Long for the folk trade and The Willows for rhythm and blues.

Bill Simon Sets Up Pubbery for Kid Tunes

Bill Simon, who recently formed his own music firm, Thornwood Music, last week set up another firm to be devoted exclusively to kiddie material. Simon's new setup will be tagged Thornwood Publications.

Initial tune in the catalog will be "I Just Can't Wait Till Christmas."

Hometown Honors Heindorf

Mechanicville, N. Y., May 12.

Ray Heindorf, a former resident of Mechanicville, a member of Musicians Local 318 here and musical director of Warner Bros. studios in Hollywood, was honored here Saturday (9) as part of the golden jubilee of the union.

Heindorf was presented with a key to the city, took part in a parade and was honor guest at a dinner-bell.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

*ASCAP †BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Rochester, Neisner Bros.	Philadelphia, Charles Dumont	Boston, Krey Music	San Antonio, Alamo Piano Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Indianapolis, Pearson's	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Cleveland, Grossman Music Co.	TOTAL POINTS
1	1	*I Believe (Cromwell)	1	4	2	4	2	2	3	1	3	1	1	3	105
2	4	†Moulin Rouge (Broadcast)	2	7	1	1	5	1	1	2	2	5	7	2	96
3	2	*Doggie in the Window (Santly-J)	5	5	10	..	1	3	2	5	1	2	2	1	84
4	5	*April in Portugal (Chappell)	3	2	..	3	6	4	4	4	4	..	8	4	68
5	3	*Pretend (Brandom)	6	..	7	5	3	6	5	3	6	..	3	9	57
6	6	†Your Cheatin' Heart (Acuff-R)	9	6	8	8	4	5	6	..	..	..	10	5	38
7A	7	†Till I Waltz Again (Village)	8	..	..	..	7	8	7	6	..	..	4	6	31
7B	9	†Say You're Mine (Meridian)	7	3	4	2	..	..	..	..	..	9	..	10	31
9	..	*Seven Lonely Days (Peterson)	..	..	..	..	..	7	9	..	9	4	9	7	21
10	..	*I'm Walking Behind You (Leeds)	4	9	5	6	..	..	..	..	..	..	..	..	20
11	8	*Side by Side (Shapiro-B)	..	..	..	..	9	..	..	..	..	3	5	..	16
12	11	*Ruby (Miller)	10	..	9	10	..	9	..	8	10	..	..	8	13
13	..	*Wild Horses (Simon)	..	8	..	..	..	10	..	..	..	..	6	..	9
14	14	*Dancing With Somebody (Valando)	..	..	6	..	..	..	8	..	..	..	..	..	6
15	11	†Don't Let the Stars (Four Star)	..	..	..	..	8	..	10	..	..	..	..	..	4

DISKERS RACE FOR PIC THEMES

Wanna Buy a Fan Club? Disk Flacks Manufacture 'Em to Order for a Fee

Disk artists are now using fan clubs to tighten their grip on the teenage trade and to obtain some sort of steady footing in the will-o'-the-wisp market. The disk names, realizing that a complete saturation job is needed to sustain a hold on the young disk buyers, are veering to the fan club setups to supplement their personal disk promotion operation.

In the past many fan clubs around the country developed spontaneously from the enthusiasm of the juve devotees, but in today's highly competitive market the diskers are being forced to manufacture and maintain their own fan club setups. In some instances diskers are shelling out as much as $25,000 annually for their fan club machinery.

The diskers are laying on the juve angle in their promotion scheme because they've discovered that the fan club members can be instrumental in boosting disk sales and b.o. values. To hold on to the kids, the disk names form fan club chapters around the country to which they send embossed membership cards, autographed fan photos, buttons, monthly newsletters and assorted paraphernalia. In return the members badger their local deejays for request plays, pack the local theatres when the artist is appearing there and promote interest in the artist in family and school surroundings. All of this activity has been seen to have a potent effect on the artist's disk sales and b.o. status.

In line with the increasing vogue towards fan clubs, a number of promotion men are moving into the field as professional fan club organizers. Through mailing

(Continued on page 54)

Soviets Discover LP

Washington, May 12.

The LP record is due to come to Soviet Russia.

On USSR Radio Day last week, in which it was again claimed that the Russians invented broadcasting, it was announced: "Soon we shall start on the production of radio phonographs with two-speed motors and new sound pickups. They will be used for long-playing records."

Soviet claims also that it will produce 50% more TV receivers this year than in 1952, but without telling how many were made last year.

Merc, MGM, Coral Pace Majors In Bestseller Lists

For the past six months, Mercury, M-G-M and Coral have been pacing the disk market with a steady flow of clicko shellac. The "Big Four," Victor, Columbia, Capital and Decca have also had a flock of bestselling platters but this marks the first time that they've had to share the top of the ladder over so long a period.

Top dog in the "Little Three" grup has been Mercury, which is currently running with six strong sellers. Leading the list is Patti Page's "Doggie In The Window" with Richard Hayman's "Ruby," Georgia Gibbs' "Seven Lonely Days," Ralph Marterie's "Caravan," Rusty Draper's "No Help Wanted" and The Gaylords' "Tell Me You're Mine" moving at fast sales clip.

Joni James has been the biggest factor in holding M-G-M in the topseller line. After clicking with "Why Don't You Believe Me?" thrush followed with hit wax in "Have You Heard?" "Almost Always" and "Your Cheatin' Heart." In the past few weeks, the soundtrack waxing from the Italo pic, "Anna," with Silvana Mangano, pulled into the bestseller lists and has been running neck-and-neck with Miss James' entries.

Coral Records, which rode high last year with Don Cornell's releases, is now being held up by canaries. Teresa Brewer's "Till I Waltz Again With You" is still a steady seller after scoring more than 1,250,000 sales and Karen Chandler's "Hold Me, Thrill Me, Kiss Me" also has been a solid seller. Miss Brew is now moving out for the label again with "Dancin' with Someone."

'RUBY,' 'MOULIN' SPARK INTEREST

Current wax click of such pic music themes as "Song From Moulin Rouge" and "Ruby" is opening the valve for a flood of film themes on shellac. Both pubs and diskers are carefully eyeing the film market, Hollywood and foreign, for platter potentials.

Leading the list of themes being prepped for wax coverage is Dimitri Tiomkin's "Return To Paradise," a WB pic. Almost every major record company is ready to jump in with releases when the restriction lid is lifted next month. Song is being published by the Warner music firms. Also on tap is Tiomkin's theme for the Metro film "High Ground." Robbins (Big Three) is publishing.

Victor Young's "Call of the Far Away Hills," adapted from the theme from the Paramount pic, "Shane," already is beginning to make noise in the wax market. The diskeries are readying covering releases of the initialers on the Young tune by Decca and M-G-M. Paramount Music is publishing "Hills."

Vogue for pic themes is further highlighted by record company interest in David Raskin's theme for the Metro pic, "The Bad and The Beautiful." Although the pic was released last year the artists and repertoire men still feel that they can cash in on the title.

The pic music theme currently being watched closest by the trade is Charlie Chaplin's "Limelight." No U. S. diskery has yet tabbed it for waxing due to the recent controversy over Chaplin, but London Records has released a version by Frank Cracksfield's orch in the U. S.. The London platter hit the disk jockey circuit late last week. The theme also has been etched in England by the Melachrino Strings via the HMV label. Bourne Music is publishing.

Although not themes, such pic tunes as "Hi Lili-Hi Lo" from the Metro pic, "Lili," and "Anna" from the Italo pic of the same name, is helping renew diskery interest in film music.

In line with the drive on film music, Columbia Records is prepping a big push on its upcoming album release of Percy Faith's "Movie Music."

Publishers Burn at Definite Maybes From A&R Men, Want Quick Answers

Disk Quackery

Lengths of which artists and repertoire men will go to get that "new sound" into a platter was underscored again with the release of Sammy Kaye's waxing "Tattle Tale Duck" for Columbia Records. Mitch Miller, Col's a. & r. chief, is heard on the platter several times belting out a series of barnyard "quack-quacks."

Incidentally, the "arf-arfs" on Patti Page's "Doggie In The Window" via the Mercury label were contributed by her musical director and manager Jack Rael. Bob Merrill wrote both tunes.

Almost resigned to playing second fiddle to the wax works in the song-making process, music publishers are now asking for a fair shake from the disk artists and repertoire chiefs in the handling of their songs. Both major and small pubs are burning over the stalling strategy of most of the a&r men with the result that they are hung up for months with vague promises of a record on one of their tunes. More often than not, the disk never comes through.

Mitch Miller, Columbia Records a&r topper, and Milt Gabler, in the same spot for Coral, are rated as the fastest-moving song pickers among the major diskers. Although many pubs have sharp differences with Miller, particularly, they credit him with giving straight on-the-spot answers on their tunes. Miller, like Gabler, says yes or no to a tune at first hearing, tells the publishers exactly where he stands if his tune is rejected and usually names the artists he plans to use, if he accepts the entry.

The publishers are complaining that the other a&r men tend to shilly-shally with a definite maybe. The routine of these a&r men goes like this: "I like your tune and I'll see whether we can fit it in. I'll let you know what our answer is in a couple of days or weeks and, in the meantime, don't show this tune to any other company."

That means, the pubs say, that they are boxed in and can't move until the a&r man makes up his mind. If the tune is finally okayed, little is lost. But, as is more often the case, if the tunes is shelved, the publisher has lost time on a song for which he may have paid the writers a couple of hundred dollars. The small publishers are especially hard hit since they usually work on one number at a time unlike the major pubs, who sometimes have five or six entries going at one time.

ASCAP Agrees To Local Rate On Co-op Shows

Settling a long-standing dispute between radio broadcasters and the American Society of Composers, Authors & Publishers over the status of co-op programs, ASCAP has okayed a proposal that network co-ops, where locally sponsored, should be considered as local commercial programs. ASCAP has a higher licensing rate for network shows and had insisted for years that co-ops belonged in the web category.

As a result of the agreement, ASCAP will now get the 2¼% rate on co-op shows under blanket agreements and 8% under per-program licenses on shows containing the Society's music. The ASCAP licensing rate for networks is 2¾%. ASCAP will get the lower local rate on the co-ops for the full term of the radio agreement, from 1941 through 1958.

The National Assn. of Radio & Television Broadcasters, which concluded its convention in Los Angeles last week, is recommending that all stations recheck their receipts from co-op shows and pay ASCAP the full amount due under their local licenses.

Spike Jones Revue Pulls $908,000 in 109 1-Niters; TV Doesn't Hurt Any More

Springfield, Mass., May 12.

Spike Jones and his "Musical Depreciation Revue" played three weekend shows here under Shrine Auspices and then headed for home after taking in better than $908,000 in a four-and-one-half months marathon tour that included 109 one-nite stands. Jones claims that business was up from 12 to 15% in all sections of the country over last year's tour, and stated that television no longer exerts any crippling impact as a competitor to touring attractions.

Bandleader said that last year the effect of the big Saturday and Sunday TV shows could be clearly felt. Only situation where TV kept the locals from the wickets was in Oklahoma City on the night highlighted by the television delivery of the Lucille Ball-Desi Arnaz heir. Jones did a big $9,000 there, but was $3,000 short of auditorium capacity.

In six years of trouping, Jones has developed his own highly specialized system of operation. He carries a company of 38 musicians, specialty acts and technicians. He wife, Helen Grayco, goes along as the headline singer. She left the show Saturday (9) for a tonsilectomy. Manager Ralph Wonders does the booking, and all road dates are played under guaranteed sponsorship.

The band continues as a strong repeat attraction, having played many towns as many as 17 and 18 times. In the Chicago Opera House, the band has been in for 18 different dates and has grossed a total of $154,000 in that house alone.

Pulling out of Springfield, the revue heads for the Coast, stopping for nighters in Laramie and Denver. On June 4, the revue will play the Los Angeles Home Show where it has become a fixture, and then go on to a month at the Flamingo in Las Vegas, for the seventh time, then Lake Tahoe, and a string of Coast nighters leading into third straight appearance at the Sacramento Fair.

SPA Voting On Council Members

Songwriters Protective Assn. members will vote tomorrow (Thurs.) at the annual meeting for seven council members whose three-year terms have expired. Top SPA board has 21 members, one-third of whom come up for election annually. Six of the incumbents, Oscar Hammerstein 2d, Lou Alters, Otto A. Harbach, Charles Tobias, Jack Yellen and Edgar Leslie, are up for reelection with one council member, Jesse Greer, having indicated that he cannot serve again.

Election of new SPA officers will take place at the June meeting of the council. Charles Tobias is currently president. The council will also choose a writer to fill the term of late Peter de Rose, who died a couple of weeks ago.

Tobias is scheduled to address the SPA conclave on the org's new spot check procedure by which the books of the publishers are being audited. SPA attorney John Schulman will report on proposed Congressional amendments to the Copyright Act. SPA's membership, incidentally, is at an alltime high of 2,200 writers, some 300 over last year.

Albert Spalding, violinist-composer, will be awarded an honorary doctor of music degree at the 120th anni commencement exercises at Oberlin College, Oberlin, O., June 8.

PLATTER PROMOTERS PLAN TRADE ASSN.

Extent to which the disk flacking biz has grown during the past years was pointed up last week with the prepping of plans to organize the platter promoters. Org move is being sparked by flacks Paul Brown and Henry Okun. First step in the formation of the Record Promoters Guild will be taken at a special conclave this week.

The flacks will institute a set of constitutional bylaws to standardize fees and prevent pricecutting. A system will also be worked out in which deadbeat artists will be exposed.

ARMORED CAR TO MOVE GLENN MILLER DISKS

RCA Victor is using a Brink's armored car this week to transport a flock of disk air checks of the old Glenn Miller band broadcasts from Wall St. in lower Manhattan to its 24th St. studios where the disks will be processed for commercial release. The collection, made by the late bandleader, contains 179 records and is valued by his estate at $1,000,000.

The disks have been in the Wall St. vaults of lawyer David McKay, administrator of the Miller estate.

Pee Wee Hunt's 'O' Oldie

Pee Wee Hunt, Dixieland bandleader, who turned up with Capitol Records' alltime bestseller in "12th Street Rag," is finally coming through with a followup hit after some six years. New side, which is breaking strongly in the midwest, is "O," a 1919 oldie by Byron Gay and Arthur Johnson.

Hunt's initial click for Cap has gone over the 2,000,000 marker.

Sinatra on Italo Tour

Rome, May 12.

Frank Sinatra has been set for a series of Italian dates by Superproduzioni Teatrali.

He arrived in Milan, May 8, with the first concert at Turin the next day. Dates in Bergamo, Bologna, Florence, Naples, Genoa, follow, with two days in Milan's Manzoni Theatre, May 18-19.

Tour winds up here May 20-21, at the Adriano Theatre. Also featured in the show on the Italian swing are Milton Mezz Mezzrow and dancers Taps Miller and Della Grayson.

Sauter-Finegan Band Hits Hot 5½G on First Date After Platter Push

Buffalo, May 12.

The Sauter-Finegan band, which was originally launched last year in a series of RCA Victor disks, clicked in its first live date with a $5,500 gross in Kleinhans Music Hall here Sunday night. Concert pulled 2,500 customers for a near-capacity house.

Band is set for some college dates and one-niters before hitting its first location spot at Frank Dailey's Meadowbrook, Cedar Grove, N. J., June 12-21. Following the Meadowbrook, band is set for a string of one-niters through July. Band is co-maestroed by Ed Sauter and Bill Finegan, and is being handled through Willard Alexander's office.

The Sauter-Finegan crew is the third band to bow via the Victor wax route before hitting the road. Ralph Flanagan's orch was the first and proved to be a solid money-maker and Buddy Morrow, who is part of the Flanagan-Herb Hendler setup, also is following the same groove, disk and boxoffice-wise.

Merc Adds 3 Yrs. To Georgia Gibbs' Pact

Chicago, May 12.

Georgia Gibbs was signed to a three-year extension to her Mercury Record pact last week. Old pact expires next April. Songstress who has a hit, "Seven Lonely Days," currently, just cut an album called "Georgia Sings the Oldies."

She'll get the 5% royalty rate on her slicings.

Paul Weston, Columbia Records Coast recording chief, in N. Y. for a week's huddles with homeoffice execs.

Tin Pan Alley 'Mothers' Run Gamut From Red Hot to Mah-Jongg Mamas

By JIM WALSH

For years pop song cleffers have held that American womanhood separates into three grand divisions —Mama, Mammy and Mother.

"Mama," also known as "Baby" and "the girl friend," single or married, is usually a brazen baggage. She seethes with passion for Papa who doesn't always return her ardor. Jealous and possessive, she shouts, "Papa has got to see Mama every night or he can't see Mama at all." Because of his backslidings, she has "The Lonesome Mama Blues." After marriage she proclaims that "Mama Goes Where Papa Goes or Papa Don't Go Out Tonight." "Red Hot Mama" insists "You May Be Fast But You Won't Last, 'Cause Mama's Gonna Slow You Down."

She tells "Real Estate Papa, You Ain't Gonna Subdivide Me" and orders "Aggravating Papa" not to two-time her. Only occasionally does she confidently assert "My Papa Doesn't Two-Time No Time." But, no matter how much anguish Papa causes, she is sure that if the boyfriend only realized it, "Mama's Got What Papa Wants."

"Mama" seems chiefly a product of the 1920s, and Gus Kahn & Walter Donaldson appear to have done more than any other tunesmiths to glorify the predatory female. However, she was not unknown a decade earlier, as witness Sophie Tucker's singing "You're gonna miss your big fat Mama" in Shelton Brooks' 1910 hit, "Some Of These Days." Even so, Daddy was mentioned more often than Mama in 1910-20 songs. L. Wolfe Gilbert & Lewis F. Muir's "Here Comes My Daddy Now," recently revived on a Capitol record by Joe (Fingers) Carr, is still well remembered.

Mammy, by contrast, is elderly, benevolent and colored. Often, for the rhyme, Mammy is spending her last years 'way down in sunny Alabammy, where she patiently awaits the return of her prodigal pickaninny.

Again thanks to Kahn & Donaldson, Mammy was in her heyday in the 1920s. They are usually credited with, or accused of, setting off the Mammy epidemic in 1921 with "My Mammy," and Al Jolson must be given a big assist for the terrific plugging he handed the song on the stage and records and in films. But there had been many previous "Mammy songs."

In 1907 someone wrote "Mammy's Pickaninny." "Mammy's Lullaby" was a product of 1912, and there was another of the same title in 1919. Ray Egan & Richard Whiting had a real hit in 1916 with "Mammy's Little Coal Black Rose." Maceo Pinkard did all right in 1919 with "Mammy O' Mine." A year later, Sam M. Lewis, Joe Young & Fred Ahlert came through with "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms." And Donaldson had experimented with several Mammy numbers, including "Rockabye, Lullaby Mammy" before "My Mammy" set every other tunesmith to pounding out Mammy songs in an orgy that lasted a couple of years. Accompanying the Mammy uprising was a similar outbreak of "Swanee" numbers.

Debunking Mammy

It was a rare cleffer who sought to debunk the Mammy saga, but Gus Van & Joe Schenk made a Columbia record, "I'm the Black Sheep of Dear Old Dear Old Dixie Land," which cynically asserted, "My dear old Mammy wants no part of me in dear old Alabammy." There was also an "Alabammy Black Sheep," in more sentimental vein. Even Kahn & Donaldson apparently soured on the Mammy business, because in "My Sweetie Turned Me Down," the "hero" threatened to go on the stage, and added: "I'll sing 'Mammy' and I'll get shot, but what do I care? . . . My Sweetie Turned Me Down!"

Far more important in the long range pop music picture than either Mama or Mammy is Mother. Like Mammy, she usually is wrinkled, gray and careworn, and the purity of her soul would put the driven snow to shame. She is oldfashioned ("That Old-Fashioned Mother of Mine"); wonderful (That Wonderful Mother of Mine;" and she is "M-O-T-H-E-R, a Word That Means the World to Me."

Or, as Bert Kalmar & Harry Ruby so well put it in their 1921 opus, American married women are "Angels (We Call Them Mothers Down Here"). Because of her angelic qualities, the songwriter wants (as in Will Dillon & Harry Von Tilzer's perennially popular 1911 number) "a girl just like the girl who married dead old dad."

But, although Mother is perfection as a Mother, at the same time as a comic song wife, she is a domineering character who keeps her helpmeet in trembling subjection. Not only that, but when she is the mother of the girl the songsmith's spokesman marries, she is a hellion! The typical attitude is expressed in Jack Norworth's 1906 "I'm Getting Ready for My Mother-in-Law." About the song song that comes to mind in which a guy's wife's mother receives a good word is a public domain ditty by William B. Gray, "The Mother of the Girl I Love."

While it is sometimes hinted that Mama isn't exactly spotless and though Mammy isn't listed in the Social Register, Mother always is a Lady regardless of whether she lives in marble halls, an Eastside walk-up or where the morning glories twine around the door. She may be of any racial strain. She is both "That Old Irish Mother of Mine" and "My Yiddisha Momme." Back in the '90s, Mother's ladyhood was emphasized by Edward B. Marks & Joseph W. Stern in a sob-song with a title that became a catchphrase, "My Mother Was a Lady."

Mother's Day Brushoff

Despite uncountable songs about Mother, it's odd how little attention writers have paid to Mother's Day—or at least how few Mother's Day tunes have clicked. Offhand, one recording of a song especially written for the Day can be recalled —Ford Rush & Glen Rowell's 1927 waxing of "I'll Wear a White Flower for You, Mother Dear," appropriately coupled on a Columbia platter with "A Boy's Best Friend Is His Mother." Irving Berlin, who gave the nation its unofficial patriotic anthem in "God Bless America" and its equally unofficial secular Christmas and Easter classics, "White Christmas" and "Easter Parade," hasn't done the same for Mother's Day. In 1916 he did write "When the Black Sheep Returns to the Fold," a setting of the Prodigal Song theme, and in 1919 he gave the Mother motif a good working over with "Was There Ever a Pal Like You?"

Mothers always have a hard time during wars. George F. Root made good use of her sufferings during the Civil War when he wrote "Just Before the Battle, Mother" and "Tramp, Tramp, Tramp," the latter beginning, "In the prison cell I sit, thinking, Mother dear, of you." In 1898, Charles K. Harris pulled the tear-perking strings with "Break the News to Mother." And even that title was outdone by a ditty of World War I, "If I'm Not at the Roll Call, Kiss Mother Goodbye for Me."

Mother Is Kidded Too

Mother Dear is seldom kidded by the lyric-writing boys, but Tom Gray & Ray Walker achieved clever comedy in a 1913 satire on the suffragets, "Your Mother's Gone Away to Join the Army." In 1916 Charles McCarron & Al Von Tilzer told of the dreadful things that happened "Since Mother Goes to Movie Shows," and in 1924 Billy Rose & Con Conrad followed suit with "Since Ma is Playing Mah-Jongg."

Probably the best-loved American Mother song is "Mother Machree," written more than 40 years ago by Rida Johnson Young, Chauncey Olcott & Ernest R. Ball. Very likely, Howard Johnson & Theodore Morse's already-mentioned "M-O-T-H-E-R, a Word That Means the World to Me," has been more parodied than any other.

Songs about Grandmother are relatively infrequent. In 1908 "When Grandma Was a Girl" compared the hit song, "I'm Afraid to Come Home in the Dark," unfavorably to the tunes which had prevailed in Grandma's youth. "In Grandma's Day" had a similar theme. Also in 1908, Al Bryan & Ted Snyder came through with one called simply "Grandma."

Grandma was also kidded in Jimmy Eaton & Abner Silver's 1940 comedy number, "The Beard in the Gilded Frame," which told of how Grandma clipped off Grandpa's beard because it made him a devil with the women. But after Grandpa passed over Jordan, Grandma framed the memento, "and her tears start to gush for that old Fuller brush—The Beard in a Gilded Frame."

LORRY RAINE

"There's Nothing Left To Do (But Cry)" and "A Woolin' We Will Go"—Kem Records. "This can be the big one for Miss Raine"—Variety, April 22. "Some concerted deejay action will make this big. Five stars"—Down Beat, May 6.

Exclusive Management

TIM GAYLE

3912 Blue Canyon Drive
North Hollywood, Calif.

Decca's Pub Firm Wins Big Round In Tune Suit Vs. Victor, Merc, King

Dig That Crazy Witness

Los Angeles, May 12.

Three solemn judges listened to a jam session in the dignified atmosphere of the L. A. Federal Court of Appeals to determine whether Frank Loesser's tune, "Slow Boat to China," was swiped from Robert E. Overman's "Wonderful You." They agreed to take the case under submission for a ruling later.

Overman had appealed from an earliest verdict by Federal Judge Pierson M. Hall, who ruled there was no plagiarism. Judges Albert Lee Stephens, Walter L. Pope and Paul J. McCormick heard each record played separately and then simultaneously.

RCA Victor Employees Vote to Strike June 2 In 10% Pay Demand

Camden, N. J., May 12.

RCA-Victor employes, at the Camden plant, have voted to strike June 2. The union is seeking a 10% wage increase, plus improved holiday and hospitalization benefits, and double time for any day employes work extra.

Daniel Arnold, international representative of the International Union of Electrical Workers, CIO, said 4,117 of the Camden plant's 7,200 workers voted for the strike, and 219 voted against. Arnold reported 160 employes of the RCA-Victor plant in Moorestown, N. J., and 2,000 others in the company's Cincinnati plant already had voted to strike.

"The strike will go through as scheduled," Arnold declared, "unless company and union negotiators reach an agreement in the meantime." Arnold urged the company to take "full cognizance of the situation as it now exists and to begin bargaining with the union in good faith."

Heidt, 3 Troupers Hurt in Car Crash

Chicago, May 12.

Horace Heidt and three members of his troupe were injured in a car crash early Sunday morning (10) nearby Elgin, Ill., on their way to an engagement in Joliet. Heidt's group did an afternoon and evening show in Joliet despite their injuries.

Maestro's nose was fractured and Anthony Giansanti, saxophonist who was driving, suffered a fractured wrist. Reita Green, vocalist, had two front teeth knocked out. Betty Cole, dancer, suffered shock and bruises, and was the only one to remain in the hospital.

An award of treble damages in addition to the usual 2c per record fee in an infringement suit was recommended by special master Edward T. Galloway in his report on the Northern Music vs. King Records, RCA Victor and Mercury action. Filed Monday (11), the report was submitted to Judge Sylvester Ryan, who found in favor of Northern when the case was tried last May in N. Y. Federal Court. It's up to Judge Ryan to confirm the award.

The report awarded Northern $8,300 plus $24,900 in treble damages from King; $4,500 plus treble damages of $13,500 from Victor, and $850 in addition to the treble damage assessment of $2,500 from Mercury.

Northern also was awarded $5,000 from Lois Music, another defendant in the action. This award represented statutory damages for the infringement of the sale of sheet music in lieu of an accounting of profits. It's the first time this type of award has been put into practice. It was made in accordance with a 1952 decision of the U. S. Supreme Court in the Woolworth Co. vs. Contemporary Arts, Inc., case. The award also found Lois and Broadcast Music, Inc., liable for $4,000 on public performances.

Lucky Millinder, Sally Nix and Henry Glover, other defendants in the action, were held jointly liable for $5,100.

The trial involved Northern's tune "Tonight He Sailed Again," by Guy Wood and Sol Marcus, and Lois' tune "I Love You I Do," by Miss Nix and Glover. Judge Ryan found that "Sailed Again" was an original piece of music and the songs were similar. He also found that King Records had access to "Sailed Again."

Northern had claimed that "I Love You" was an infringement of "Sailed Again," which Millinder was scheduled to cut for Decca until it was discovered that Bull-moose Jackson already had cut "I Love You" for King. Northern alleged that Glover, who had been Millinder's arranger, copied the song in penning "I Love You." Northern, incidentally, is a subsid of Decca.

Richard E. Colby of Cohen & Bingham, was lawyer for Northern. Jack Pearl and Stuart Sprague repped the defendants.

BRIT. TOOTERS AFFIRM 'AMITY' IN KENTON NIX

London, May 5.

"There is no dispute between our union and the American Federation of Musicians," according to a statement issued by the British Musicians Union, explaining its reason for refusing the offer of cuffo charity concerts in London by Stan Kenton's orch. The statement declared, "The AFM or the U.S. Government departments are entitled to decide their own policy towards the employment of British musicians in their country. We have no objection whatsoever to this; and it is appreciated that there may be difficulties in the way of any relaxation of AFM policy. Equally we think our policy will be understood and appreciated by the AFM.

"We should be willing to discuss with the AFM the possibility of 'reciprocity'; but attempts by individual agents, contractors or other bookers to achieve this might well be useless. We are willing to participate in discussions that might result in suitable arrangements; but it is not our responsibility to initiate them, since it is not we who are seeking to encourage the presentation of foreign musicians in Britain."

'I Believe' Leads British Bestsellers; 'Pretend' 2d

London, May 12.

For the fourth week in succession Frankie Laine's "I Believe" tops the list of bestselling pop disks in Britain. Nat Cole's "Pretend" jumps to second place from fifth last week. Guy Mitchell's "Pretty Little Black-Eyed Susie" drops from second to third place.

Newcomer to the list this week is "Tell Me a Story" by Frankie Laine and Jimmy Boyd, which is in ninth place.

VARIETY - 10 Best Sellers on Coin-Machines

1.	DOGGIE IN THE WINDOW (14)	*Patti Page* ..... *Mercury*
2.	PRETEND (11)	*Nat (King) Cole* ..... *Capitol*
3.	SONG FROM MOULIN ROUGE (1)	*Percy Faith* ..... *Columbia*
4.	SEVEN LONELY DAYS (2)	*Georgia Gibbs* ..... *Mercury*
5.	I BELIEVE (4)	*Frankie Laine* ..... *Columbia*
6.	TILL I WALTZ AGAIN WITH YOU (19)	*Teresa Brewer* ..... *Coral*
7.	APRIL IN PORTUGAL (1)	*Les Baxter* ..... *Capitol*
8.	SAY YOU'RE MINE AGAIN (1)	*Perry Como* ..... *Victor*
9.	YOUR CHEATIN' HEART (2)	*Joni James* ..... *M-G-M*
10.	SIDE BY SIDE (15)	*Kay Starr* ..... *Capitol*

Second Group

SONG FROM MOULIN ROUGE	*Mantovani* ..... *London*
YOUR CHEATIN' HEART	*Frankie Laine* ..... *Columbia*
STRANGE THINGS ARE HAPPENING	*Red Buttons* ..... *Columbia*
TELL ME A STORY	*F. Laine-J. Boyd* ..... *Columbia*
TELL ME YOU'RE MINE	*Gaylords* ..... *Mercury*
I'M WALKING BEHIND YOU	*Eddie Fisher* ..... *Victor*
ALMOST ALWAYS	*Joni James* ..... *M-G-M*
CARAVAN	*Ralph Marterie* ..... *Mercury*
ANNA	*Sylvana Mangano* ..... *M-G-M*
A FOOL SUCH AS I	*Jo Stafford* ..... *Columbia*
MY JEALOUS EYES	*Patti Page* ..... *Mercury*
DON'T LET THE STARS GET IN YOUR EYES	*Perry Como* ..... *Victor*
APRIL IN PORTUGAL	*Freddy Martin* ..... *Victor*
MY LADY LOVES TO DANCE	*Julius LaRosa* ..... *Cadence*

Exclusive Legit Cast-Album Deals Kayo Coverage by Rival Labels

Institution of exclusive original cast album deals on Broadway legituners has been one of the major factors in blocking wide diskery coverage of showtunes. Although the majors are continually vying for original cast album rights, their interest in the score generally wavers if they lose out.

Main factor in the showtune shy-away is the top priority push given the plug songs from the show by the diskery with original cast album rights. The diskery generally goes all out in covering the plugs with its top artists and in exploiting the score. Rival diskers claim that there's no point in bucking top stars and a hefty promotion campaign.

Recent example of diskery hesitance in covering showtunes is Cole Porter's "Can-Can." Capitol Records, which nabbed the original cast album rights, sets its big guns on single waxings of the score and hit the market last week with Nat (King) Cole on "I Am In Love," Kay Starr on "Allez-Vous-En," Gordon MacRae on "C'est Magnifique" and Les Baxter on "I Love Paris." The artists & repertoire men at most of the companies have decided to sit out rather than buck the Cap barrage.

The a&r men aren't committing themselves either on the tunes from the Richard Rodgers-Oscar Hammerstein 2d musical, "Me and Juliet." Original cast album rights has gone to RCA Victor and the other companies are waiting to see how Victor is going to assign the single releases. Victor is still mulling the single pressing schedule on the tunes.

Diskery has hit paydirt twice recently with single releases from shows to which it also had original cast album rights. Out of "Wish You Were Here," company had the clicko title song by Eddie Fisher and out of "Hazel Flagg," it had the highriding "How Do You Speak to an Angel?" also by Fisher.

Chi Jazz Promoters To Use Soldiers Field For All-Star Concert

Chicago, May 12.

One of the biggest jazz concerts in Chicago annals will take place Aug. 1 in the 110,000-seat Soldiers Field. Sponsored by a group of jazz promoters, it will feature the Ralph Marterie orchestra, plus Sauter-Finnegan's new group, and Ray Anthony's band. Also in the orch department will be an all-star combo with Charles Shavers, Ray Brown, Flip Philips, and Barney Kessel. On the vocal side Ella Fitzgerald and June Valli have been contracted for, and Eddie Fisher has also promised that he'll be on hand.

Promoters are going heavy on the emcee list. There will be 10 disk jockeys herding their favorites through the concert.

BMI Launches Coast Drive Vs. Infringers

Hollywood, May 12.

Marking the start of a new drive locally against spots avoiding payment of licensing fees, Broadcast Music, Inc., filed a pair of copyright infringement suits in L. A. Federal Court yesterday (Mon.) against Keith Jones and Steve Miller, operators of North Hollywood and Inglewood restaurants respectively.

BMI, Peer International and Ridgeway Music were plaintiffs against Jones, contending he played "Lazy River" and "You Belong to Me." BMI, Ridgeway, Hill & Range sued Miller for using "Belong" and "Anytime" sans payment. Suits ask injunction against further playing and payments of not less than $250 for each infringement.

Name Bands for Summer

Richmond, Ind., May 12.

Colonial Hotel here has decided to go on a name band policy for the summer months for the first time. Resort spot brings in Ralph Marterie June 29 through July 4. Pee Wee Hunt has the next two frames.

E. C. Mills a Deejay

Hollywood, May 12.

E. C. Mills, former ASCAP general manager, is now a disk jockey on KFI, Hollywood. Every Thursday at 9:30 p.m., he presides at the plattering of "Songs That Never Die," a program of old favorites.

Mills assists Earle C. Anthony in running KFI.

BG-Satchmo Package Pulling Solid Grosses

The Benny Goodman-Louis Armstrong concert package, without Goodman, is continuing to rack up neat grosses in its one-niter trek. Goodman's absence has hit the b.o. only mildly and the unit is moving into its fourth stanza at a strong clip.

In Louisville, Ky., last Thursday (7) package pulled in more than $7,000 and on the following night in Columbus, O., topped the $9,000 mark. On Saturday (9) in Indianapolis, tour grossed more than $8,000, and in Cincinnati the following night scored a strong $9,000.

Gene Krupa has been heading the Goodman orch since the maestro was felled by an acute respiratory attack in Boston April 19.

Best British Sheet Sellers

(Week ending May 2)

London, May 5.

Doggie in Window...Connelly
In Golden Coach..Box & Cox
I'm Walking Behind..Maurice
Oh Happy Day....Chappell
Wonderful Copenhagen..Morris
Pretend .....Leeds
I Believe .....Cinephonic
Little Red Monkey...Robbins
Black Eyed Susie..Cinephonic
Broken Wings .....Fields
Downhearted ...: New World
Till I Waltz Again...F. D. & H.

Second 12

Talk to the Trees....Chappell
Windsor Waltz .....Reine
Red Feathers .....Dash
Don't Believe Me...F.D. & H.
Outside of Heaven.....Wood
Celebration Rag .....Wood
Now .....Dash
Don't Let the Stars....Morris
Because You're Mine..Robbins
Wild Horses .....Morris
All the Time .....Cinephonic
Love to Fall Asleep..Feldman

Decca 'Paradise' Album

Hollywood, May 12.

Decca set a deal to issue an album of the soundtrack score from the upcoming film "Return to Paradise," Gary Cooper starrer which is based on the James Michener book.

Cooper will provide narration for the album.

Disk Industry Engineers Study Standardization of Spindle Hole

Frankly Horrible

"If it's a Horrible Record, it's bound to be a hit." That's the sales pitch of a new company, Horrible Records, which was launched in New York last week by Tony Burrello and Tom Murray.

Horrible's initial disk, which has been getting disk jockey spins, is a coupling of "Fish" and "There's a New Sound," as sung by Leonna Anderson. "Fish" was cut in the Holland Tunnel while "Sound" was etched at 3,400 feet below sea level, according to the gag blurb on the label.

Garson Kanin, Bushkin Form Publishing Firm

Garson Kanin, film-legit director, and jazz pianist Joe Bushkin have formed their own music publishing firm under the latter's name. Kanin and Bushkin have been collaborating as a songwriting team recently and the firm will handle their works.

The tunes will be spotted in a legit musical which Kanin is projecting for future production.

Although still a remote project, the Record Industry Assn. of America, through its engineering committee, has been studying the possibility of standardizing the center hole for the major disk companies. According to a report made at the last RIAA meeting, the engineering committee has studied several approaches to such standardization but will give considerable further study to the problem before it can recommend any of the methods.

Move to standardize the spindle hole, which now is split between the conventional and the large 45 rpm diameters, flows from the stabilization of the industry's turntable speed and size problems. Some industry companies, such as RCA Victor, have proposed to the RIAA that the industry could now adapt all types of records to a single spindle size, preferably the large 45 rpm type.

RIAA's study by its engineering committee complemented tests by several phonograph manufacturers, including Victor, which indicated that an efficient record changer with a large spindle for seven, 10 and 12-inch records could be produced at a relatively low cost. Proponents of the standardized disk spindle hole contend that it will hypo biz since customers would not have to worry any longer about changing spindles on their changers when shifting from the 78 and 33 rpm disks to 45 rpm platters.

Capitol Records attempted to solve this problem by adopting the "optional center" technique for its 45s. All of Cap's 45s can be played on the small spindle with the optional center. The OC, however, can be easily punched out by the customer who wants to play it on the large spindle.

Toscy's Beethoven 9th Shaping as RCA Victor's Top Longhair Album

Arturo Toscanini's recording of Beethoven's "Ninth Symphony," released last October, is shaping up as RCA Victor's alltime Red Seal album bestseller. The work has already sold 125,000 sets to become Victor's top long-playing release and is still going strong although it is among the more expensive items in the company's catalog. It is a two-platter LP set, retailing at $10.90.

Sales to date represent a retail gross of nearly $1,400,000 on this number alone. Victor's package of the complete Beethoven symphonies, as recorded by Toscanini, was a complete sellout in a special edition of 5,000 albums at $50 per.

Col Pic 'Eternity' Score Rights to Barton Music

Barton Music, Frank Sinatra's music publishing firm operated by Ben Barton, has picked up the rights to the score of the Columbia pic, "From Here to Eternity." Sinatra is one of the stars in the pic.

Score, written by Bob Wells and Fred Karger, comprises a title theme song, used for background, and one production number, "Re-enlistment Blues." Sinatra has already cut both tunes for Capitol Records.

Mary Ann McCall Pleads Guilty to S.F. Dope Rap

San Francisco, May 12.

Mary Ann McCall, radio and disk singer, pleaded guilty in the Superior Court last week to charges of possession of heroin. She will be sentenced on May 9 to a term which may run from 90 days to a year. The 33-year-old singer, once among the three top gal blues singers of the nation, said, "I had an $18,000 home and it's gone. I made between $300 and $400 a week for the past four years. I spent $50 a day, usually running anywhere from $400 to $500 a week on the stuff."

Miss McCall sang with many top bands, including Artie Shaw, Charlie Barnet and Woody Herman.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	**PERCY FAITH** (Columbia)	Song from Moulin Rouge / Swedish Rhapsody
2	1	**PATTI PAGE** (Mercury)	Doggie in the Window
3	3	**FRANKIE LAINE** (Columbia)	I Believe / Your Cheatin' Heart
4	4	**NAT (KING) COLE** (Capitol)	Pretend / Can't I
5	7	**LES BAXTER** (Capitol)	April in Portugal
6	..	**RED BUTTONS** (Columbia)	Strange Things Happen / Ho-Ho Song
7	6	**PERRY COMO** (Victor)	Say You're Mine Again / Don't Let the Stars
8	8	**GEORGIA GIBBS** (Mercury)	Seven Lonely Days
9	5	**JONI JAMES** (MGM)	Have You Heard / Your Cheatin' Heart / Almost Always
10	..	**RICHARD HAYMAN** (Mercury)	Ruby

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	3	†SONG FROM MOULIN ROUGE	Broadcast
2	1	*DOGGIE IN THE WINDOW	Santly-Joy
3	2	*I BELIEVE	Cromwell
4	5	*APRIL IN PORTUGAL	Chappell
5	4	*PRETEND	Brandom
6	6	†YOUR CHEATIN' HEART	Acuff-R
7	8	†SAY YOU'RE MINE AGAIN	Meridian
8	..	*SEVEN LONELY DAYS	Jefferson
9	7	†TILL I WALTZ AGAIN	Village
10	10	*RUBY	Miller

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'og	Artist	Label	Song	EAST									SOUTH						MIDWEST									FAR WEST						TOTAL POINTS
						N.Y.	Rochester	Phil.	Pitts'b'gh	Lowell	Fitchburg	Baltimore	Burl'gton	D.C.	Jack'ville	Orlando	N.O.	Sav'nah	Gonzales	Richmond	Chicago		Det.	Dearborn	St. Paul	War., O.	Omaha	C'l'bus	Milw'kee	Hollywood	Fresno	Phoenix	Denver	Seattle	Salt Lake	
						Jack Lacy—WINS	Ed Meath—WHEC	Bud Brees—WPEN	Jim Shannon—KQV	Bob Berry—WCAP	Tal Hood—WFGM	Hugh Wanke—WCAO	Joel Chandler—WJOY	Jerry Strong—WMAL	Claude Taylor—WMBR	Bill Dawson—WORZ	Larry Wilson—WNOE	Sian Friedman—WTOC	David Walshak—KCTI	Ray Schreiner—WENL	Art Hellyer—WMAQ	Hal Tate—WAIT	Ed Sawtell—WJLB	Robin Seymour—WKMH	Jack Thayer—WTCN	Larry Brownell—WHHH	Sandy Jackson—KOWH	Gene Fullen—WBNS	Bill Reynolds—WTMJ	Ira Cook—KECA-KMPC	Bob Harris—KFRE	Frank Pollack—KOOL	Ray Perkins—KFEL	Gil Henry—KING	Wayne Cody—KALL	
1	3	8	Percy Faith	Columbia	†Song from Moulin Rouge	2	10	4	1	..	..	1	1	1	..	..	2	1	..	6	2	6	8	1	8	2	..	2	1	1	1	1	4	1	8	189
2	1	12	Frankie Laine	Columbia	*I Believe	1	6	2	..	..	..	..	9	5	7	3	10	2	..	1	..	..	2	..	3	1	..	..	..	3	6	..	1	..	3	122
3	2	8	Les Baxter	Capitol	*April in Portugal	7	..	..	..	..	..	..	8	..	..	..	3	5	..	..	3	1	..	..	2	5	2	..	..	..	..	3	3	2	..	86
4	7	6	Richard Hayman	Mercury	*Ruby	3	2	9	..	8	..	..	10	4	1	..	..	8	5	..	..	..	..	..	..	..	4	..	2	2	..	..	..	..	..	74
5	4	15	Patti Page	Mercury	*Doggie in the Window	..	..	..	..	..	..	..	..	8	..	1	..	4	2	..	..	..	..	..	1	6	9	..	..	..	10	..	5	3	9	63
6	11	4	Perry Como	Victor	†Say You're Mine Again	10	4	..	..	1	2	4	7	..	..	..	..	..	..	..	..	..	5	8	..	..	7	..	..	..	3	..	..	..	..	59
7A	32	2	Eddie Fisher	Victor	*I'm Walkin Behind You	9	..	5	..	2	4	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	6	..	..	..	..	..	5	49
7B	9	11	Georgia Gibbs	Mercury	*Seven Lonely Days	6	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	3	..	1	..	6	5	..	..	..	6	49
9	6	14	Joni James	M-G-M	†Your Cheatin' Heart	5	..	..	..	..	..	..	2	..	6	10	..	6	..	..	..	..	..	..	..	..	5	9	..	..	..	..	6	..	2	48
10	5	14	Nat (King) Cole	Capitol	*Pretend	4	..	..	..	..	..	..	6	..	..	..	..	3	..	9	..	..	..	..	..	..	6	..	..	..	..	..	2	8	..	39
11A	18	4	Sylvana Mangano	M-G-M	†Anna	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	4	..	..	..	..	..	5	..	28
11B	10	9	F. Laine-J. Boyd	Columbia	†Tell Me a Story	..	..	..	..	..	..	..	5	..	..	..	..	..	4	..	..	..	..	..	4	..	..	..	..	4	..	..	9	..	29
11C	8	7	Johnnie Ray	Columbia	*Somebody Stole My Gal	..	9	..	..	..	..	..	3	2	..	..	..	9	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	29
11D	25	15	Kay Starr	Capitol	*Side By Side	..	..	..	..	..	..	..	..	..	5	2	..	7	..	3	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	29
15	18	5	Pete Hanley	Okeh	†Big Mamou	..	..	6	10	..	..	6	..	..	..	..	..	10	..	..	..	..	3	3	..	..	..	..	..	..	..	..	..	..	..	28
16A	17	3	Joni James	M-G-M	*Is It Any Wonder	..	..	..	7	6	1	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	8	..	..	..	..	..	25
16B	14	8	Paul-Ford	Capitol	*Sitting on Top of World	7	1	..	..	..	..	..	..	..	..	..	..	..	..	2	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
18	..	1	Patti Page	Mercury	*Now That I'm In Love	..	..	2	..	9	2	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
19	36	6	Freddy Martin	Victor	*April in Portugal	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	3	4	..	..	..	..	..	23
20A	47	4	Red Buttons	Columbia	*Strange Things Happening	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	8	5	9	..	..	..	..	..	..	21
20B	18	6	Hamish Menzies	Decca	*Less Than Tomorrow	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	8	..	..	..	..	..	..	..	..	21
22A	2	..	1	Julius LaRosa	Cadence	*My Lady Loves to Dance	..	..	8	4	7	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	20
22B	25	1	Mills Bros	Decca	*Say Si Si	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	4	10	..	..	..	..	..	..	..	..	..	..	20
24A	..	1	Les Baxter	Capitol	*Ruby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	2	..	..	6	..	19
24B	..	1	Frank Sinatra	Capitol	*Lean Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	6	10	..	..	..	..	..	4	..	..	..	..	..	19
26A	27	3	Perry Como	Victor	*My One and Only Heart	1	10	..	..	..	..	..	7	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
26B	13	10	Jane Froman	Capitol	*I Believe	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	4	..	17
28A	11	10	Ralph Marterie	Mercury	*Caravan	..	..	..	..	..	..	..	3	8	9	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	16
28B	..	2	Les Brown	Coral	*Ruby	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
28C	21	17	Ralph Flanagan	Victor	*Hot Toddy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	4	..	16
31A	21	8	Nat (King) Cole	Capitol	†Can't I	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	10	..	14
31B	36	3	Ralph Flanagan	Victor	*Albuquerque	..	..	..	..	..	..	..	..	..	4	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
31C	..	1	Jo Stafford	Columbia	*Just Another Polka	..	..	8	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
34A	..	2	Dinah Shore	Victor	*Sweet Thing	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	..	..	..	..	14
34B	41	2	Dolores Gray	Decca	†Big Mamou	..	..	..	..	..	..	..	..	..	..	..	1	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
34C	14	3	Mantovani	London	†Song from Moulin Rouge	..	..	..	..	..	3	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37A	31	24	Teresa Brewer	Coral	†Till I Waltz Again	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37B	..	1	Patti Page	Mercury	*Ooh What You Do To Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	12
37C	..	1	Frank Sinatra	Capitol	*I'm Walking Behind You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	7	..	..	..	..	..	..	12
40	..	6	Russ Morgan	Coral	†I'll Be Hangin' Around	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	12
41	..	1	June Hutton	Capitol	†Say You're Mine Again	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	11
42A	27	10	Norman Brooks	Zodias	*Hello Sunshine	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	10
42B	..	1	Four Aces	Decca	*Honey in the Horn	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	10	7	..	..	..	..	9
44	..	4	Percy Faith	Columbia	*Swedish Rhapsody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	10	..	..	..	..	..	..	9
45A	27	2	Norman Brooks	Zodiac	*Shouldn't Have Kissed Me	8	..	..	9	..	..	9	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	7	..	8	8
45B	16	7	Bob Manning	Capitol	*The Nearness of You	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45C	27	2	Red Buttons	Columbia	*Ho-Ho Song	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	10	..	..	..	7
45D	..	1	Vic Damone	Mercury	*I'm Walking Behind You	..	..	..	..	..	..	..	..	6	..	..	..	..	10	..	..	..	..	6	..	..	..	..	..	..	..	..	7	..	..	7
49A	..	1	Don Cornell	Coral	†Many Are the Times	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	9	..	..	..	7
49B	..	2	Skylarks	Victor	*I Had the Craziest Dream	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	6
51	..	1	Richard Hayman	Mercury	*April in Portugal	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4

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NEW SINGING SENSATION OF NIGHT CLUBS AND THEATRES!

SONNY HOWARD

in his first RCA VICTOR release

JIGSAW PUZZLE HEART

c/w THE OLD TRIANGLE

with the Rampart Street Boys

20/47-5304

RCA VICTOR'S *Golden throats*

EDDIE FISHER

I'M WALKING BEHIND YOU

c/w

JUST ANOTHER POLKA

with HUGO WINTERHALTER'S Ork and Chorus

20/47-5293

PERRY COMO

MY ONE AND ONLY HEART

c/w

SAY YOU'RE MINE AGAIN

with THE RAMBLERS

20/47-5277

RCA VICTOR

FIRST IN RECORDED MUSIC

Songpluggers Query Role of Disk Flacks In Making of a Hit

New York.

Editor, VARIETY:

As a contact man, I would like to voice an objection to your article of April 29 entitled "Disk Flacks' Romancing Of Deejays Makes 'Em Key Plug Force For Artists."

The contact man is as important today as always. Without him a publisher would be at a great loss. When it comes to the exploitation of a song, only the know-how of a contact man is of value to the publisher.

I'd like to see what a disk promotion man could do with a good song and poor records. His only concern is the artist and his records. His least concern is the song. Most times he has several records by one artist to exploit and invariably he will choose that record to exploit which is acceptable to the d.j. At all times he is hoping that the record he must exploit is a publishers' plug song so that he could enlist the services of the contacting staff.

Compare this with the work of a contact man whose primary interest is the song. Aside from all the d.j.'s that he contacts, he must also concern himself with the live plug, the commercial, the sustaining, the remote and television. Add to this his personal duty of scouting for songs and I doubt if ever the disk promotion man could replace the contact man.

How can you then say that a disk promotion man has emerged as a key factor? Or that he has become the dominant plug force?

Show me just one song that a disk promotion man can point to and say he is solely responsible for it being a hit? You can't. Yet, I can enumerate a list of songs that are hits, due to the ingenuity of the contact man.

The disk promotion men are a "must" to the artist, the same as the contact man is a "must" to the publisher.

Leo Diston.
(Prof. Mgr., Williamson Music)

Ventura Quintet Added To Coral Jazz Lineup

Adding to its jazz lineup, Coral Records has pacted the Charlie Ventura quintet to a term pact. Combo features vocalist Jackie Cain and pianist Roy Kral. Ventura will also be used to back up other Coral artists.

Brunswick Records, Decca-Coral subsid, also inked jazz pianist Billy Maxted, former arranger for the Will Bradley band.

Ventura left Friday (8) for a three-week stand at the Blue Note, Chicago. Following the Blue Note run, the Ventura quintet will appear for one-nighter in Buffalo, under the sponsorship of deejay Joe Rico. Ventura's own daily disk show on WKDN, Camden, will be filled by Harvey Husten, stations program director.

Mpls. Symph Needs 264G

Minneapolis, May 12.

Campaign is under way here to raise $264,700 subscription fund for Minneapolis Symphony orchestra's 1953-54 season. This is $35,000 more than ever before, the larger sum being necessary because of increasing operating costs. Orchestra has just celebrated its 50G anniversary.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Indianapolis—(Pearson's)	Cleveland (Record Mart)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	PERCY FAITH (Columbia) "Song from Moulin Rouge"	1	..	3	3	1	2	1	1	9	1	1	1	97
2	2	PATTI PAGE (Mercury) "Doggie in the Window"	2	..	4	1	..	3	3	4	..	..	10	2	59
3	3	FRANKIE LAINE (Columbia) "I Believe"	3	..	2	2	..	..	10	2	10	5	..	5	50
4	4	LES BAXTER (Capitol) "April in Portugal"	10	..	..	5	..	1	2	6	8	..	2	5	49
5	9	RED BUTTONS (Columbia) "Strange Things Are Happening"	8	2	..	..	..	..	5	..	1	..	3	..	36
6	6	SYLVANA MANGANO (M-G-M) "Anna"	5	7	..	9	2	..	6	..	..	..	..	6	31
7	7	RICHARD HAYMAN (Mercury) "Ruby"	4	4	10	..	7	..	..	..	..	..	4	..	26
8	8	F. LAINE-J. BOYD (Columbia) "Tell Me a Story"	7	..	6	4	..	6	..	7	..	..	..	..	25
9	5	NAT (KING) COLE (Capitol) "Pretend"	6	..	..	6	..	8	..	5	..	..	..	7	23
10	..	EDDIE FISHER (Victor) "I'm Walking Behind You"	..	6	..	..	..	..	..	..	3	..	5	9	21
11	9	PERRY COMO (Victor) "Say You're Mine Again"	9	3	8	..	..	..	..	..	..	..	6	..	18
12	15	PERCY FAITH (Columbia) "Swedish Rhapsody"	..	..	..	10	..	..	7	..	..	..	9	3	15
13	11	JONI JAMES (M-G-M) "Your Cheatin' Heart"	..	..	..	7	..	4	..	8	..	..	..	..	14
14A	..	RALPH FLANAGAN (Victor) "Hot Toddy"	..	..	..	..	..	5	..	9	..	6	..	..	13
14B	..	JULIUS LaROSA (Cadence) "My Lady Loves to Dance"	..	..	..	..	..	..	..	..	..	2	7	..	13
16A	..	HAMISH MENZIES (Decca) "Less Than Tomorrow"	..	9	..	..	..	..	..	..	6	..	8	..	10
16B	..	MANTOVANI (London) "Moulin Rouge"	..	1	..	..	..	..	..	..	..	..	..	..	10
16C	..	JOHNNIE RAY (Columbia) "Somebody Stole My Gal"	..	..	1	..	..	..	..	..	..	..	..	..	10
19	12	GEORGIA GIBBS (Mercury) "Seven Lonely Days"	..	..	..	..	..	7	..	10	..	9	..	..	7
20	20	GAYLORDS (Mercury) "Tell Me You're Mine"	..	..	..	..	..	..	..	..	..	7	..	8	7

FIVE TOP ALBUMS

1	2	3	4	5
HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352	WONDERFUL TOWN Broadway Cast Decca DL-9010 DA-937 9-391	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331	SWEETHEARTS Marion Marlowe Frank Parker Columbia B 331

T'AINT TRUE WHAT THEY SAY ABOUT NASHVILLE

Hollywood.

Editor, VARIETY:

What's all this fuss about song hits coming from Nashville? I wish to remind that we northerners discovered Southern Comfort and inspiration long before Acuff, Hank Williams, et al.

Didn't Muir and I go down on the levee, for the "Robert E. Lee" and I went "Down Yonder" and came up with "Take Me to That Swanee Shore" and "Here Comes My Daddy Now (Oh Pop - Oh Pop)" Gershwin, too, looked in on the "Swanee." Buddy Green and DeSylva & Henderson went "Alabamy Bound." Harry Akst, with Lewis & Young, brought "Dinah" from the state of Carolina. Irving Caesar and Sammy Lerner were the first to ack, "Is It True What They Say Abuot Dixie?"

Clarence Muse and the Rene Brothers, up here in Tin Pan Alley, told us just when it's "Sleepy Time Down South" and Cramer & Layton, from Harlem, went "Way Down Yonder in New Orleans."

Bert Hanlon, Benny Ryan and Harry Tierney taught us to spell "Mississippi" up north. True, Freddie Rose, and a few others seceded from the north and went down to confirm what Irving Caeser asked.

No, when the fellers wrote "Stay In Your Own Back Yard," they were talking to us, and we can take heed from Jean Schwartz and Lewis & Young, who said "Rockabye Your Baby With A Dixie Melody." But we can do it up here? *L. Wolfe Gilbert.*

Royal Hawaiians Level Tag to $100 Per Date

Honolulu, May 5.

The price of music by the Royal Hawaiian band is going up. Heretofore, the city of Honolulu has charged $15 for the band to play when meeting an incoming ship and, for some reason or other, only $10 to serenade a departing ship. But the band (a municipal operation with the musicians covered by civil service) has charged $100 to play at funerals.

From now on, there'll be no discrimination in price. Every appearance will carry a $100 price tag, except for performances at officially designated public events. They'll be cuffo. City fathers claim it costs $500 a day to maintain the Royal Hawaiian band.

Fan Clubs

Continued from page 49

lists and with the cooperation of territorial deejays these organizers start the fan club ball rolling establishing chapters, appointing chapter presidents and instructing the prez on how the club should function.

After the initial groundwork is laid, the organizer continues to keep in close touch with the chapters around the country advising them on how they can best serve the artist. For example, on the heels of a new disk release the fan club promoter generally sends out word to the chapter presidents to get a postal-card-party going. Request indicates that all members are alerted to deluge local disk jocks, distributors and dealers with mailings to stir up interest in the new platter.

Value of a fan club operation is indicated in the instance of Bill Hayes, M-G-M Records pactee. Although Hayes has not yet hit the big shellac click, the 500 chapters, which have been established around the country in his name, have been instrumental in his hitting a steady disk sales pace and in keeping his name alive with the local platter spinners.

Nat Lorman, who has organized clubs for Hayes, Johnnie Ray, Billy Eckstine and George Shearing, points out that an increasing number of diskers, vets as well as tyros, are latching on to professional fan club liaison men to avoid the dangers of unscrupulous fan club pros. Lorman pointed out that on several occasions he's uncovered chapter presidents who've been charging members $1 weekly dues and pocketing the bulk of the take. To control this many of the diskers are maintaining permanent fan club operators to continually o.o. the wide chapter setup.

Proportions to which a fan club can grow is indicated by the 800 chapters Lorman established for Johnnie Ray last year. It's estimated that the total membership in the Ray clubs is close to 200,000 teenagers. Eckstine has 200 clubs around the country and Shearing is repped with 150.

Sidebar to the fan club operation is that civic leaders are enlisting the aid of the diskers to influence their chapter members. Communities that have been faced with juve problems have been able to straighten them out by getting the disk artist to advise the youngsters.

Riverside to Package Piano-Roll Jazz Sets

Riverside Records, indie jazz label, has acquired exclusive disk rights to jazz material cut on piano rolls by the Imperial Industrial Co., piano roll manufacturers. Diskery currently is transferring the piano roll cuts to disks and will issue a series via long-play platters.

Initial release of the piano roll jazz will be "Rediscovered Fat Waller Solos," made about 30 years ago. Following the Waller platter in the series will be disks by such oldtime jazz names as James P. Johnson, Scott Joplin and Jelly Roll Morton.

Jane Douglass and Tom O'Malley providing the music and lyrics for the Muscular Dystrophy fashion show to be held at the Hotel Pierre, N.Y., May 23.

MANTOVANI a truly fine artist

Mantovani is one of the world's leading musical directors and violin virtuosos. Mantovani's amazing sound, featuring his "singing strings," was introduced to the American public with Charmaine. After that big hit there followed such top selling revivals as Dancing With Tears In My Eyes, It Happened In Monterey, Mexicali Rose, Greensleeves and La Cumparsita. His current best seller is The Moulin Rouge Theme.

A GREAT NEW RECORD BY MANTOVANI

THE MUSIC OF VICTOR HERBERT 33⅓ RPM LL-746 1-12" $5.95

Ah Sweet Mystery Of Life: When You're Away: Neapolitan Love Song: March Of The Toys: I'm Falling In Love With Someone: Gypsy Love Song: Kiss Me Again: Indian Summer: To The Land Of My Own Romance: Italian Street Song: A Kiss In The Dark: Habanera: Sweethearts: The Irish Have A Great Day Tonight

LONDON RECORDS

Rhythm & Blues Artists Moving Into Pop Field

Rhythm & blues artists are veering to the pop field. Move is being made to widen their market and boost their coin potential. Although the r&b purveyors have been cleaning up in the hinterlands and in urban spots for the past couple of years, many feel that they've saturated their market and are now looking to the pop field to open up new booking locations and develop a new disk aud. The concentration on r&b product, these diskers believe, has limited their booking outlets and has even shut them out of lucrative spottings on TV.

The pop segue is being spearheaded by thrush Ruth Brown, currently the top selling femme disker in the r&b field. Thrush currently is prepping pop-styled etchings for Atlantic as well as several pop albums. Diskery will contribute to the pop buildup by getting her disks in areas heretofore brushed off. Warbler, of course, will continue to wax for the r&b during the transition period, but the sights are set for the pop market. To expedite the segue, warbler has gone under the management banner of George Treadwell, husband-manager of Sarah Vaughan, whose plans are to develop Miss Brown into the kind of flexible performer that can play both blues and pop dates.

Also switching to the pop groove are Billy Ward's Dominoes, vocal combo. Group is lining up its initial pop sides for King Records and Joe Glaser, Associated Booking Corp. topper, is following through by pitching them for the first time at pop locations such as the Paramount Theatre, N. Y.

Plans to hit the pop disk market also are being prepped by such blue artists as Little Sylvia (Jubilee), The Five Keys (Aladdin), The Clovers (Atlantic) and Edna McGriff (Jubilee). All have pop tunes on their upcoming release schedule.

The r&b artists figure that now is an opportune time to crack into the pop market since the line between the two styles has been steadily narrowing. In the past year such r&b pegged tunes as "I Don't Know" and "Mint Julep" have broken in the pop wax market. Another added factor in closing the gap is the introduction of r&b styles into the arrangements of several top name bands.

K.C. Muehlebach Hotel To Remodel Band Room

Kansas City, May 12.

Hotel Muehlebach is shifting its entertainment policy for the summer while it does a major remodelling job on its downstairs deluxe dinner room, Terrace Grill. Beginning Saturday (16) hotel will inaugurate dancing in its smaller Cafe Picardy on the street level, bringing in Joe Vera with a four-piece combo.

Since Picardy was opened about a year ago, hotel has operated it as a luncheon-dinner room with music by small combos, but with no dancing. Under new policy it will continue with Louise & Marian and the Vera crew. Terrace Grill closed Saturday (16), after operating for the past year or more with name bands in three-week stands, with a minimum policy. Grill will be extensively redone and is expected to be readied for an early fall opening, according to Barney Allis, head man at the Muehlebach.

THE NEW NOVELTY SONG HIT!
Little Red Monkey
MILLER

Disk Companies' Best Sellers

	ARTIST
CAPITOL	
1. APRIL IN PORTUGAL	Les Baxter
SUDDENLY	
2. PRETEND	Nat (King) Cole
DON'T LET EYES SHOP FOR HEART	
3. RUB-A-DUB-DUB	Hank Thompson
I'LL SIGN MY HEART AWAY	
4. RUBY	Les Baxter
A LITTLE LOVE	
5. LEAN BABY	Frank Sinatra
I'M WALKING BEHIND YOU	
COLUMBIA	
1. SONG FROM THE MOULIN ROUGE	Percy Faith
SWEDISH RHAPSODY	
2. STRANGE THINGS ARE HAPPENING	Red Buttons
HO-HO SONG	
3. I BELIEVE	Frankie Laine
YOUR CHEATIN' HEART	
4. TELL ME A STORY	F. Laine-J. Boyd
LITTLE BOY AND OLD MAN	
5. LITTLE JOSEY	R. Clooney-J. Boyd
DENNIS THE MENACE	
CORAL	
1. DANCIN' WITH SOMEONE	Teresa Brewer
BREAKIN' IN THE BLUES	
2. FRENESI	Eydie Gorme
ALL NIGHT LONG	
3. YOU'RE DRIVING ME CRAZY	Buddy Greco
I PREDICT	
4. TILL I WALTZ AGAIN WITH YOU	Teresa Brewer
HELLO BLUEBIRD	
5. DANGER	Johnny Desmond
THE JAPANESE SANDMAN	
DECCA	
1. SAY SI SI	Mills Bros.
I'M WITH YOU	
2. HONEY IN THE HORN	Four Aces
ORGAN GRINDER'S SWING	
3. RUBY	Victor Young
SONG FROM MOULIN ROUGE	
4. SORRY BABY	Peggy Lee
WHO'S GONNA PAY THE CHECK	
5. BIG MAMOU	Dolores Gray
SAY YOU'RE MINE AGAIN	
LONDON	
1. SONG FROM MOULIN ROUGE	Mantovani
VOLO COLUMBO	
2. WAITING FOR YOU	Vera Lynn
I LIVED WHEN I MET YOU	
3. DREAM LOVER	Robert Farnon
KISS THE BOYS GOODBYE	
4. BROKEN WINGS	The Stargazers
RUMBLESEAT SONG	
5. AH! SWEET MYSTERY OF LIFE	Mantovani
A KISS IN THE DARK	
MERCURY	
1. DOGGIE IN THE WINDOW	Patti Page
MY JEALOUS EYES	
2. RUBY	Richard Hayman
LOVE MOOD	
3. SEVEN LONELY DAYS	Georgia Gibbs
IF YOU TAKE MY HEART	
4. CARAVAN	Ralph Marterie
WHILE YOU DREAM	
5. APRIL IN PORTUGAL	Vic Damone
I'M WALKING BEHIND YOU	
M-G-M	
1. ANNA	Silvana Mangano
I LOVED YOU	
2. TAKE CHAINS FROM MY HEART	Hank Williams
RAMBLIN' MAN	
3. YOUR CHEATIN' HEART	Joni James
I'LL BE WAITING FOR YOU	
4. IS IT ANY WONDER	Joni James
ALMOST ALWAYS	
5. KAW-LIGA	Hank Williams
YOUR CHEATIN' HEART	
RCA VICTOR	
1. HOUND DOG IN THE WINDOW	Homer & Jethro
PORE OL' KEE-LIGER	
2. I'M WALKING BEHIND YOU	Eddie Fisher
JUST ANOTHER POLKA	
3. MY ONE AND ONLY HEART	Perry Como
SAY YOU'RE MINE AGAIN	
4. APRIL IN PORTUGAL	Freddy Martin
PENNY WHISTLE BLUES	
5. NOW HEAR THIS	Tony Martin
APRIL IN PORTUGAL	

Leo Edwards Questions Harper's All Time Hits

New York.

Editor, VARIETY:

The list of All Time Hits 1894-1952, as published recently in VARIETY from an edition of Harper's Encyclopedia of America History, does not necessarily represent the All Time Song Hits of that period by any stretch of imagination.

I have lived with the popular music business practically since its inception, by that I mean Tin Pan Alley, which around 1896 was on Union Square and then 28th St. between Broadway & Sixth Ave.

Why omit Charles K. Harris' world famous "After the Ball" and the all time top sheet music seller "The Missouri Waltz." And I can mention Gus Edwards' "School Days," which has become part of America's folklore. And in conclusion may I suggest that "Ah, Sweet Mystery of Life" was not Victor Herbert's most popular success, but "Kiss Me Again" was his biggest all time hit.

Leo Edwards.

(President, ASCAP Charter Members Assn.)

RCA Int'l Pacts Three

RCA Victor's international disk division has inked pianist Frank Dameron to a term pact.

Noro Morales and Al Romero combos also will cut several sides for the international label on a one-shot basis.

Inside Stuff—Music

Impact of video on disk sales is additionally underscored by reaction to Decca's recent Andrews Sisters' album, "Sing, Sing, Sing." One of the sides featured Desi Arnaz, of the "I Love Lucy" TVer, with the sister team on "Old Don Juan," and disk jockeys began playing on that tune. As a result, Decca is issuing the side as a single. However, recent Columbia Records' side by Arnaz, "There's A Brand New Baby At Our House," did not dent the pop market.

British record companies are giving "Hold Me, Thrill Me, Kiss Me" wide coverage. Last week three diskeries, Parlophone, British-Columbia and HMV, hopped on the bandwagon bringing the total of British etchings of the tune to seven. Song was a hit in England via Karen Chandler's Coral platter. Harry Noble wrote the words and music and Mills Music is publishing.

Norman Brooks' takeoff on Al Jolson in his "Hello Sunshine" disk for the indie Zodiac label has cued a resurgence of disk jockey spins of the late mammy singer's sides for Decca. Numerous deejays are playing the Brooks and Jolie disks back-to-back on their shows and are inviting dialers' comments on the comparison.

In a linguistic switch, Eydie Gorme, ex-Tex Beneke vocalist who is of Turkish descent, has cut an English version of the Turkish folk song, "Uska Dara," for Decca. Stella Lee wrote the lyric. Tune was introduced by Eartha Kitt, Negro singer from the legit revue, "New Faces," in the Turkish language.

"To A Wild Rose," classic oldie by Edward MacDowell, is coming up for a new ride via a lyric updating by Buddy Kaye. Tune, which is tagged "Wedding Day," is being published by Bregman, Vocco & Conn. Decca Records hit the market with the first etching of the song this week with a slice by Joe Marine.

Juve Label Sets Four RH Juve Books on Wax

Enrichment Records, educational label, has latched on to four titles from Random House's juve book series, Landmark, for wax dramatization. Books from the Landmark series to be given the disk treatment are "Lee and Grant at Appomattox," by MacKinlay Kantor; "The Monitor and the Merrimac," by Fletcher Platt; "The Explorations of Pere Marquette," by James Kjelgaard, and "The Lewis and Clark Expedition," by Richard L. Neuberger.

The disk dramatizations will be done by Broadway and radio actors. The books were adapted by Howard Tooley and the platters will be produced by Columbia Records.

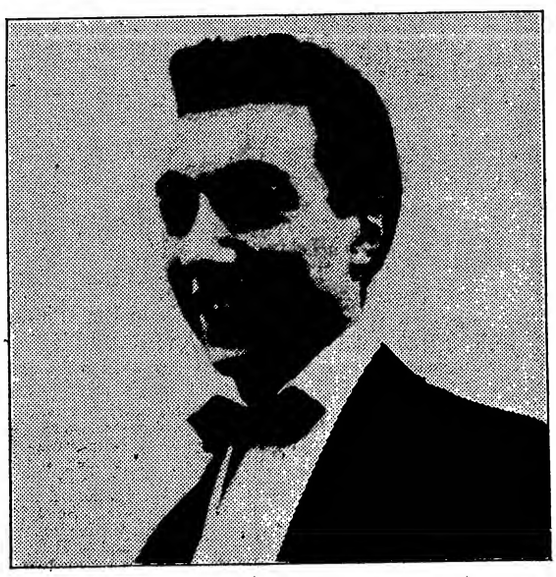
Met Opera soprano Nadine Conner makes her European debut this summer with appearances at the Holland Festival in Amsterdam, July 1 and 6, and at The Hague, July 8 and 13.

Package Dick Himber In 3-Way Show Format

Charlie Peterson, concert producer, is packaging three shows around bandleader Richard Himber for bookings at conventions, state fairs, etc. One show will have a straight musical format, titled "An Evening With Richard Himber," with orch, chorus and dance troupe. Second package will spot Himber in a mentalist act a la Dunninger and the third will be a magico revue featuring several performers besides Himber.

National Concert Bureau is lining up bookings for the musical package in the east.

Marc Blitzstein's one-act opera, "The Harpies," will be given its world premiere by the Manhattan School of Music, N. Y., May 25. William Molyneux did the setting, and the entire production is being staged by Ralph Herbert.



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MGM 11419 78 RPM
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THE GREATEST NAME IN ENTERTAINMENT

On the Upbeat

New York

Ralph Marterie's orch begins a three-week engagement at Frank Dailey's Meadowbrook, Cedar Grove, N.J., tomorrow (Thurs.)... **Sarah Vaughan** prepping a return tour of Europe in August...**Vic Damone**, recently discharged from the Army, opens at the Riviera, Ft. Lee, N.J., May 27...**Stan Kenton** pencilled in for a repeat engagement at the Birdland, N.Y., in October ..Agency topper **Billy Shaw** hopped to Bermuda last weekend on a quickie business trip .. **Karen Chandler** guests on **Red Buttons** CBS-TV show May 18 . First anni celebration of the New England Hillbilly Jamboree to be held May 22 at the Boston Garden, Boston ..**Larry Adler's** Town Hall, N.Y., concert postponed until May 24. It was originally skedded for May 13...**Tony Alamo** subbed for **Bob Eberle** over the weekend at Charlie Ventura's, Camden, N.J. Eberle was forced to cancel out because of illness...**Doc Berger**, disk promotion man, in N.Y. Veterans Hospital...**Fausto Curbelo's** latino orch, begins an indefinite engagement at the Boulevard. Queens, Sunday (17) ..**Ken Remo** into Tommy Carlin's Lounge, Pittsburgh, May 18.

London

While conducting his orch for U.S. Forces at Burtonwood, Lancashire, last week, bandleader **Vic Lewis** collapsed with nervous exhaustion. Ordered a week's rest ...Sextet bandleader **Tito Burns** also ill. Missed several of his group's one-niters...Singer **Franklyn Boyd** leaving **Oscar Rabin** band to become songplugger with Maddox Music, subsidiary of Chappell's ..**Donald Peers** leaving for tour to Middle East, Cyprus and Germany on May 16. Will be away eleven weeks ..**Ronnie Scott** combo and **Vic Ash** group will each play 14-day concert tour of Iceland...Only appearance of **Eddie Fisher** in the sticks will be at Blackpool on Whit Monday (24) with two concerts at the Opera House.

Chicago

Sid Dawson's **Riverboat Ramblers** into the Clover Club, Peoria, June 2 for two weeks and follow with two more at Basil's Kokomo, Ind.... Chicago Theatre has inked **Billy Eckstine** for a two-weeker June 5 with **Vic Damone** coming in for a fortnight June 26 ... **Dolores Parker** joins **Joe Louis** revue at the Regal Theatre May 29. ... **Mary Kaye** Trio pacted by M-G-M records with first sides due next week.

Shep Fields holds down at the Steel Pier, Houston, June 12-25. ... **Ray Noble** has a month stay at the Roosevelt, New Orleans, starting June 18 ... **Norm Carlin** inked for the Pardise Club, Burnham, Ill., May 20 for four weeks ... **Barton Bros.** into the Vine Gardens for two frames May 13 ... **Frankie Carle** into Elitches, Denver, June 1-12 ... **Al Donahue** starts the Beachwalk season at the Edgewater Beach Hotel May 29 with a two week stand.

Harmonicats do a stanza at the Riviera, Columbus, May 18 ... **Three Lads & a Lass** into the Wisconsin Dells for the summer. ... **Wayne King** splits a week with four day stint at the Heidelberg Hotel, Jackson, Miss., May 21 ... **Ted Lewis** brings his show into the Skyway Lounge, Cleveland, June 18-27 ... **Helen O'Connell** does two frames at the Eddy's, Kansas City, May 29, with **Maureen Cannon** following for the same period.

Gail Robbins chirps at Park Lane, Denver, May 18 for 10 days and picks up 10 more at the Baker, Dallas ... Driftwood starts a new policy with the **Eddie South** trio and headlining **Jeri Southern** ... **Georgia Carr** currently at the Blue Crystal, Girad, O. ... **Joy Caylor** all-girl orch into Melody Mill June 5 for three stanzas ... **Alan Dean** has 14 days at Fazio's, Milwaukee, May 15 and across the town, **Dolores Hawkins** opens at the Tic-Toc the same day for the same stay. ... **Nellie Lutcher** has a round at the Palms, Columbus, May 25 ... **Mel Saunder Quartet** in for two-weeker at the Rantoul Air Base, Rantoul, Ill., May 15.

Pittsburgh

Set for one-nighters at West View Park's Danceland are **Ralph Flanagan**, May 19; **Billy May**, June 2; **Ray Anthony**, June 26, and **Sauter-Finegan**, July 10 ... **Jimmy Morgan** opens a summer run at The Cow Shed in Conneaut Lake Friday (15) ... **Bill Cornelius** out of the Army and has joined **Bob Scott's** sax section ... **Dorothy Nesbitt** is returning to Pittsburgh after two years on the Coast and will be at the Fort Pitt Hotel Lounge for a minimum of four weeks beginning Friday (15) ... **Joe Holiday** into the Midway Lounge for two-week guest stint with **Deuces Wild**, spot's regular jazz combo ... The **Fascinating Ayers** into the Hotel Roosevelt Sylvan Room until middle of June, when they return to Windsor Hotel, Cape May, N. J., for the summer ... **Artie Arnell** band plays Turtle Creek H. S. Jolly Hop for the third straight year on May 25.

Omaha

Clara Brewer's quartet in at Dude Ranch Club, Council Bluffs, for that spot's 20th anni ... **Skeets Mahoney** orch booked at Howells, Neb., Ballroom May 31 ... **Mimic Macs** into Cosmo Club, Valentine ... **Don Johnson**, one-man band, set at Dundee Dell here.

'Doggie in the Window' Now Has a Name, Arfie

Mercury Records has skedded a sequel to its highriding platter, "Doggie in the Window," for its juve label, Childcraft. Tune, which is tagged "Arfie, The Doggie in the Window," also written by Bob Merrill.

Canine's monicker was selected from among names submitted to deejays around the country. Patti Page, who etched the original "Doggie" click for Merc, had been using a live pup when she warbles the tune in her in-person act. Merc also is setting up commercial tieins for the juve trade on "Arfie."

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of May 1-7, 1953

(Listed Alphabetically)

All By Myself	Berlin
Anna—†"Anna"	Hollis
Anywhere I Wander—†"Hans Christian Andersen"	Frank
April In Portugal	Chappell
Big Mamou	Peer
Blue Gardenia—†"Blue Gardenia"	Harms
Doggie in the Window	Santly-J
Golden Years—†"Houdini"	Paramount
Hot Toddy	Coachella
How Do You Speak To An Angel—*"Hazel Flagg"	Chappell
Hush-A-Bye—†"The Jazz Singer"	Remick
I Believe	Cromwell
I'm Sittin' On Top Of The World	Feist
I'm Walking Behind You	Leeds
Keep It A Secret	Shapiro-B
My Jealous Eyes	Famous
My One And Only Heart	Roncom
Nearness Of You	Famous
Ohio—*"Wonderful Town"	Chappell
Pretend	Brandom
Ruby—†"Ruby Gentry"	Miller
Say You're Mine Again	Blue River
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Somebody Stole My Gal	Robbins
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Sweet Thing	Alamo
Tell Me You're Mine	Capri
Wild Horses	Simon
Your Cheatin' Heart	Acuff-R

Second Group

A Little Love	Lion
Almost Always	Brandom
Broken Wings	Shapiro-B
Can't I	Harvard
Caravan	American
Don't Let The Stars Get In Your Eyes	Four-Star
Downhearted	Paxton
Ecstasy Tango	Jefferson
Gomen Nasai	Disney
Hold Me, Thrill Me, Kiss Me	Mills
I Am In Love—*"Can-Can"	Chappell
I Confess	Witmark
Just Another Polka	Frank
Kentucky	Sheldon
Little Red Monkey	Miller
My Flaming Heart—†"Small Town Girl"	Robbins
My Lady Loves To Dance	United
Pour Me A Glass Of Teardrops	Advanced
Red Canary	Shapiro-B
Say Si Si	Marks
Till I Waltz Again With You	Village
When the Red Red Robin Comes Bob Bob Bobbin'	Bourne
Will-O'-The Wisp Romance	Triangle

Top 10 Songs On TV

(Listed Alphabetically)

Appreciation	Duet
April In Portugal	Chappell
Doggie In The Window	Santly-J
I Believe	Cromwell
I'm Sittin' On Top Of The World	Feist
Pretend	Brandom
Song From Moulin Rouge	Broadcast
When The Red Red Robin Comes Bob Bob Bobbin'	Bourne
Wild Horses	Simon
Your Cheatin' Heart	Acuff-R

Five Top Standards

(More In Case of Ties)

Ain't She Sweet	Advanced
Lover	Famous
Pass The Peace Pipe	De Sylva-B-H
Sheik	Mills
Who Cares	Harms

† *Filmusical.* * *Legit musical.*

Band Review

HENRY BRANDON ORCH (8)
Hotel Muehlebach, Kansas City

Henry Brandon orch is well established in the Chi area in such spots as the Edgewater Beach and Stevens Hotel, and is playing this one-month date as part of tour through the south and midwest.

Ordinarily Brandon carries a larger complement, but on this swing he is working with a more compact group of three reeds, trombone, trumpet, drums, string bass and his own piano, being principally geared for clubs and hotel rooms. Musical stylings are entirely designed for dancing and given an individualistic touch by Brandon's arranging and use of saxes ranging through alto, tenor and baritone. There is some embellishing piano fingering from the leader. Numbers are kept largely instrumental in keeping with the emphasis on dansability, but an occasional vocal fillip is added by Austin Little of the sax section who steps down to warble a rhythm or blues tune.

Following its work here, Brandon crew heads back to Chi area for a date at Lake Delavan, Wisc. Muehlebach is closing the Terrace Grill after this engagement for a summer remodelling job. *Quin.*

Alan Livingston in N.Y. To Cut 'Can-Can' for Cap

Alan Livingston, Capitol Records pop artists & repertoire chief, arrived in New York Monday (11) to prep the diskery's original cast album session of the Cole Porter musical, "Can-Can." Album will be cut Sunday (17).

"Can-Can" is the Cap's only original cast album grab of the 1952-53 legit season. Year previously the diskery annexed "Pal Joey," "Three Wishes for Jamie," "Top Banana" and "Of Thee I Sing." The legituner features Lilo and Peter Cookson.

LARRY ADLER & DAMARI AS N.Y. TOWN HALL DUO

Harmonica player Larry Adler and singer Shoshana Damari will give a joint concert at Town Hall, N. Y., May 24. This is their first duo venture in the concert field. Each has given recitals previously in the longhair domain.

Miss Damari is an Israeli singer who has worked N. Y. cafes. Adler has played an Israeli concert tour.

M-G-M Buys Masters Cut by Can. Crooner

M-G-M Records has latched on to Canadian crooner Denny Vaughan via a buy of two masters. Diskery, however, will hold off pacting Vaughan to its stable until reaction to the platter can be ascertained. The masters were cut by Lubin Music.

The Lubin pubbery also peddled two masters to Jubilee Records last week. Sides were etched by the vocal combo Four Jacks & A Jill. The Jubilee sides will mark the combo's disk debut.

Spencer Sues Aberbachs For 650G, 91 Copyrights

Los Angeles, May 12.

Tim Spencer, tunesmith, filed suit in Superior Court against Hill & Range Songs, asking $650,000 and sole ownership of 91 songs he claims belong to him. Others named as defendants in the breach of contract action were Julian and Jean Aberbach, H&R toppers.

Among the 91 songs, mostly written in collaboration with other tunesmiths between 1947 and 1950, are "Careless Kisses," "Roomful of Roses" and "The Everlasting Hills of Oklahoma."

Decca Inks Marge Collie

Decca Records has added the third femme singer to its hillbilly artists' roster with the inking of Marge Collie to a term pact. Miss Collie is active in the Nashville country music picture.

Paul Cohen, Decca country chief, also pacted Doc Guidry, a Cajun fiddler from Louisiana. Cajun tunes have recently entered into the pop market via such numbers as "Big Mamou" and "Jambalaya."

Buddy Morris in N.Y.

Pubbery topper E. H. (Buddy) Morris arrived in New York Monday (11) from his Coast headquarters for a two week stay.

While he's at the New York desk, Morris will o.o. the firm's plans to spearhead a new sheet music printing format, to facilitate piano playing.

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USO-Camp Shows Triples GI Lure; 755 Performers Give 5,028 Shows

More than triple the number of GIs witnessed USO-Camp Shows in 1952 as against 1951, according to a report compiled by the organization. Last year some 3,800,000 servicemen overseas and in the U. S. saw these shows, compared to 1,085,000 in 1951. Report shows that 755 entertainers went overseas under the CS banner and gave 5,028 shows. This constitutes more shows than given by any other theatre circuit in the U. S..

USO-Camp Shows was reactivated in 1951 by Gen. George Marshall, then Secretary of Defense. It was designated as the "official liaison with, and agency for, the procurement of professional theatrical talent and visiting personalities for showing to the Armed Forces at military installations in the U. S. and to the Armed Forces overseas."

Bulk of the service shows were in the Far East with 3,278 performances, most of these in Korea. Other overseas commands which benefitted were Alaska, Newfoundland, Labrador, Greenland, Europe and North Africa, with short visits to Turkey, Greece and Trieste. There were some units playing the Caribbean during the early part of 1952, but budget difficulties forced their elimination. Show tours in the U. S. were limited to certain isolated installations of the Air Force assigned priority by the Defense Dept.

Under the current schedule regular paid units are sent every other week to the Far East and mid-Pacific islands; every three weeks to Alaska and the Europe-North Africa run; monthly to the Northeast Air Command (Labrador, Newfoundland, Greenland). Tours were for 14-17 weeks in the Far East; 13 weeks in Europe-North Africa and five weeks in Alaska. American tours were for six weeks every six weeks.

$1,183,000 For 1952

Duplicating the World War II setup, Camp Shows gets its coin from the USO, which goes to the public through the United Defense Fund for contributions. Amount turned over to Camp Shows in 1952 for expenses was $1,183,000, about 13% of the average yearly wartime Camp Shows expenditure. Approximately 90% of that amount went for salaries, insurance and expenses of entertainers. Budget for 1953 was submitted for $1,902,-

(Continued on page 58)

Atomic Base in Nevada Gets Another AGVA Nix On Extra Cuffo Shows

Hollywood, May 12.

Eddie Rio, Coast rep of American Guild of Variety Artists, nixed a beef from the commanding general of the Atomic Energy Commission base at Desert Rock, Nev., on slicing the number of cuffo shows, sticking to his original contention it was too much for Las Vegas nitery performers to go to the base weekly.

Rio, who put the gratis shows on a monthly basis instead, said he was informed the base is shuttering soon, and that the officer—General Bullock—asked for three more shows. Rio said he'd give him one more. Rio quotes the general as complaining that troops were in and out every week and needed the entertainment, whereupon the AGVAite replied, "If they're in and out so much, what's so urgent about it."

Rio cracked down recently, on grounds it was too much of a hardship for performers to play three shows Saturday night, then get up early Sunday for a three-hour bus ride across the desert for the cuffos.

ADD RASSLE-DAZZLE

Des Moines, May 12.

The only productions to do SRO business at the 4,200-seat KRNT Radio Theatre here this season have been the wrestling shows, with the recent appearance of Yukon Eric doing better on turnaways than four other "television grunters" this season.

For Yukon Eric's appearance here the sellout crowd of 4,974 had far more femmes in attendance than the grapplers usually draw, proving that the gals prefer brute strength over fancy holds.

Agent and N.Y. Cops Halt Roy Douglas' Suicide Try

Ventriloquist Roy Douglas was balked in a suicide attempt yesterday (Tues.) by his agent, Kenneth Grayson, and the New York police. Grayson phoned police that Douglas told him he would end his life. Cops entered his apartment through a fire escape, where they found Douglas unconscious in the kitchen with all gas jets turned on. He was dragged out and revived and then taken to Bellevue Hospital.

For a while, police thought they were about to see a mass suicide attempt when they entered the apartment. The mass of bodies turned out to be dummies.

Balto Jury Kayos $6,000,000 Suit Vs. '$20,000,000' Henie

Baltimore, May 12.

Skater Sonja Henie was absoved of all blame in the collapse of a temporary grandstand at her ice show last year. Jury in the City Circuit Court here placed the blame upon New Jersey seating contractor Edwin P. Coronati and his firm.

Jury in Sonja Henie case was charged yesterday (Mon.) by Judge John T. Tucker of Baltimore City Court to fix liabiiity for the $6,000,000 worth of claims from 350 injured in the collapse of several tiers of seats at Miss Henie's ice revue at local Fifth Regiment Armory on March 6, 1952. The 10 men and two women serving on the jury have heard two weeks of testimony in an effort to determine whether responsibility lies with Miss Henie individually, Sonja Henie Ice Revues, Inc., Coronati Amusements Inc., or Edwin P. Coronati, contractor who built the allegedly faulty bleachers.

Second week of trial opened with a summation by counsel for the 350 plaintiffs, Leonard Weinberg, one of four lawyers selected to represent the claimants by a battery of 108 lawyers in this consolidated case. Weinberg reviewed case against skater, accusing her of crowding seating arrangements to milk the gross. He alleged Miss Henie's "personal fortune to be in the neighborhood of $20,000,000."

Miss Henie took the witness stand early in the week. She testified that her brother, Leif, and attorneys took care of the business details of the Baltimore date. Skater denied signing any agreement for seating arrangements with Coronati and did not inspect bleachers on the day of the crash. Negotiations with the seating contractor, according to the ice star, were handled through Frank J. Zamboni, at that time general manager for Miss Henie. Zamboni was present to take the stand and stated that he had left Miss Henie's employ shortly after making arrangements for the Baltimore date. He denied holding any discussions with Coronati. Soon after her testimony, ice star took off by air for Paris to play several European dates.

'Paris on the Hudson' As Drap D'Or Farm Club

Paris, May 5.

Armand Corbani, operator of the Drap D'Or here, apparently wants the U. S. tourist to really feel at home. Corbani will open a new spot this month labeled the Hudson, with an American turn-of-the-century decor where the visitors can get American snacks, and whiskey at $1 a throw.

Corbani plans to use this operation as a tryout spot for new talent for graduation to the Drap D'Or. Also top names such as Edith Piaf and Suzy Solidor will be able to try out new material here on an American crowd before hitting the U. S.

Daniels' Pocket Veto

Toronto, May 12.

On completion of week's engagement at the Casino here, Billy Daniels flies direct to Glasgow for fortnight at the Empire commencing May 16, kicking off a five months' tour of Britain and the Continent. Glasgow stint will be followed by fortnight at the Palladium, London, commencing July 6; then Liverpool, Manchester, Cardiff and Edinburgh.

Daniels will take along Benny Payne, accompanist; Will Rockwell, manager, and 14 streamlined suits that have no pockets.

Hildegarde's New 'Concert-Variety' Tour at $4.80 Top

The newly formed Triumph Productions' first "concert-variety" roadshow opens at Her Majesty's Theatre, Montreal, next Monday (18), comprising Hildegarde, Paul Hartman, Dorothy Sarnoff, Don Delair (23-year-old singing juvenile discovery of Carmel Myers), Tommy Wonder & Margaret Banks, and the Robert Norris orchestra. It goes to the Erlanger, Buffalo, thereafter, with dates at the Royal Alexandra, Toronto, to follow.

Triumph comprises Anna Sosenko, Jay Lurye, midwest concert impresario, and Kenneth Allen who bought out the James A. Davidson agency and now is personal rep for Margaret Truman, Lauritz Melchior and the Philadelphia Orchestra. Miss Sosenko, of course, has been longtime associate and manager of Hildegarde (and so continues despite this enlarged new activity), and recently assisted Miss Sarnoff when she made her N. Y. cafe debut at the Hotel Pierre's Cotillion Room.

The first "concert-variety" will be booked as a legit attraction at $4.80 top. Hildegarde will headline the first half, and work with Hartman, while Miss Sarnoff will be the chantoosie headliner of the second half of this touring variety show. The Norris orchestra has been the regular accomp for Hildegarde in her past two years' concert tours' and it was under Lurye's platform auspices in the midwest that Miss Sosenko became convinced there is a vast untapped and fertile market for elaborated concert attractions.

She has a Paula Stone-Victor Herbert recital in mind to follow the new Hildegarde-Sarnoff setup.

ENTRATTER'S PRESS JUNKET FOR TALLU

Jack Entratter is staging a powerhouse press play in connection with Tallulah Bankhead's preem next Wednesday (20) at his Hotel Sands, Las Vegas, by junketing some 40 newspapermen from the Coast and 10 VIP press from New York, utilizing the Bankhead date as the springboard. Budd Granoff, general press rep for the Sands, is handling the N.Y. end.

Entratter's move is in offset to the march stolen by Wilbur Clark's Desert Inn with Walter Winchell on the scene, and its accumulative press and radio and TV buildup via the $35,000 golf tournament under Damon Runyon Cancer Fund auspices. Clark donated a like amount to the Cancer Fund, Winchell's pet charity.

Tallu is in for two weeks at the Sands at $25,000 in line with the resort casinos' pitch for offbeat names which, this spring, included Ezio Pinza, Gregory Ratoff and Susan Zanuck (Darryl's daughter), Van Johnson, Lauritz Melchior, among others.

Borge OK $11,700, Balto

Baltimore, May 12.

Victor Borge's one-man show drew a pleasing $11,700 at Ford's last week for seven performances. Danish comic was fighting attack of pleurisy earlier part of week and cancelled a midweek matinee. Local crix wrote rave notices and dailies were more than generous with space for Borge and his bride.

Ford's shuttered after this one until the fall.

Benny's Fat 46G in 3d Winds S.F. To 130G; Hutton 47G in Chi 1st

Bigtime two-a-day is still an extremely profitable segment of show business as is indicated by the grosses scored by Jack Benny, who did three weeks at the Curran, San Francisco, and Betty Hutton, who wound up her first week at the Shubert, Chicago. Benny during his last week pulled a lush $46,000 for a total of $130,000 for his three-week run, while Miss Hutton hit a stout $47,000 for her first canto.

Benny, according to indications, could have remained for an additional three weeks at the Curran, but his TV commitments precluded a further stay. He returned to Hollywood to do his tele finale May 17. Phil Silvers in "Top Banana" has been signed for the house.

Benny opened at the Curran with a $41,000 gross and did $43,000 the following week. Finale pulled the most business and represented some SRO shows. Will Mastin Trio with Sammy Davis, Jr.; Gisele MacKenzie, Carsony Bros., Martells & Mignon, and Frakson were others on the bill.

Chi's legit critics were not unanimous in their praise of Miss Hutton, but nonetheless business is fine. Playing at $4.80 top in the 2,100-seater, Miss Hutton built up to her $47,000 bundle. Others in the show are Borrah Minevitch Harmonica Rascals, Bambi Linn & Rod Alexander, Bob Williams, Skyiarks, Joe Jackson, Jr., and the Lang Troupe.

Another Juggler (Jule) Gets Bug for Bladers

Pittsburgh, May 12.

Another juggler has taken to ice skates. He's Bobby Jule, who is following Serge Flash, first of the Indian clubbers to do his stuff on blades in "Ice Capades" years ago, and Trixie, who succeeded him in rink extravaganza. Jule, a Pittsburgher and a standard act in vaude and niteries, has been practicing here for weeks and last week (4) opened at Ankara in new edition of the George Arnold-Phil Richards ice revues at big room on Route 51.

Jule took over starring spot from Joe Jackson, Jr., tramp bicyclist who headlined last edition, which ran for four weeks. Latest one is booked in for same length of time.

TROA Goes to Bat On 'Direct Talks' With AGVAites

The Theatre-Restaurant Owners of America will attempt to take its controversy with the American Guild of Variety Artists directly to the union's membership. Lou Walters, TROA prexy, has wired Jack Irving, AGVA's national administrative secretary, asking permission to speak at a meeting today (Wed.) at the Capitol Hotel of the New York AGVA branch membership.

According to Irving, telegram had not yet been received at the time the N.Y. branch board met Monday (11), thus no action could have been taken. However, if the membership present wants to permit Walters and other TROA spokesmen to present their version of the controversy, they'll be permitted to take the floor.

The controversy between AGVA and TROA hinges on several points. Major sore spot is whether cafe operators shall be listed as "employers" or "operators" in the wording of the AGVA minimum basic agreement. Should TROA get its way on that score, then it's possible that all other points of controversy will be conceded to AGVA. The other items include welfare payments of $2.50 weekly to the union and revamping of the arbitration system. Inclusion of "employers" in the contract would mean that acts are independent contractors, and thus bonifaces wouldn't be responsible for social security payments, withholding taxes, compensation, etc.

Mpls. Moralsquad Pastes Jail Rap on 'Pasties' Strip

Minneapolis, May 12.

Because the police don't tolerate stripteasing in theatre bars and that's what her performance allegedly was, morals squad swooped down on the Saddle, loop spot, and jailed Darlene LaBette Varallo, billed as an "esoteric dancer," on a disorderly conduct charge.

"She had on too little clothing and her act was lewd and distasteful," testified Jake Sullivan, morals squad head. "All she wore were a coarse net, G-string with fringe and some round plastic objects which she called 'pasties.'"

Miss Varallo, who is playing a return engagement at the Saddle after an in-between appearance at St. Paul Heinie's, was released on $200 bail after the police confiscated her stage costume. Her employer, Eddie Holman, posted the bail.

Order went out from the police several months ago to the theatre bars that stripping was banned and that performers must finish their acts with as much attire on as when they started.

Anne Pinkus, aide to William Morris exec George Gruskin, is exiting the agency to join the Frank Sennes office in Beverly Hills. She starts a Las Vegas vacation Friday (15).

Eddie Fisher's Big Click At London Palladium; He Makes Film for Coke Show

London, May 12.

Eddie Fisher is the latest in the parade of U. S. disk names playing the Palladium here to boff vaudeville viewers. Playing to an enthusiastic audience, he delivered a catalog of pops in a manner that wowed the crowd. Others to score hits on the bill included Jean Carroll, who made a solid impact with her comedy. Chris Cross also clicked with a good ventriloquial act.

This is Fisher's second trip to England, but his first as a pro entertainer. He played to the American Armed Forces while he was in the Army, from which he was recently discharged.

Fisher also made a film for his Coca-Cola show which will be shown from New York tomorrow (Wed.). Shots show him singing to stagedoor crowds at midnight behind theatre barricades.

Others on the Palladium bill include impressionist Peter Sellers, Four Hurricanes, Malcolm Mitchell Trio, Benson Dulay & Co., and Rey Overbury & Suzette.

Fired Jimmy Lyons Gets AGVA Post for Powwow

Jimmy Lyons, who was dismissed recently as eastern regional director of the American Guild of Variety Artists by Jack Irving, union's national administrator, has been named a delegate to the AGVA convention to be held June 8 at the Bradford Hotel, Boston.

Those elected from New York include Lyons, Dewey Barto, John Bubbles, Jackie Bright, Red Buttons, Peter Chan, Jack Gilford, Georgie Price, Danny Shaw, Joe Smith, Russell Swann, Alan Walker and Murray White. Charlie Brett and Fred Hall will rep Boston; Joe Campo and Frank Richardson, Philadelphia; Mae Daniels, Baltimore; Gus Van, Miami Beach; Benny Page, Buffalo; Bobby Martin, Providence; Bob Mills, Jr., Pittsburgh; Ron Leonard, Toronto; Dave Workman, Kansas City; Theresa Dailey, Montreal, and Vince Silk, San Francisco.

With each election it's becoming increasingly evident that virtually the same names get the nod over the years. This is because less than 10% of the total union membership votes and a handful of members can thus control the situation.

Roy Rogers, and his wife, Dale Evans, have been booked to appear at the Municipal Auditorium, San Antonio.

Vast Iceland-to-Turkey GI Circuit Plays 'Em Strictly in Crewcut Style

By HAROLD MYERS

Wiesbaden, May 5.

One of the biggest show biz operations in Europe is being conducted from this famed German health resort, providing live professional entertainment for GIs over an area extending from Iceland to Greece and Turkey. So vast is the territory that a single unit playing only one-night stands would take at least six months to cover the entire area.

Responsibility for this undertaking is vested in the European Armed Forces Professional Entertainments Branch, which functions as a combined operation and is staffed by reps from Army, Navy and Air Force. This month it is celebrating its first anniversary, having come into being on May 1 last year. The present commander, Maj. Gerald Cameron, assumed control a week later.

With financing drawn only from profits made by the PX, the branch in its first 11 months, operated on a budget of around $200,000, but it is confidently believed the figure will get progressively larger each year, and that the activities will expand correspondingly. With this coin, they've sponsored 17 shows which were mainly packaged in Britain; supervised the arrangements for 20 USO productions; and organized a number of celebrity galas with Danny Kaye and Eddie Fisher among the stars.

Entertainment requirements of GI's, apparently, follow a simple formula. Popular choice appears to lean towards a few vaude and specialty acts grouped around a small musical combo, with an emcee who can keep the pace humming. There's nothing longhair about the presentations; in fact, it's strictly a crewcut entertainment designed to provide 90 minutes of relaxation.

Don't Be Beastly to Germans

Within this framework, there are certain rules which have to be strictly followed. Blue material is barred, as the show must be acceptable to mixed audiences, and there is frequently an Army Chaplain on the scene to see that there is no breach which would give offense. Nor must the script include anything which could give pain or offense to the Germans. Recently, as an example, a comedian was spinning a yarn which described an aerial battle between an American fighter and a Messerschmitt. It was quickly changed to a Zero.

Another stringent condition calls for rigid adherence to the script. Each package must be approved before it is allowed to go on the road, and once passed, there must be no deviation from the original. Serious breaches of this rule might cause a performer to be sent packing or for a whole unit to be disbanded.

The USO-Camp Shows, which come direct from America, are not under the jurisdiction of the branch in Wiesbaden, although they usually arrange the itinerary. Entire cost of the tour is met directly by Camp Shows, Inc. and doesn't affect the annual budget. Celebrity performers, too, usually give their services for free, although supporting acts sometimes have to be provided out of branch funds. Names, however, are provided with free transportation and accommodation.

Almost the entire budget is devoted to the contract shows, which are always booked through agents either in London or on the Continent. The normal wage bill for a company of about 12 performers is in the neighborhood of $1,200-$1,500 a week, and the average booking is for a period of eight weeks, with an option for an additional four. The entire company is given free transportation from London and right across the zone, plus free hotel accommodation. Artists have to pay for their own food.

Screening Performers

To comply with military regulations, all performers are subjected to a security test before engagement. In the first year of operation, more than 5,000 performers have been screened, and only about 10 found wanting. The security check, however, is not applied to German nationals who perform on the extensive nightclub circuit, on the assumption that it would be impracticable to refuse entry to persons who are already resident there. The German agents through whom these artists are booked, however, are held responsible and have to vouch for the integrity of their clients.

Aim of the branch is to provide a live show at each establishment about once in every four to six weeks, which is regarded as an adequate supplement to the film programs and amateur dramatics which are available in most areas. This figure will be upped as resources increase.

Because of the varying standard of available facilities, artists have to be prepared to work in confined spaces, and often with limited or no backstage accommodation. Some camps have comparatively large and adequately equipped theatres; in others there are only impro-

(Continued on page 60)

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JANE POWELL'S $20,600 CRACKS TORONTO MARK

Toronto, May 12.

Jane Powell last week broke the house record for any femme performer at the Casino here with $20,600, topping Dorothy Lamour, in a fortnight ago, by $2,000. Casino record is held by Johnnie Ray at $24,900, set week of March 4, '52.

Only vaude house in Toronto, the 1,400-seater is scaled to $1 on five-a-day stint.

Small Boom In Cafe Units For Hotels

Cafe units are now invading the hotel field. Lou Walters' Latin Quarter unit has been booked for the Chase Hotel, St. Louis, starting Friday (15) for 17 days. Unit will then return to New York, where it will go in for additional rehearsal and open around June 15. Package originally opened at the Miami Beach edition of the Latin Quarter and then went off for a six-week booking at the Desert Inn, Las Vegas. Unit will remain at the Manhattan spot, with frequent changes of principals, until mid-November.

Another package that will be available for hotels as well as cafes is the production setup now at Bill Miller's Riviera, Ft. Lee, N. J. Miller will shift it to the Sahara, Las Vegas, for which he is the booker, and then will set the unit into other spots.

Nitery owners outside of New York would use more cafe units, but they're not being packaged in sufficient numbers. The spots around Covington and Newport, Ky., have always been in the market for large traveling shows.

MIAMI SAXONY'S NAMES FOR THOSE DOG DAYS

Miami Beach, May 12.

The Saxony Hotel here will attempt name talent during the summer season. Merriel Abbott, booker for the Hilton Hotels, will set the acts, although Saxony isn't part of Hilton's circuit. Already pacted are Judy Johnson, singer on the NBC-TV "Show of Shows," for June 12, and Kitty Kallen, June 26.

Hotel previously confined talent buying to the winter season.

USO-Camp Shows

Continued from page 57

000 to meet increased requests from the Defense Dept. but cut by USO to $1,440,000 to meet the limit of expected contributions. Cut made it necessary to eliminate sending paid units to Europe and North Africa. Camp Shows expects to maintain its present rate of service to other areas for the balance of the year.

In the first three months of 1953 Camp Shows has sent 26 units, comprising 231 entertainers, as against 16 units composed of 139 entertainers in the same period of 1952. Emphasis on servicing troops in Korea is seen by the fact that 11 units with 103 performers were sent to the Far East in the first quarter of 1953, compared to five units for a total of 52 performers in the 1952 quarter.

Report also shows that with expanded Camp Shows needs, a Hollywood office was opened during 1952 under management of Ed Mowry, who performed a similar chore for USO-Camp Shows during the war.

Some of the highlights during last year were six special Christmas shows sent overseas in special mission aircraft to all areas, and 17 volunteer celebrity units toured overseas during the year with 11 visiting Korea. Added features during last year were the 30-piece Hardin Simmons Cowboy Band of Abilene, Tex., and a concert unit headed by Lucy Monroe visiting hospitals in North Africa and Germany.

Abe Lastfogel, general manager of the William Morris Agency, is chairman of the USO-Camp Shows board; James E. Sauter is prexy and Lawrence Phillips is executive veepee.

Saranac Lake

By Happy Benway

Saranac Lake, May 12.

Via the efforts of George Sullivan, Madison Square Garden, N.Y., staffer who is resting here, pictures of the Globe Trotters basketball team taken while in Europe were shown here. The ailing gang went overboard on them.

Stanley (legit) Nelson, who was graduated from here in '51, took time off from TV for a general o.o. He's definitely okay.

Norma Lattimore, of Warner Bros. exchange, off to Indianapolis for a week. Her progress is tops.

Charles Bradshaw planed in from San Francisco on business in Gotham and while there he took time out to shoot in here to chat with Kenneth Derby, the Los Angeles manager whose progress rates a special mention.

Ore.'s Amato in Sudden, Upbeat Move; Names, Chichi Touch as Liquor Flows

Portland, Ore., May 12.

George Amato moved his nitery to bigger and better quarters today (Tues.). News of the shift came as a complete surprise. The topnotch spot moved to the old Shrine Club location which is one block from the old club.

With the advent of liquor by the drink yesterday (Mon.), Amato said he would conduct his new cafe along lines similar to operations in eastern cities. Doormen will greet customers and take care of their cars. "Continental" dinners will be served from 5:30 p. m. with floorshows available at 10 and 1. Future plans call for complete redecoration of the huge entertainment centre but will not be started until a little later.

George and Mary Amato opened their supper club in the Broadway Theatre Bldg. five years ago after operating successfully in Astoria, Ore. The old spot was on the second floor and seated 250. The new Amato's Supper Club is on the main floor, and will seat 450, giving opportunity to present big names.

The transaction happened so quickly that Amato merely took his acts and crew over to the new spot, and will gradually move into a grand opening.

Nitery has the following headliners inked to appear during the summer months: Ben Yost's Colleens, Rosalind Courtright and Harbers & Dale, Harry Carroll & Polly Baker, Arthur Lee Simpkins and the Continentals. Supporting acts will be on each bill.

John Carroll Steps In For Belafonte, Who Goes Under Knife on Coast

Hollywood, May 12.

Ballad singer Harry Belafonte undergoes throat operation at Midway Hospital tomorrow (Wed.) after having been forced out of the Mocambo show when his voice failed while on stage Friday night (8). John Carroll, in audience, stepped in to pinch-hit and worked through last night (Mon.). Charles Morrison had been trying to book Carroll, who worked Cocoanut Grove last year, for three years. As result of substitution stint, he's now trying to set a regular booking.

Meanwhile, Morrison is hunting an act to open tonight for two weeks, rounding out Belafonte's time. Latter had been booked for three frames.

Philly-AGVA Tiff Near to Solution

Settlement of the dispute between the Philadelphia Cafe Owners Assn. and the American Guild of Variety Artists is in the offing. AGVA reps went to Philadelphia yesterday (Tues.) to draft an agreement whereby individual operators would sign the union's minimum basic agreement with a few changes, major revamp being that there be a 90-day period to enable operators to find a cheaper accident policy than the one now bought by AGVA from Lloyd's of London. Should they find other coverage agreeable to AGVA, then they'll buy their own. Contributions to the AGVA welfare fund would come up at a later date.

Union insisted that all agreements be signed by individual cafe owners and has refused to deal with the organization.

TROA declared that the Philly agreement with AGVA is being made at the national body's behest. They stated that it was through the intercession of the national office that the insurance clause was obtained. In addition, there will be a change in arbitration which will enable a cafe op to appeal to the American Arbitration Assn.

Another change is in the employer-employee relationship. Agreement, TROA said, will stipulate that acts are employees for bargaining purposes only and relationship is subject to any decisions from the courts and the National Labor Relations Board.

In Chicago yesterday, in an action brought before the NLRB by the Chicago Cafe Owners Assn., AGVA attorney Jonas T. Silverstone argued that the NLRB had no jurisdiction in the cafe field inasmuch as cafes are not in interstate commerce. Matter was taken under advisement.

Mary Small

Continued from page 2

over the U. S. performer's remaining spots at Manchester Hippodrome, and fixed South African singer Eve Boswell to take her place on the Wood Green Empire (London) bill this week (11).

The other two weeks she was due to play at the Grand, Derby (18) and Hippodrome, Bristol (25). No replacements had been fixed for these dates.

A close personal friend said: "Mary has been a very brave woman. After the Palladium, Britain had a shocking bout of bad weather which affected her throat considerably. She became very ill and had to have the doctor every day while appearing at Chiswick. She had penicillin injections and had to take two days out of that week. Then the doctors stopped her working the following week. She insisted on returning to the stage too soon, and this is the result."

Lee Salomon, recently discharged from the Army, has been spotted in the William Morris Agency cafe dept. in New York.

Jay Gruber, husband of the late personal manager, Mary Chase, will be managing director of the new firm, Mary Chase Associates.

Larry Holofcener & Terry Bock signed to write music for the summer at Tamiment Playhouse, Tamiment, Pa.

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COPACABANA
New York

Excerpts from New York Press

NEW YORK DAILY NEWS,
Ed Sullivan

"A COPA MELODY CLICK."

JOURNAL-AMERICAN, Gene Knight

"JIMMY McHUGH THE COPA SENSATION."

WALTER WINCHELL

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N.Y. JOURNAL-AMERICAN

Jimmy McHugh Hot Hit at Copa

By Gene Knight

Everybody who stays out after 9 o'clock at night in mid-Manhattan knows that JIMMY McHUGH IS A SMASH AT THE COPACABANA. THERE WERE MORE PEOPLE THERE SATURDAY NIGHT THAN I'VE SEEN AT ANY OTHER NIGHT CLUB IN MONTHS. THE LINE OF CUSTOMERS WAITING TO GET IN, STANDING THREE OR FOUR ABREAST, EXTENDED UP THE STAIRS INTO THE STREET.

GENIAL JIMMY McHUGH, LATEST NITERY SENSATION FROM THE WEST COAST, WAS THE ATTRACTION FOR THEM.

While McHugh, at the piano, plays his never-to-be-forgotten melodies, four young, pretty girls—all beautifully gowned—take turns in singing the hits. Starting with: "South American Way" and "I Can't Give You Anything But Love, Baby," "I Feel a Song Coming On." Full of emotion, followed with: "I've Got Porgy Now." "Sunny Side of the Street," "Exactly Like You," "A Touch of Texas," "You're a Sweetheart," "Hinky-Dinky, Parlez-Vous?" "I'm in the Mood for Love," "When You and I Were Young Maggie Blues."

"Don't Blame Me," Diga Diga Doo," "It's a Most Unusual Day," "When My Sugar Walks Down the Street," "The Lonesomest Gal in Town," "I Can't Believe You're In Love With Me," "Coming In On a Wing and a Prayer."

'TWAS A GALA NIGHT, INDEED, FOR THE GAY GAEL. HE'S PLAYING TO STANDING ROOM ONLY. STANDING ROOM ONLY IN A NIGHT CLUB!

NEW YORK MIRROR, Lee Mortimer

McHugh's Ditties, Dolls a Must Show At Copacabana

"Whistle almost any popular tune (except I can't because I'm tone deaf) and it is probably written by Jimmy McHugh.

SO WHAT WAS MORE NATURAL THAN PARLAYING THE DITTIES AND THE DOLLIES? OUT OF IT CAME ONE OF THE MOST ENTERTAINING CAFE TURNS EVER CONCEIVED, and if you hurry you can catch it at Julie Podell's Copacabana, where it is booked for a strictly limited engagement.

This act is so good, Podell really needed no more to provide an entire floor show. And leave us not forget the Copa girls, this time with mighty competition from McHugh's Hollywood imports, but holding their own. But it was a tough fight, mom."

HERALD TRIBUNE, Hy Gardner

"ONE OF THE MOST WHOLESOME, NOSTALGIC AND ALTOGETHER REFRESHING EXHIBITIONS OF SHOWMANSHIP EVER TO GIVE THE CAFE CIRCUIT A WHIRL."

DAILY NEWS, Danton Walker

"SLEEPER SENSATION OF THE SEASON IN THE NIGHT SPOTS IS JIMMY McHUGH'S QUARTET OF GAL SINGERS AT THE COPACABANA."

VARIETY

"...THE JIMMY McHUGH TROUPE, WHOSE N. Y. BOW CAN BE RATED AS AN UNQUALIFIED CLICK . . . IT'S DIFFICULT TO FIGURE HOW THIS TURN COULD BE IMPROVED OVER ITS PRESENT SETUP.

Herm.

HOLLYWOOD REPORTER,
Radie Harris

"ONE OF THE BEST SUPPER CLUB ACTS I'VE SEEN IN A LONG TIME."

N. Y. Celebrity Bulletin

"JIMMY McHUGH'S HIT PARADERS ARE A HAPPY EASTER TREAT FOR NEW YORK."

NEXT

Opening May 20

COCOANUT GROVE
Los Angeles

BERNARD KAMINS, Public Relations, CHARLES DREYFUS and ALAN DELYNN, N.Y., Publicity, JIMMY McHUGH, JR., Per. Rep.

New Acts

JOHN PAYNE
Songs
20 Mins
Top's, San Diego

In debut as a nitery performer, John Payne, ruggedly handsome film thesp, is far from comfortable but response and business are okay in this city's class spot. Although act is billed as "John Payne & All-Star Revue," it's really a single with some backing by Dutch Adler Trio (accordion, guitar, bass).

Wearing severely cut dark suit, crewcut Payne bounds onto floor and stirs shock quality in opening announcement: "This is a story about a broad that every man, at one time or another, has been on the make for." Song is "Luck, Be a Lady," good mood-setter socked across in vigorous style. Later, singer is accompanied by Adler unit and in one song ("Girl That I Marry") they do a let's-insult-the-star bit. At one point, Payne retaliates for "insubordination" by putting Trio's heads together and conking — a la Three Stooges. Laughs are garnered but at expense of ridiculing act's purpose, for basically this is not intended to be a comic turn.

Although Payne's voice is good, songalog lacks overall unity, including "Song From Moulin Rouge," "Chasing Rainbows," bouncy "Chattanooga Choo Choo," "You'll Never Know," for top recognition mitt, and "Lady Be Good." Still, singing isn't enough to sell act in this room. Payne desperately needs patter to tie tunes together and to establish personality. Even Nelson Eddy, in break-in here, did more than sing. Thesp also could select songs that appeal to distaffers along romantic lines, particularly since appearance wins half of battle at start. In contrast to Van Johnson's nitery stint, Payne's film star status is glossed over, whereas it should be major selling point.

As it stands, act needs considerable revamping before success can be hoped for in after-dark circuit. But good looks, voice, film rep and more assurance in nitery-type projection should make Payne a contender when talents are better showcased. *Don.*

CHRISTINE JORGENSEN
Travelog
23 Mins.
Orpheum, L.A.

That's right, travelog. After all the buildup, the most publicized individual in recent history trots on stage for a two-minute warmup speech and then presents a 20-minute film shot in Denmark during the last two years.

Audience response is generally polite and attentive, but it's obvious this is not what they came for. Strangely enough, Christine appears to have the largest appeal from women—and distaff sympathy probably will help keep her going. There's no prospect, however, that this will turn out to be sort of act used to delight the heart of Willie Hammerstein. Like most of the latter's shining stars, however, the interest is in the individual, not the material. The travelog is only moderately interesting; photography is frequently bad and the color sometimes incredible.

It will be the general audience's first introduction to people with orange complexions. Film, cut down from its original 80 minutes, is a hodgepodge of street scenes, rural visits, shots of the waterfront, of a Danish-American fete, scenes of Danny Kaye's visit to Denmark, references to Hans Christian Andersen and, inevitably, Elsinore and Kronberg. Throughout, Christine is on stage with a handmike, delivering a faltering narration that frequently isn't keyed to the scenes being shown.

Original nervousness, of course, will pass and bit by bit some elements of humor added to relieve the dryness. (By third show she was commenting on the fact that she appears in one scene with her face turned away from the audience by saying, "They say I look better from the rear anyway.")

Warmup patter makes only a passing allusion to the fact that this is the GI who became a woman after a series of operations. Christine merely mentions that she underwent an experience that was "both tragic and happy."

Fact remains, however, that the "act" misses fire on either of the two counts on which it must be judged; Christine insists on a dignity that eliminates any exploitation of her transformation, hence the morbidly curious will be disappointed; and the travelog falls far short of any professional standard so that any hope Christine may have to move eventually into the lecture circuit is stunted.

On a one-night-stand basis, the act probably would do much better. Week's stay (even though her actual price is probably much closer to $5,000 than to the claimed $12,500 against 50% of the gross) is a bit too much.

Christine is sharing here in the sale of a souvenir program (50c retail), taking 20% while the house takes another 20%. It's indicative of the sympathy she engenders that most of the purchasers are women—and almost none buy the program on the way into the theatre. *Kap.*

MIGAL TWINS
Dance
8 Mins.
Palace, N. Y.

The Migal Twins are nice-looking lads who work hard but still need tap routines that would match their willingness to please. Most of their work looks like they've been influenced by some oldtimers. Some of the dance tricks they rely on to take them over the hump no longer fetch applause, being much too transparent.

They walk off to a good mitt because of a burst of speed toward the close of their act. At that point, they show some good tricks in a well-designed challenge bit. It's, of course, impossible to maintain a gait like that throughout their act, but some terp ingenuity earlier would aid their cause considerably. *Jose.*

LAURA BERKELEY
Songs
20 Mins.
Downbeat, Montreal

Laura Berkeley, a local thrush, has made the jump from the lounge-type room to a regular nitery in recent months in a hurry. An attractive brunet with a trim figure that she clothes to best advantage in clinging creations, Miss Berkeley is most effective when on straight ballad kick rather than cutting a jump session. Making a bit too rapid rise in show biz, she has latched onto a few mannerisms that fail to do anything for general performance, but with a restraining hand on both movements and routining, gal should be a cincheroo visually and vocally.

She wraps up a varied songalog that includes "Love For Sale," "Get Happy" and "When the World Was Young" to draw more than passing interests and plaudits from a fairly rowdy crowd. Fewer overarranged numbers, less drama in the torchants and an overall tightening are necessary to bring out apparent chirp values. *Newt.*

ESTELITA
Songs-Dance
23 Mins.
El Rancho Vegas, Las Vegas

Estelita, a vivacious bundle of Latin oomph, makes her nitery debut for altogether click results. There seems to be little reason why the Republic pix charmer cannot follow up in future cafe and theatre ventures. She has looks, a fine chassis, and vitalic quality in delivering her collection of Latunes and terps.

That she has spent many months in prepping her act for niteries is obvious. Nick Castle is credited for final touch-ups, and Eddie Sebesta should come in for applause in designing some stunning gowns for the thrush. But, for the always needed special material, kudos go to Danny Shapiro.

Adding spice to some more or less standard replicas of Latin faves, he has contrived, "You Like?" and "Perhaps, Perhaps, Perhaps," in keeping with the Estelita personality. Other contrasts include an amusing trib via song to Lena Horne, in "Can't Help Loving Dat Man," and solid windup, "Darktown Strutters Ball," in which the firey chantoosie shows off well-turned gams in her strutaway terps.

Of importance to Estelita's turbulent display of Latin wares are the Steinway accomps by Armando Herrera, and great rhythm touches of Jack Constanza on bongos. *Will.*

JANET BRACE
Songs
15 Mins.
Village Vanguard, N. Y.

Janet Brace is deceiving. Petite, simply garbed and youthfully coiffed, she looks like a schoolgirl lost in a nitery. But when she starts her songalog the s.a. projection is a jolt. Her pipes are low and warm and her vocal style indicates that there's plenty of adult savvy within.

She brings a lot of meaning to each lyric displaying a topflight phrasing technique throughout. Hits with impact on the rhythm and ballad displays and always has the room on her side. Wistful style, however, may limit her to intime locations.

Repertorie includes clicko interpretations of "Somebody Loves Me," "Skylark," "A Country Girl's Dream" and "I Want To Be Happy, Too." She also delivers an obscure Leonard Bernstein ballad, "Im A Person, Too," in a tender manner that keeps it from getting too saccharine. *Gros.*

LENA GABRIELE
Songs
15 Mins.
Viennese Lantern, N. Y.

Pert, petite young Italo-American brunet, apparently schooled abroad for a longhair career, makes a striking impression in the appreciative haunts of this uptown bistro. Possessed of a lyric coloratura soprano of power and range, she adds an animated, cheerful style of singing to enhance her appeal. Some of her head tones are especially good. Appearance and carriage are definite assets.

Turn starts off with a vivacious "Ciribiribi"; a soft-voiced "Estrellita" for contrast; Adele's Laughing Song from "Fledermaus," and a Neapolitan love song in "Ungrateful Heart." Minx next perches herself atop the piano and, with the aide of the string ensemble of four, gives an excellent version of a czardas, full of spirit and style, in "Gypsy Forest." Closer is the effective "Wien, Wien, nur du Allein," with the German-speaking audience joining in with a will. First-rate act for this genial atmosphere. *Bron.*

DORA DANIELS
Songs
10 Mins.
Viennese Lantern, N. Y.

Slim, blonde Parisian chanteuse mixes in well with the Danubian atmosphere here. Attractively garbed to show off a neat figure, singer has a satisfactory, schmaltzy mezzo, plus good delivery, to score with the patrons.

Good expression, especially good use of hands and arms, go along with a real Frenchy singing style. Songs are standard: "La Seine," "La Vie en Rose," sung in a nice, throaty bistro manner; "Avril en Portugal," with neat jazzy rhythm, and "Pigalle" for closer. Warm personality increases appeal, for overall good turn. *Bron.*

Iceland-to-Turkey Circuit

Continued from page 58

vised stages without any of the accepted props which heighten production values. Some agents, with experience in handling several packages, now carry their own lights and amplification sets, which can be rigged up in a few minutes, if there is power available.

Except in rare cases, a unit only plays one-night stands, travelling by bus and always accompanied by an escort officer who submits daily reports to h. q. To minimize the necessity for living in suitcases, they are usually kept in one central spot for a maximum period, bussing each day to a new place of work. When the distances are too great, there is no alternative but to change hotels nightly.

The hazards of transporting entertainment over such an extended circuit are innumerable. Planes can be grounded by bad weather, and an advertised show has to be abandoned and the whole schedule rearranged. Performers of the Jewish faith cannot travel through Arab countries, and a whole unit could be dislocated. Winter travel conditions frequently play havoc with road schedules, with fog, snow and ice combining to provide additional complications. A week or two back a touring Army show was involved in a head-on smash with a truck, killing a major and seriously wounding several members of the cast.

Few Names

Because of the prior claims of Korea, the European zone doesn't get overwhelmed with offers from names, but it is hoped that some of the U. S. performers who will be working the London Palladium this season will volunteer their services. Already, Martin & Lewis have agreed to do a week in July, and units are being urged to build open-air stages (with alternative accommodation in the event of rain) so as to cater for maximum audiences.

No performers—British, American, French, etc.—can draw more than $35 each week, and the balance is paid by the agent when the artists return home. This figure is considered more than adequate for normal subsistence, and removes the means for participation in illegal transactions. It's a rule which came about by experience when it was discovered that there had been some abuses of the regulations. This way they remove temptation.

Since it started functioning as a combined talent buying agency, the Professional Entertainments Branch has run into some difficulties with the British performer unions, who have made representations to the American Embassy in London. These points are now being considered in Wiesbaden.

One of the main points in dispute is the failure of the contract to stipulate the maximum number of performances required in a given week. The minimum number, however, is clearly stated. The Variety Artists Federation, who have been active in this matter, claim that the contract should be more precise in the interests of all performers. As the general practice is for each unit to work a maximum of six nights each week, this point will probably be conceded.

There have also been complaints of inadequate notice of intention to pick up an option, but VAF assertions that this is frequently left until the last week of an engagement are not borne out by documents scrutinized here. In all cases, where there was an option clause, the contract clearly called for four weeks' notice as a minimum.

Free Auditions at Issue

Another point at issue was an allegation that companies were obliged to give free auditions at each military establishment, although the show had already been given the rubber stamp of approval. This procedure is followed in the case of nitery acts who are booked through local entertainment officers, and who have autonomous powers, but does not apply to the packages cleared through the Professional Entertainments Branch.

Currently touring the U. S. Zone in Germany is a Camp Shows' production of "The Merry Widow," which is generously described in the official press release as a modern streamlined adaptation of the Franz Lehar musical. It's as unkind to Lehar as some of the GIs are to the German language. This fractured version came over from America and originally included music by alien composers, but most of these tunes have now been weeded out. Remaining, however, are crude bits of comedy business which are completely out of place and which are deliberately designed to make the classic musical appeal to the lowest level of intelligence.

There are no facilities for a troupe to carry its own decor, but in this case matters were made worse when all the costumes were stolen. It added to the incongruity when a male dancer had to appear in an open neck, checked shirt and the baron, playing host at an Embassy reception, appeared in an ordinary lounge suit. To compensate for the lack of settings, the baron also performed the function of narrator, explaining the scenes and filling in the gaps in the action. This was more than necessary, as the entire run-through was finished in just under an hour, and a great deal was left to the imagination. When seen at Frankfurt, audience reaction was most enthusiastic.

'Crazy' But Conventional

A British package, "Crazy Rhythm," is also currently on tour, but this unit follows the more conventional pattern. With Joe Yorke as emcee, there is a compact unit which includes a musical aggregation that goes in for specialty numbers, a so-so chirper and a terping-vocal duo with an above-average Gay '20s routine. This show also received an enthusiastic reception when seen at Mainz.

Upcoming British packages scheduled to tour the zone include the Johnny Dankworth combo, who start their engagement this week, and the Ted Heath band, who open at the end of June.

While the branch only caters for professional entertainments, one of the officers was among the adjudicators here last week, in an amateur talent contest sponsored by the United States Air Forces in Europe, with competitors drawn from Germany, Austria, France, England and North Africa. The winners are being sent back to compete in a worldwide finals, and the top talent will be recruited into an Air Force show which will tour U. S. installations throughout the world.

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WALTER WINCHELL says:
"Hollywood went maad about the Kean Sisters at Ciro's. Every critic embraced them with orchid wreaths. The biz is over capacity."

LOUELLA PARSONS says:
"Some wise film producer could have a female Martin & Lewis in this clever comedy duo."

ERSKINE JOHNSON says:
"The Kean lasses a big click at Ciro's with their barbed impressions of Hollywood stars."

HARRISON CARROLL says:
"Keans big hit . . . the girls are twin balls of fire."

COBINA WRIGHT says:
"Thronged Ciro's thoroughly enjoyed the opening of two dynamic girls, Betty and Jane Kean, who held the audience in the palms of their talented hands."

VARIETY says:
"Capacity-plus crowd which turned out opening night will churn up so much glowing word-of-mouth it will be a tremendous engagement . . . They're loaded with material, and it's all loaded."

HOLLYWOOD REPORTER says:
"Send them soaring into the kind of billing they now deserve, Betty & Jane Kean are the distaff version of Martin & Lewis with the uproarious kind of mayhem that you'd never expect from a couple of chicks. There's hardly a breather in the 40-minute act."

DAILY VARIETY says:
"Capacity-plus throng was shoe-horned in for opening of Betty and Jane Kean. By the time the girls were half through their 40-minute act it was evident this is the type of show which will generate that word-of-mouth excitement that can nightly make Herman Hover wish his walls were elastic . . . Girls now pack material so explosive there's a suspicion the've been filching from an A-bomb arsenal . . . those Keans hit hard . . . K-rations are going to be on the menu of all the top niteries from here on out."

OH, OH, OH, WHAT THEY SAID!

("CRAY-ZEE MIXED UP KIDS!")

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BROADWAY MUSICAL
Produced by JULES STYNE

Special Material: ELI BASSE

Hotel Pierre, N. Y.

Denise Darcel, with Fred Stamler, Mata & Hari (Lothar Perl, musical director); Stanley Melba and Chico Relli Orchs; $1.50-2 *cover.*

This is a tiptop blowoff show for the Pierre's Cotillion Room. It is light, frothy, socko with s.a. and seasonably sprightly. While it's a return for both components, for Denise Darcel it is something of a pleasant surprise in that her hotel-circulating has resulted in a more certain payoff on entertainment values. She still indulges in some Franco-American lyrical banalities which are tres on the sur-le-corn side, but she snowballs into an effective get-off with some good Bobby Kroll-scripted material as she perambulates the room. Better blend and editing, in time, should fortify Miss Darcel's already formidable sight values and result in a sturdier saloon circuit future.

Sporting a slick Italian couturier number that hour-glasses her chassis to obviously best eye-appeal, Miss Darcel's yesteryear "Battleground" (Metro) background projected her in more than one way into the slick bistro belt.

Mata & Hari, of course, are virtuosi of the satirical dance. They have an extraordinary flair for the interpretative terps which require nobody to interpret their whilom moods which range from marionet to exaggerated Carnegie Hall platform recital. In Lothar Perl they have a strong musical asset in the accomp and the arranging department.

Maestro - impresario Stanley Melba who, per usual, emcees with authority, has given the Pierre a strong signoff for the finale 4-6 week semester that this show will consume before the summer hiatus. Hildegarde reopens the room in September. *Abel.*

Chez Paree, Chi

Chicago, May 10.

Tony Martin (with Hal Bourne), Jack E. Leonard, Carol King, Johnny Martin, Chez Adorables (8), Brian Farnon Orch (13); $3.50 *minimum,* $1.10 *cover.*

It's 20 years to the day since Tony Martin stepped out of Tom Gerun's orch as a single, right in this same cafe. The time hasn't affected his voice and he seems to have weathered the years in fine fashion. In the span he has, of course, gained considerably in showmanship, making him one of the top cafe singers in the business. This anniversary, plus Mother's Day, makes this one of the most natural parlays any entertainer might desire. Martin takes full advantage of the situation to sock over almost an hour of songs that had the jampacked crowd unwilling to let him off the floor.

To borrow a phrase, he does something old, something new, something borrowed, something blue; and to borrow another, it all adds up to sock palming. As of yore, he starts out with his version of "Hallelujah" and then swings into a current ballad. He's best with those tunes and bullds from there to gain a hefty mitt with "I Believe." For a change of pace he races through "Robert E. Lee," donning a strawhat and cane for the second chorus.

In his second set of songs Martin tees off with his first RCA Victor postwar hit, "There's No Tomorrow," and then does a talk intro to "September Song," done soft-voiced, that has the crowd all attentive. He wraps it all together with a punchy tribute to Al Jolson with natural tie-in for the day with "Sonny Boy" as a closer. It has the femmes in the audience diving in their purses for their hankies and Kleenex.

In the third part he has a fine opener singing "Happy Birthday" to a young girl whom he props up on his knee. He does another pop and then scores with "Begin the Beguine." Takeoff on Ted Lewis's stunt as Jack E. Leonard returns to sing Martin's theme as singer walks around the floor, is a fine bit of comedy and enables Martin to get off. Hal Bourne deserves much credit for the ace arrangements and solid 88 work behind the baritone.

Leonard is on home ground here and although he faces an audience impatient to hear the headliner, he gets over some excellent cracks. Oddly enough, the squarer or older the jokes, the better the response. Of course, he digs at his corpulency, the bosses, and the seatholders, but most of all it's the stuff that they have heard time and time again that gets the yocks.

Carol King does some fine toe work that isn't seen much past the first few ringside tables in a dance called "Understudy" which has a voice seemingly emanating from a light urging her on to stardom. Among the din and clatter, it doesn't get far, but her twirls get her a nice response. Johnny Martin does the emcee work and sings the production numbers. The line has one new and one old routine.

Brian Farnon's orch has had four men added to it, three of them fiddlers, for this engagement and the new group do a socko job both in the show and dance departments. *Zabe.*

Latin Quarter, Boston

Boston, May 5.

Gypsy Rose Lee (5), The Albins (2), Johnny Alden, Bob Conrad Line (8), Bob Peters, Charles Wolke Orch (9), Zarde Bros. Orch (4); $3 *beverage minimum.*

The long missing (and lamented) baldheaded row has become temporarily manifest at the Latin Quarter this frame. Reason is the first nitery appearance hereabouts in some time of the w.k. authoress-ecdysiast, Gypsy Rose Lee. Flanked by four well-stacked "apprentices," Miss Lee offers a brief but revealing disrobing stint which garners unabashed ogling by the male customers while eliciting occasional gasps from the distaffers.

Stripper casually peels while caroling "things were different in the good old burlesque days," following with a silhouetted dressing room scene, behind a lighted curtain, while the spot's vocalist, Bob Peters, portrays a burley butcher. For windup, Miss Lee intros her scantily clad "apprentices, Misses A-B-C-D," tutoring them in standard burley walkarounds. Stint receives plenty of attention albeit polite mitts from the male segment, but biz upbeat more than counters any slack in enthusiasm.

The Albins, a mixed terp duo, unfurl some zany steps for slick returns. Guy, a six-footer with a Frankenstein hair-do, tosses his pint-sized partner around with complete abandon, with reaction to stint pointed up by pair's ludicrous antics. For windup, guy gives out with a pseudo ventro bit, his partner essaying the role of dummy. Stint grabs neat share of yocks. Handling the emcee chores is localite Johnny Alden, who also grabs a solo spot to turn in some slick warbling of standards and pop ballads. Guy is neat appearing with a baritone voice that should eventually pay off.

Dance director Bob Conrad has concocted a couple of new routines which show off the gals' talents nicely. Outstanding is a colorful and timely "Coronation" routine with femmes decked out in flaming red jackets topped off with crowns for slick regal effect. Conrad appears in latter bit as Prince Consort. As usual, Charles Wolkes' crew handles musical backgrounding in top fashion alternating with the Zarde Bros. combo for customer leg action. *Elie.*

El Rancho, Las Vegas

Las Vegas, May 6.

Joe E. Lewis (with Austin Mack), Estelita, Armando Herrera, Jack Costanza, Joan White, El Rancho Dancers (8), Bob Ellis Orch (10); no cover or minimum.

Flags are flying at El Rancho for next three frames, signalling Joe E. Lewis at the starting gate twice nightly and winning every handicap by a fifth. Squeeze is on at the reservation desk with demands far exceeding supply of tables for interested gamester-revelers.

Post time for the saloon circuit's top pundit finds Joe E. in fine fettle, as always. His opening salvo of last summer's four-frame stand —"I came back to visit my money" —has been supplanted by "Last year I was a big hit. They held my money over." This flippancy is perhaps no idle jest. Lewis is money in the bank for El Rancho Vegas. He cavorts around the stage, tossing over classics of wit and whimsy, remembering occasionally to "routine" some of the Eli Basse beauties. These parodies, "Stephen Foster," letter from Harry Truman and replied with "Why Play Piano For Me?," plus a rib at Christine in "Tired of Being Pushed Around by Girls," containing the hilarious bawdy suggestions and sly Lewisian leers, are socko. Austin Mack, at the 88, comes in for a big share of ribbing as he channels Lewis onto the more or less "planned" section of the act.

Estelita clicks in her nitery debut, whirling from recent rounds in Republic pix (see New Acts). Dottie Dee's El Rancho Dancers come on with a "Heat Wave" fronted by sexy thrush Joan White, and go Mephisto during half-time routine set to "Slaughter On 10th Ave." Bob Ellis orch keeps musical side going smoothly throughout. *Will.*

Roosevelt Grill, N. Y.

Guy Lombardo Orch (14) with Kenny Gardner; $1.50-$2 *cover.*

One of the unchanging constants in this real gone world is the Guy Lombardo band and its ability to pack the Roosevelt Grill year after year. Lombardo's slow legato rhythms have survived many schools of musical thought including bop and swing, and even the Latin vogue shows signs of being outlived by the beats dished out by the Lombardo clan. Through the years there have been frequent changes in sidemen, but the Lombardo system still lords it over transition in personnel and prevailing musical tastes.

There's little doubt that Guy Lombardo is one of the most danceable bands in captivity. With a rhythm section that encompasses a bass tuba, bass viol, two pianos, drum, guitar and an occasional oomph-ah from a baritone horn from one who normally plays guitar, there should be a strong enough beat to make dancing easier than an Arthur Murray diagram.

The Roosevelt Grill's spacious floor is jammed by couples predominantly in the more mature years. Many of them grew up on the music dispensed by Guy Lombardo & his Royal Canadians. One of the reasons that Lombardo remains one of the great draws and one of the great orchestras for them is that his audience finds a breath of their youth in his musical reflections.

Although the style is unchanging, Lombardo's catalog is not. His dance sets reveal his keeping pace with the hit parade. Tunes such as "April in Portugal" and "Moulin Rouge" are given the Lombardo treatment, and other current numbers are mixed in with modernized oldies. This combo appears unbeatable for the crowds he entices. The vocals of Kenny Gardner fall in with the mellowed spirit of Lombardo's offerings, and the vocal trio similarly helps in this direction. On night caught, brother Carmen was off the bandstand. It's noted that many couples danced closer to the bandstand to inquire about the missing member.

Another factor in Lombardo's maintainance of his popularity rating is his rapid compliance with requests. As soon as they are given, he relays the message to the men. Since the lads know the score without any visual aids, the crew falls in with the customer desires. There's generally healthy applause after every dance set.

The makeup of the crew is just about the same as always. Aside from one of the largest rhythm sections, there are four saxes and an equal number of brass. There's the usual doubling in the reed section between sax, clary and flute, and one of the brassmen occasionally trots out a French horn. Thus, within its musical sphere, the Lombardo crew is capable of a great deal of coloration.

With the rapidly changing musical tastes, youngsters may yet one day discover Guy Lombardo as a new sound. It's possible. *Jose.*

Sans Souci, Montreal

Montreal, May 9.

Lauritz Melchior & Co., with Shirlee Emmons, Angeline Collins, Val Valente, Edward Williams, Alan Werner, Michale Roberts, Sadlowski & Roth, Jack Styka Orch (6); $1.50 *cover.*

Despite biggest cash outlay to date for the management of the Sans Souci as far as entertainers go, Lauritz Melchior and his company are a cinch to garner heavy grosses for 10-day session judging from opening night (8) ovation and patronage. The crowd that greeted Melchior on his first Montreal cafe stint was an odd mixture; the curious who wanted to find out what an ex-Met star would do in a saloon, a sprinkling of longhairs who remembered him from previous concert tours and, most important of all, the spenders, who favor the straight semi-classic treatment over the gimmicked warbling of the platter set.

A slight hassle developed prior to opening when Melchior decided to dispense with an enlarged orch assembled by Jack Styka and just used the two-piano backing of Sadlowski & Roth.

A rather casual entrance by the six singers in the group fails to impress until they intro Melchior via "Sing Me a Song" and pacing picks up. Following first session, Melchior presents each member of his company to tablers in an easy-going manner that clicks as he goes into "Without a Song" for salvos. Melchior exits on mitting and the rest of the company take vocal turns ranging neatly around the ballad and semi-classical faves in sets that may be somewhat lacking in showmanship but seldom miss in the piping phases.

Sadlowski & Roth score with "Fire Dance" and then work in a Chopin waltz which leads into Melchior and cast reprising the "Merry Widow" numbers. Prior to the pianoisms Melchior did a showstopper with "Because" and then "Pagliacci" in clown costume.

At 63, Melchior still projects in a mighty handsome way; his personable approach to all songs establishes a fine liasion with the patrons and he has the good sense to refrain from histrionics and boresome gabbing about his former career. The off-the-cob stuff is almost inevitable, but it's certain nitery fare and a cinch for this bluff, good-natured Dane. *Newt.*

Twin Coaches, Pitt

Pittsburgh, May 6.

Lisa Kirk (with Sid Bass), Bobby Priest & Al Fosse, Vernettes (2), Frankie Barr Orch (10); $1-1.50 *cover.*

This is the first time Lisa Kirk has played her hometown since she left here 10 years ago to try her wings on Broadway after vocalizing for a short time with Baron Elliott's band and appearing in a spring revue at Pittsburgh Playhouse. The young lady has come back with an act that doesn't need any Chamber of Commerce bleating or civic pride pumping.

It's just about the classiest singing turn clocked around these parts in a blue moon. Miss Kirk has platinum equipment in every direction. She's gowned to a queen's taste, looks like a million bucks (before inflation) on the floor, has a voice that's rich and warm, treats every lyric she touches with respect and wraps up standards, showtunes and special material alike in silks and satins.

What's even more, gal establishes a mood almost the minute she steps on the floor, and the crowd's with her immediately. It's a mood that filters a careful charm through the room and sets Miss Kirk up as authority in a business she has closely studied.

This kind of class isn't come by easily, and the act has the polish and glitter that only strict grooming can produce. From some showy introductory lyrics, she caresses a couple of oldies, "I've Got You Under My Skin" and "Too Marvelous for Words," shoots sparks into a couple of pops, does a cute telephone bit at some selected ringsiders while walking around the floor and then winds up with her two trademarks, "The Gentlemen Is A Dope" and "True To You in My Fashion," with the proper intro salutes to the two Broadway shows in which she sang them, "Allegro" and "Kiss Me, Kate." They went crazy over Kirk.

Couple of good acts surround the topper. Vernettes, man and woman, the latter a gold-plated looker, open with some slick juggling rocked at a comic angle, and Bobby Priest & Al Fosse check in with some hoofing that's pleasant to look at. They're an attractive team mixing semi-ballet with soft-shoe and a little bit of everything else to register all the way.

Miss Kirk has Sid Bass at the piano and he's an able accompanist, giving her a solid musical background and cueing Frankie Barr's band just right. Barr likewise handles the m.c. chores. The orch's okay for dancing but was a little off on the other turns. Bass, however, kept the musikers in line for the headliner. *Cohen.*

Viennese Lantern, N. Y.

Lena Gabriele, Dora Daniels, Bela Bizony Ensemble (4); $3.50 *minimum Sat. only.*

A pleasant, nostalgic hour is still to be found, as before, at this carefree konzert-cum-kummel klatch, where owner-host Max Loew acts as greeter and emcee, and serves up an appealing show in a charming atmosphere. There's no chauvinism here, with an Italian-American coloratura and a French chanteuse as the show's features, backed by the gifted Austro-Hungarian instrumental combine of Bela Bizony.

Opener finds the ensemble in "Play Gypsy," with Bizony on one schmaltzy violin, Ernest Schoen on another, Charles Albert at the piano, and Michael Kaufmann on accordion. Schoen doubles as singer, with a bold, lusty tenor. First spot is then taken by Dora Daniels (see New Acts), an attractive and accomplished French chanteuse who suits the surroundings.

Bizony and group follow with a medley of Caucasian tunes. Fiddler is an accomplished player of the old whirl-and-flourish school, with an elaborate technical equipment and some lush tones. Arrangement that he and fellow-fiddler Schoen do on a "Pearl Fishers" aria is muted and lovely. Second feature, Lena Gabriele (New Acts), is a highly accomplished young coloratura soprano who adds real class to the bistro, giving the show a classical wallop. *Bron.*

La Vie En Rose, N. Y.

Joni James, 4 Lads, Van Smith Trio, Phil Moore Trio with Dottie Salters; $5 *minimum.*

Joni James is in for a fast 10 days at Monte Proser's cafe after a session there in January. M-G-M's prime wax saleswoman has been on a theatre-nitery booking upbeat since her phenom click via "Why Don't You Believe Me" of the past year; so much so that she follows La Vie with her Coast preem, opening at Ciro's next week (20) for a fortnight, then to another key adjunct befitting her current bonanza ride—in Las Vegas.

These are all normal manifestations of the public's cavernous yen for new faces mated to new songs. Miss James is at the crest right now in the bestselling polls. She's still hitting with "Your Cheatin' Heart" and "Have You Heard" and has broken through with "Almost Always," coupled with "Is It Any Wonder."

Chirper has developed in personality, though she is a curious mixture, bearing a gamin-like, almost raw but salable quality that contrasts with overtones of the sophisticate. She's quite alert and with a large penchant for mobility, whether with roving mike or via squat attitudes. There's also a bit of patter, cosy and personalized. At times she is childlike, clutching her gown, as in "Have You Heard," and occasionally wringing it, in a sort of low-voltage Johnnie Ray tension, as in "Cheatin' Heart." (Incidentally, she is the purist here, giving to "g" ending to "Cheatin'.")

Canary gives the tenderest touch to "If I Had a Wishing Ring" and shows evidences of having made a thorough study of Judy Garland, particularly in "You Made Me Love You." This is her finale, and is preceded by gab in which she repeatedly exhorts the orch to "get a little warmer" until the beat hits her fancy and she rides handily into the song.

Among Miss James' other tunes are "Birth of the Blues," idiom of which she doesn't quite catch, doing it largely by ear; "Tell Me What I'm Longing to Hear," the inevitable "Why Don't U Believe Me" (stepped up by her demand for the house lights) and "Is It Any Wonder." In all, a good presentation, though obvious that maturity is not yet upon her, while also obvious that she has the savvy to improve herself personal appearance-wise betwixt her wax output.

Rest of show's in holdover class, with Four Lads scoring on spirituals and other approaches, though on overlong, and Phil Moore Trio and La Vie regulars, the Van Smith threesome, providing backing and dansapation. Dottie Salters chants nicely for the Moore group. *Trau.*

Mt. Royal Hotel, Mont'l

Montreal, May 8.

Mary Meade (with Ted Grouya), Max Chamitov Orch (10), with Norma Hutton, Bill Moodie Trio; $1.50-2 *cover.*

A new entry to Montreal's cafe scene, Mary Meade cuts a glamorous figure in the refurbished Normandie Room and matches her chic appearance with comparable thrushing. Leaning heavily on the fact that she has just come back from several years in Europe (she played the Waldorf, N. Y., and Chase Hotel, St. Louis, upon returning), Miss Meade puts the emphasis on her Gallic chirps which please in this reasonably bilingual room.

Leading off with an Anglo-French arrangement about how happy she is to be in Montreal which makes for a bright, folksy opener, gal goes into aud participation song, "Apartment in Paris," with the concentration on the ringsiders, which is just so-so. Room is hardly receptive this early in programming and an overdose of patter doesn't make them any more at ease. Switching to "You Do Something to Me," she gathers up the loose ends and shows off to much better advantage. A long wrangle about Texas, complete with 10-gallon hat, registers to fair mitting and then a session introducing her composer-husband, Ted Grouya, at the piano makes a neat pace changer as she does a collection of his songs, with best reception going to "Flamingo."

Chanteuse has the grooming and figure to establish herself as a topliner in the better hotels and intimeries, but she seems a bit overanxious to please and pushes the "Continental manner" just a bit too hard. There is an experimental-like approach to her routining which is hardly expected of such a performer and the sophistication impact would be more evident with less chatter and a lighter hand on the near-hokum ditties.

The Chamitov orch, with added violins, gives Miss Meade ample backing. *Newt.*

Village Vanguard, N. Y.

Paul Villard, Irwin Corey, Janet Brace, Clarence Williams Trio; $2.50 minimum.

Moderate layout on tap at this Greenwich Village hangout doesn't build much excitement despite efforts of such vet intimery operators as Paul Villard and Irwin Corey. Best reaction is won by newcomer Janet Brace, whose chantoosing hits solidly with the tablers (see New Acts).

Decked out in black basque sweater and nautical cap, Villard dishes out a series of sea chanties and verse in a set that's marked by sameness and that tends to lull. He self-accomps on accordion and recites in a whispery baritone, but the romantic mood he tries to convey continually goes astray. In his fill-in patter, Villard whips out some nautical naughties that could easily be eliminated. Repertoire includes some John Masefield verse, a patter song tagged "When I Was Boy," a folksy "Foggy, Foggy Dew," and a community sing "Whiffenpoof."

Corey is a holdover here and continues strongly with his zany spieling. It's an erratic turn running gamut from true comic inspiration to occasional blue lapses. At his best, Corey is a surefire tickler but when he misses it's embarrassing. His lecture-styled routine includes mingling with tablers, bussing femme customers on the hands, sipping the fire water and flinging cigarets across the room with a command to recipients to "live." They lap it up.

The Clarence Williams Trio, Vanguard regulars, are in there with strong showbacking assists and nifty terp rhythms. *Gros.*

Fairmont Hotel, S. F.

San Francisco, May 7.

Katherine Dunham Dancers (16), Ernie Heckscher Orch (13); $2 cover.

It may be that this town is either insufficiently mature or completely mature in respect to the dance, but in either case, reaction to Katherine Dunham's troupe is more polite than enthusiastic. It simmers down to what one expects from a dance troupe touted as highly as Miss Dunham's. That she knows her choreography, plays her masses adroitly, has an eye for color and is show smart are undoubted. But whether she is a top dancer, except in interpretation, can be argued. Moreover the tendency, in a single number, to combine half a dozen different ethnic dance types may leave its impact as a piece of "business," but it falls to ring true as an integrated package.

Miss Dunham knows her sex component and has a flair for the dramatic, but dramatized sex is not necessarily dance and her mincing terping, no matter how highly seasoned with miming, is less convincing than spectacular.

On the credit side is that the troupe works in a room (the Venetian) which is not ideal for dance presentation, though in her especially effective number, "Cumbia," during which the gals cavort with smoking cheroots in their mouths and carrying lighted candles, the close-to-the-tables routine is impressive.

Costuming throughout is excellent and music above par. Dansapation by Ernie Heckscher is top-drawer. *Ted.*

Hotel Chase, St. Louis

St. Louis, May 6.

Willie Shore, Wyoma Winters, Hustrei Sisters (2), Emil Coleman Orch (11); $1-$1.50 cover.

Known to natives through appearances at the Municipal Theatre Assn.'s playhouse in Forest Park and in this plush west end spot, Willie Shore is taking up where he left off on his last visit to wham over his repertoire of zany stuff. Current layout has a nice variety with Wyoma Winters scoring solidly with her warbling chores and the Hustrei Sisters presenting the first aerial acro stint in this room.

Doubling as emcee, Shore easily qualifies as the No. 1 good will ambassador for the casinos in Las Vegas as he repeatedly relates his experiences with the games of chance at that gambling mecca and wins chuckles and yocks. At the tee-off Shore warms up the spenders with a sample of his tomfoolery, and does a neat softshoe fillip while singing "McNamara's Band," copping a nifty mitt.

The Hustrei gals, both shapely blonde lookers, work on a stationary bar. They dish out a neat routine including a sock windup in which, with bodies interlocked, they spin around the rigging at a dizzy pace for a heavy mitt.

Miss Winters, an eye-filling brunet attractively attired in a strapless white semi-bouffant decorated with a huge red flower, has the mob on her side from the start with her interp of "Get Happy" and follows with "Till I Waltz Again With You" and "I've Got a Crush on You." Does a skit with Shore for via "De-Lovely" with the comic interjecting but one word at a time throughout the ditty. "I've Got You Under My Skin" is her windup song. Miss Winters has nice pipes, a pleasing personality and paces herself neatly.

Shore does a number of corking softshoe routines. His panto of a pinball machine addict with plenty of body English wins belly guffaws. Ditto for his miming of Harry Richman warbling "Suwanee" and Ted Lewis doing "When My Baby Smiles At Me," among other ditties tossed in. All win solid pounding. Emil Coleman's lads do a neat job in backing up the proceedings. *Sahu.*

Ritz Cafe, Montreal

Montreal, May 8.

Rosalind Courtright, Johnny Gallant, Joe Settano Trio; $1-1.50 cover.

If anyone can claim title to being a regular Ritz Cafe performer, it must be Rosalind Courtright. Attractive thrush has been a steady returnee ever since the Ritz Cafe opened and gal displays greater warmth and show savvy than ever before.

Impeccably groomed, as usual, Miss Courtright opens with "Mad World" for a breezy intro and then does "Shoppin' Around" for solid attention. Although lyrics on such items as "Good Little Girls" and "Income Tax" hover close to the blue lines, the Courtright touch and savoir faire keep thinks from going overboard.

It may be that frequent appearance in this swank room have smoothed out any minor difficulties for this chantootsie or maybe the regulars are more familiar with her standards because current showing creates best performer-customer relationship to date. Slicker routining of song offering has much to do with this and with the accent on the special material and the so-called comedy stuff kept to a minimum, Miss Courtright looks good to repeat any time.

Johnny Gallant at the piano gives Miss Courtright solid support with the Settano trio taking care of the customer antics between shows. *Newt.*

Jung Hotel, N. O.

New Orleans, May 7.

Quintetto Allegro (5), Dupree Trio, Abbey Albert Orch (10); $2.50 minimum.

An array of topflight performers merge their talents to present a highly entertaining show that stacks up as par for the Cotillion Room. Pace is good and layout grabs satisfying results all down the line.

Toplining are the Quintetto Allegro, five Italian chaps who blend Continental charm, novelty and sly humor. They repeat the favorable impresh created in the room on a previous visit. One thing especially noticeable is the polish and finesse they've acquired to show off their talents to better advantage.

The Quintetta do a bit of everything musical and the whole is pervaded by a cheerful air. They vary their offering from five fiddles to a combination of singing, violins, drum, piano, clarinet and accordion. There's plenty of movement, some light tunes and humorous touches, and the boys really are tops in the romance department. They leap blithely from a mad piano concerto with all five piling on each other to play the same piano to a romantic Gypsy tune while a fiddler strolls among the tables playing it sweet as he gives the gals the full benefit of the romantic music.

A high spot of the turn is their "Passing Parade" encore in which the fiddles provide a spine-tingling simulation of a processional. They bow off to heavy palm-pounding after a performance seldom matched in versatility, humor, novelty and musicianship.

Dupree Trio, two blonde look-alikes and their male partner, present some well-conceived dance steps to open the bill. Accomplished group run the gamut of interpretive, ballet, tap and toe to net hefty applause. Team, while young, is expert in footwork synchronization.

Abbey Albert, personable young piano virtuoso, and his orch provide a smart brand of rhythm that keeps the floor crowded during the knee-action sessions. They provide a judicious admixture of pops, pulsating Latin rhythms and tunes in a sweet and romantic vein. The arrangements are slanted to draw a clear melodic contour over the strong rhythm base. *Liuz.*

Baker Hotel, Dallas

Dallas, May 9.

Sophie Tucker, with Ted Shapiro; Emile Petti Orch (10); $3 cover.

Sophie Tucker's initial hotel date here in January, '52, was an SRO fortnight for the Mural Room. Current two frames will carbon last year's record pull by "Mrs. Show Business." Again greeted with a walkon ovation, the lyrical lady lays it on the line for tablers, and again her closing lines are lost by early, hefty mitting

This trip it's a more animated Sophie Tucker, with a crewcut hairdo, sock new material, and a warning for the timid: "If at times I'm fresh and blunt, I mean no affront." Spicy sesh tees off with "How Can I Ever Grow Old?" Banter swapping with vet accomp Ted Shapiro leads to "Sophie Tucker School for Red Hot Mammas," ribald lyrics bringing blushes and plenty palming. Serioso "Sophie Tucker Looks at Life" gets pin-dropping silence. She jazzes up a brace of throwaway pops, "Four Leaf Clover" and "After You've Gone," for boff results, powers over "Nobody Loves a Fat Girl" and tours ringside with a handmike, telling the packed room "I Wanna Say Hello."

Seldom-heard verse is added to the lusty must, "Some of These Days," and the palming builds. With "Sophie Tucker for President" she again tours the tables, tossing campaign buttons as she belts over the risque rhyming to generate further excitement. Beg-off is Miss Tucker's w.k. advice, "Make 'em Say Please, and Make 'em Say Thanks," with which the human dynamo ends the 40-minute smash stint. Per usual, Shapiro's piano backing and repartee are expert complements in the Tucker triumph.

Emile Petti strokes "Cumana" for a top 88 solo show opener and provides versatile danspation with his crew. *Bark.*

Sahara, Las Vegas

Las Vegas, May 5.

Eddy Arnold with Dickens Sisters (3), Roy Wiggins, Hank Garland; Great DeLage & Shirley, 3 Goetschis, Cavaliers (4), Joan Larson, Cy Lien, Sa-Harem Dancers (12), Cee Davidson Orch (11); no cover or minimum.

For the annual Helldoraro hoopla, Sahara lassoed Eddy Arnold & Co. for some typical oatune plaints in keeping with recreation of pioneer daze. Arnold not only will slay 'em during this week but is due to draw full tables into the Congo Room for entire run.

He lays down a barrage of plaintive ballads, novelty tunes, ditties in cornshuck style, but so pleasing is the Arnold personality that it clicks with sophisticates as well as fans of such songfare. He accomps himself on guitar while bleating most of his w.k. RCA Victor platter faves of recent vintage, plus many oldies. Each tune signals flurry of mitts, with solid rounds coming at close. Fine assists are stringed by guitarist backgrounders Roy Wiggins and Hank Garland.

Dickens Sisters tee off the Arnold packet, with three lively chicks blending pipes for enthusiastic response, and giving the hoedown finale a neat touch by some extra plainting.

Adding to overall plus factor of layout, two novelty acts prime with fast turns. Three Goetschis win cheers by expert tricks atop unicycles and Great DeLage & Shirley pull complete attention with rapid magico. Sa-Harem Dancers make colorful opening prance in "Gay '90s" flavoring, with Cavalier foursome, Joan Larson crooning barbershop tunes and Cy Lien cavorting as beach rake with femmes. Midway "Turkey in the Straw" routine and "Goofus" also serve as segue to Eddy Arnold's spot. Cee Davidson orch smooth all the way. *Will.*

Colony & Astor, London

London, May 4.

Virginia Somers, Felix King, Sid Phillips and Don Carlos Orchs; Colony: $5.50 minimum; Astor: $3 minimum to 11 p. m., $3 cover thereafter.

Virginia Somers is becoming part of the furniture at these two Berkeley Square spots. Since her first engagement here more than a year ago she has played several return dates and has acquired a substantial following. And from the time of her first appearance here she has improved in stature as a performer and has constantly changed her material. She never goes back with the same act.

In between her London engagements, the American songstress has been playing a string of Continental dates and this has proved a valuable experience which has widened her outlook and improved her showmanship. She now emerges as a confident performer, capable of coping with almost any type of audience.

In addition to being very handy with her pipes, Miss Somers is also a skillful pianist and is consequently able to depart the mike from time to time for self-accomp at the ivories, and this works as an effective method of varying the routine. Act opens with a bright intro tune, "I Love to Sing," which leads into a sock specialty song, "It's Really What Comes Off," in which the chirper removes pieces of false hair from her head. Then to a session at the keyboard which includes a pop medley, a selection from "Pal Joey" and a boogie woogie to wind in fine style. Act was caught at the Colony and was drawing above-average biz.

The resident combo maestroed by Felix King does a handsome backgrounding for Miss Somers. *Myro.*

Eddys', K.C.

Kansas City, May 9.

Dave Barry, Stan Fisher, Tony DiPardo Orch (8); $1 cover.

Two-act bill at Eddy's is a musi-comedy combo that rates well with recent entries here, and has enough pull to give house a lift toward ace biz with considerable help from major conventions in town. Dave Barry, handling the comic assignment, is a returnee after an absence of about a year, while Stan Fisher and harmonica are newcomers.

Fisher opens after intro by Tony DiPardo doubling in m.c. role, and devotes his 20 minutes to ambitious range of numbers beginning with racy "Dance of the Comedians." He gets into high gear with a full-scale "Slaughter on 10th Ave." and a near-concert version of "Rumanian Rhapsody No. 1." Lighter moment comes in request session which he veers into a small jam session. Throughout he shows himself a topnotch harmonica man, drawing good reaction all the way.

Barry continues his role as exponent of vocal sound effects and mimicry of radio-TV programs and personalities, albeit his performance includes good share of material not seen last time. Fisher works with him in opening sequence, Barry doing neat impressions of Arthur Godfrey, Heatter, Churchill and Lolly Parsons. Mid-section is devoted to comedy chatter which comes off okay but has a bit of interference from roistering ringsiders. His "private eye" version of Sam Spade is by now virtually a trademark, and closes with vocal "I Like Sounds," song interweaving raft of effects. *Quin.*

New Golden, Reno

Reno, May 16.

Ving Merlin & Enchanted Strings (5), Paul Gray, The Zerbys (2), Golden Girls (12); no cover or minimum.

Staging makes Ving Merlin and his four fiddle lookers a charming act. But for the movement of the quintet, trading places, queuing up in varied positions, the stint would be dull. Musical arrangements are mostly along straight melodic lines, followed by all five in parallel movement of the five bows.

Merlin, however, in playing with one, then two, etc., of his femme accompanists, gives an illusion of much more arrangement. In "Hot Canary" he carries on a "conversation" with each of the girls via violins, obviously flirting. He's turned down by three, makes a connection on the fourth. Repertoire is up-to-the-minute with "Pretend" in filmy blue spot and in rhumba tempo, and "Moulin Rouge Theme." In latter, girls stand among tables taking turns under the soft spotlite.

Paul Gray's attack is talking himself down and spoofing himself. He is not content with either letting dead jokes lay or leaving yockworthy bits alone. In both cases, he invariably must say something about his material. "These are just little gems" is a comment which must take up an eighth of his time. Just the same, he's well received.

Held over from the "Parisian Follies" show are the Zerbys, who did a semi-nude dance in front of a black curtain last show and are out in bright lights for this one. It would hardly matter if the still slightly-dressed femme and her partner danced at all, but this they do smoothly. Called "Parisian," the terp has all the allure of the name, mostly because of the lack of clothes.

Terry True manuevers her 12 girls on this small stage for a "Black Magic" finale. Miss True chooses her talent for looks first; dancing is not important. Practically everyone at ringside agrees with the policy. *Marc.*

365 Club, S. F.

San Francisco, May 9.

Burton's Birds, Harris & Shore, Dick Drake, Dorothy Dorben Dancers (10), Deryl Knox Orch (10); $1.50 minimum.

This is light spring fare which is easy to take if not completely socko and keeps the checkpayers pleased if not overwhelmed. In keeping with the established policy of this spot, a trio of standard acts is framed in a happy, fast-moving brace of girl numbers to round out a sprightly show. The gals, six of them ponies, four of the stepladder category, are colorfully garbed and make a nifty picture in their prancing items, none of them too involved or original this time.

Opener, with Buddy Bryan and Joan Larkin in a terping routine, is a catchy eye-package with the ensemble femmes in yellow and white bathing doodads that please. This blends into the specialties which head off with Burton's Birds a novelty click with all levels, especially the juvenile and the grandma sector. Burton had some difficulty getting his birdlife to deliver at the opener, but with adroit handling they came through like troupers.

Harris & Shore, hoke terp artists, turn up a good laugh in spots, especially with those who like the grotesque. Their three items have pace and movement, though added variety in their stepping would aid their pitch. Also, they can use an element of surprise, an essential factor in comedy of almost any type.

Dick Drake, who seems to have made a virtue out of acting bored, is solidly funny in many spots and on occasion hits highpoints of top comedy, though a follow-through for climaxing and some change of pace would give him greater dimension and impact. His "Stan Laurel with a Musician's Union card" stance is slow stuff but gets the guffaws, and his mandolining is a good foil for his comedy which grows as it rolls along.

Finale, a hoop skirt routine wrapped around "Most Beautiful Girl in the World" theme, is a neat closer that leaves the customers well fed. Music for show and terping by Deryl Knox troupe is its usual okay standard. *Ted.*

Mapes Skyroom, Reno

Reno, May 7.

Sonny Howard, Wally Brown, Martez & Lucia, Mapes Skylettes, Eddie Fitzpatrick Orch; no cover or minimum.

Sonny Howard, well enough equipped with a voice of his own, spends most of his stint singing like other people. After initial song, "You," singer immediately hangs his story on "today, a singer has gotta have a style." This is the key for impressions of Laine, Cole, Ink Spots, Lanza, Martin, et al. Howard's voice is big enough, and with the versatile range of impressions, evidently controlled enough, to do some fetching songs of his own.

When it's realized what Wally Brown is up to, amusement begins to show. But launching, without warning, into his nonsensical, half sentences, loose phrases, jumbled thoughts, stops most forks in mid-air. As aud warms, and Brown too, the chatter gets funnier. In one long story—or group of phrases — some jokes break through, and he manages an occasional funny effect with his unfinished sentences. Songs like "Do All Your Lovin' When You're Young" are not outstanding.

Latin couple, Martez & Lucia, wiggle in native tempo between acro bits. This simply has some strong man demonstrations with a rhumba accompaniment. *Mark.*

Blinstrub's, Boston

Boston, May 5.

Gil Lamb, The Fontaines (3), June Lane, Pedi & Pedi, Betty Lustre, Ted Cole, Michael Gaylord Orch (8), Rosanna Latin Orch (4), Lou Weir; $2.50 minimum.

It's the same old gratifying story at this outsized bistro, where boniface Stanley Blinstrub adheres consistently to the formula of handing the customers a fair shake via slick shows parlayed with top-notch menus at uninflated prices. It pays off too, for the spot is currently swarming with bowling league banquets, engagement showers, etc., with heavy bookings throughout this month. Current lineup is typical.

Although top-billed, Gil Lamb misses fire with his chatter but registers with his double-jointed antics and his w.k. swallowed harmonica tomfoolery. Room, due to its vastness, is always tough on comics, but Lamb's zany visual impact is his saving grace. However,

(Continued on page 64)

VARIETY BILLS

WEEK ENDING MAY 20

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (I) 14
Alma Rosita
Antonio Valero
Calgary Bros
Bobby Brandt
Patricia Rayney Rockettes
Corps de Ballet
Sym Orc

Palace (R) 15
Gaudiers Tally-Ho
Senor Cortez
Fontaines
Roy Benson
Bibi Johns
B Harris & M Moreland
Latinos
1 to fill

Paramount (P) 13
Xavier Cougat Orc
Step Bros
Joe Wong

Roxy (I) 11
Ice Colorama

AUSTRALIA

AUCKLAND (NZ)
St. James (T) 11
Farrar & Carter
Jimae & Junior
Diana Gratton
Pat Gregory
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Szary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cortaux
Nellie Small
Netta Dunsmore
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls

INVERCARGILL (NZ)
Civic (T) 11
Tommy Trinder
Botonds
Halama & Konarski
Prof Olgo
Carl Ames

BRITAIN

BIRMINGHAM
Hippodrome (M) 11
P Brough & A Andrews
Kandy Sis & Eddie
Ronald Chesney
Peter Madden
Harry Secombe
Les Raynor & B Nino
Ossie Noble
Edward Victor

BLACKPOOL
Palace (I) 11
Harry Lester Co
Goofus
Carol McCoy Co
Tower Circus (I) 11
C Cairoli & Paul
8 Flying Cromeras
Fischers Elephants
5 Hansels
John
Balladinis
5 Talos
Knies Legionaires
Portugese Horses
Tarzana
2 Canters
2 Angelos
Williams Cockatoos
Kossmayers Mule
Little Jimmy
A Circusettes
Jimmy Scott
Olympiad 3

BOSCOMBE
Hippodrome (I) 11
Patrick O'Hagan
Benny Hill
Hal Stead
Jerry Allen
Hattan & Rohan
C King & Joyce
Edna Taylor
Irebors Pigeons

BRIGTON
Hippodrome (M) 11
Tessie O'Shea
Olga Vonna
Johnny Lockwood
St Denis Bros
Johnny Matson
Dennis Lawes
Derry Tones
Granger Bros
Colony Boys
Reg Warburton
De Vere Girls

BRISTOL
Empire (I) 11
Ossie Morris
Burgess Bros
R C Mounties
Cambrian Ballet
Winstons Waterfalls

CARDIFF
New (S) 11
Richard Hearne
Tanner Sis
George Martin
Ali Bey
Volants
Globe Girls
Warren Mitchell

CHELSEA
Palace (I) 11
Albert Burdon
Mellowlows
Juan & Juanita
Frank Richerds
Bryan Burden
Anthony Redmond
Johnny Laycock
Graham-Nelson Co

CHISWICK
Empire (S) 11
Max Miller
Dawn White Co
Roy Stevens
M Crosbie & T
3 Karloffs
Francois & Sandra
Milton Woodward
Austral

DERBY
Hippodrome (S) 11
Rose Murphy
Elliotts
Mumfords Puppets
Nat Hope
Jackie
J & K Stuthard
Sonny Farrar
N & N Grant

EAST HAM
Granada (I) 11
J Mack & Frank
Don Arden
Dunarts & Denzer
M Derricks & Tony Maxims
Josie Del Rio
Metropolitan (I) 11
Betty Driver
Alec Pleon
3 Idriksons
3 Rubys
Lynton Boys
Harry Jacobson
Skating Waiters
Les Poupees 3

Palace (I) 11
Carroll Levis Co
Violet Pretty
Teen Agers
Lizzet & Eddie

EDINBURGH
Empire (M) 11
Allan Jones
2 Valetos
Jack Watson
Annell & Brask
Hackford & Doyle
Vynthia & Gladys
Cookes Ponies
Williams & Shand

FINSBURY PARK
Empire (M) 11
Stuart & Gray
David Hughes
Ravic & Babs
2 Pirates
Tommy Cooper
Semprini
Max Bacon
Dashs Chimps
Rob Murray

GLASGOW
Empire (M) 11
Brockways
Ethel Revnell
T & A Ventura
Robert Maxwell
Peter Raynor
F Bamberger & P Edwards Bros
Gwen Liddle

LEEDS
Empire (M) 11
Hal Monty
B Banks & D Heywood
Desmond & Marks
Delta Manon

LEICESTER
Palace (S) 11
Lee Lawrence
Janet Brown
Bill Waddington
Christine & Moll
Lyn Dale
Hamilton Twins
2 Nadias

LINCOLN
Royal (I) 11
Pauline Penny
Barry Piddock
Theo Lambert
B Manders & J Denman
June Carle
B Bernard & Texina
Wendy Allen
Valerie Matthews

LIVERPOOL
Empire (M) 11
Max Bygraves
Merle & Marie Lacy To
Hylda Baker
Krandon & Karna
Fred Lovelle
B & M Konyot
Nitwits

LONDON
Palladium (M) 11
Eddie Fisher
Peter Sellers
R Overbury & S Criss Cross
Benson Dulay Co
4 Hurricanes
Malcolm Mitchell 3
Palladium Girls
Jean Carroll
Skyrockets Orc

MANCHESTER
Hippodrome (S) 11
Terry-Thomas
David Whitefield
Bobbie Kimber
Jo Jac & Joni Harvards
P & P Page
Merry Micks
Walton & May
Paula Coutts

NORWICH
Hippodrome (I) 11
Billy Whittaker
Mimi Law
Joe Poynton
G Anders & Jean
Lee Brooklyn
Audrey Mann
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh

NOTTINGHAM
Empire (M) 11
Derek Roy
6 Roybelles
Rona Ricardo
Kordites
Joy Del Rio
Barney Powell
D & D Remy
Gerry Barnett

PORTSMOUTH
Royal (M) 11
Dennis Bros & June
Merry Macs
Billy Maxam
Cardew Robihson
Will Carr
Raf & Julian
Tommy Jover Co
Iris Sadlee

SCUNTHORPE
Savoy (I) 11
Hal Blue
S Baby Zou-Zou
S England & F Parker
Johnnie Heywood
Eddie Rawlings
Tommy Swift
Vicky Ray
Gwen Fields

SHEFFIELD
Empire (M) 11
Winifred Atwell
Conway & Day
Jimmy Wheeler
Italo
Tommy Fields
Joe Church
Medinis
G Meaton & M

WOOD GREEN
Empire (S) 11
Mary Small
Radio Revellers
Billy Russell
W Keppel & Betty
Mundy & Earle
4 Nordics
3 Jills
Billy Baxter

YORK
Empire (I) 11
Jimmy Bryant
Mellor-Martin-Moe
Conrad Vince
Margo
Humphreys & A Derek
Bert Dene
Jean Madden
Saucettes

Cabaret Bills

NEW YORK CITY

Bachelor House
Jose Curbello Orc
Lu Plaza 6
Carlos Valadez

Bandbox
Illinois Jacquet
Milt Buckner

Birdland
Stan Kenton
Sarah Vaughan

Blue Angel
Arthur Blake
Felicia Sanders
Eadie & Rack
Bart Howard
Jimmy Lyons 3

Blue Note
Alan Dean
Romnie Selby 3

Bon Soir
Jimmie Daniels
Mello-Larks
Marsh & Fields
Norene Tate
Garland Wilson
Mae Barnes

Copacabana
Ritz Bros
Fran Warren
Eileen O'Dare
Ramona Lang
Jack Purcell
Ted Martin
M Durso Orc
Frank Marti Orc

Chateau Madrid
Roberto Cobo
Cesar el Malaguena
F Alonso Orc
Al Castellanos Orc

El Chico
Perla Marini
DeLeon & Graciella
C & G Galvan
Alvardo de la Cruz
Carlos Camacho
Enrique Vizcaina

Embers
Red Norvo
Tyree Glenns
Bobby Stenenson

Hotel Ambassador
Jules Lande Orc

Hotel Biltmore
Michael Kent Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
B Cummins Orc
D & T Lemac
Jay Seller
Jack Kelly
Adrian Rollini Trio

Hotel Pierre
Denise Darcel
Mata & Hari
Stanley Melba Orc
Chico Relli Orc

Hotel Plaza
Evelyn Knight
J & J Belmont
Dick La Salle Orc
Monte Continentals

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Jerome Courtland
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Louis Prima Orc

Hotel Sherry Netherland
Sonia Corti
Hugo Peacli Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Lenny Dee
Lee Carroll

Larue
Orson Bean
Hal Loman
Russ Emery
Rain Winslow
Diana Drake
Barbara Maye
Billy Hayes
Ted Straeter Orc
D'Arco Orc

Latin Quarter
Dagmar
Franklin & Lane
Sid Gould
A. Andree & Bonnie Fleetwoods
Murphy Sisters
Piroska
Dagenham Pipers
Midge Minor
Art Waner Orc

La Vie en Rose
Joni James
Van Smith 3

Leon & Eddie's
Eddie Davis
Arlyn Starr
Art Waner Orc
Oliver Ders

Le Ruban Bleu
Susan Johnson
Jimmy Komack
Norman Paris
Julius Monk

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Milt Herth
Joan Bishop
Rosa Linda

Riviera
Lena Horne
Alan King
Szonys
Walter Nye Orc
Pupi Campo Orc
Doug Rogers
Line

Town & Country
Al Martino
Emilio Reyes Orc
Johnny Morris Orc

Two Guitars
Lu Ray Ramshay
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Polliansky

Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Barbara Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Ernest Sarracino
Jackie Jay
Clara Cedrone
Carolyn Wood
Bobbie Martin
Myles Bell
Flute Pete
Hal Graham Orc

Village Vanguard
Irwin Corey
Janet Brace
Paul Villard
Clarence Williams Trio

Waldorf-Astoria
Jose Greco
Nat Brandwynne
Mischa Borr Orc

Wivel
Sal Noble
Bob Lee
Carlos & Melisa Orc

Latin Casino
T & P Rodrigues
Carlos Ramirez
Estella
Sam Gyson
Litico & Mario
Antonio & Rosio
Sans Souci Dancers
Freddy Calo Orc

Five O'clock
Martha Raye
Milt Ross
Ted Wells &
Charlie Barnet Orc

Frolic Club
Kathie McCoy
Don Charles Ore

Gaiety Club
Zorita
Raquel
Joanne Duprez
Toni Rave
Gaiety Girls

Harem Club
Jimmy Day
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh

Johnnie's Hotel
Tony Renard
Marjory Hilton
Teddy McKay
Randuna

Kenilworth
Jack Cavallaro Orc
Al Lozito
Ruth Palmer
George Chaterton

Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis &
Eleanor
Perry Bruce
Aeron O'Reilly
Ralph Gilbert
Don Charles Orc

Lombardy Hotel
Babs Ware
Jose Cortez Orc

Malayan Lounge
The Calypsoans

Martinique Hotel
Manolo & Ethel
Danny Yates Ore

Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos

Music Box
Belle Barth
Don Ostro 3

Mac Fadden Deauville
Vocalions 3

Nautilus Hotel
Billy Gilbert
Gomez & Beatrice
Sid Stanley Orc
Joe Harnell

Paddock Club
Miss Memphis
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee

Sans Souci Hotel
Charlie Farrell
Frank Lynn
Sacasas Orc
Ann Herman Ders

Sea Gull Hotel
Dave Fisher
Leonard Young
B Sagar Dancers
Caney Orc

Saxony Hotel
Helene Francois
Val Olman Orc
Bernie Mayerson Orc
Tony De La Cruz
Tano & Dee

Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held

Singapore
3 Peppers
Magnetones
Novotones

San Marino Hotel
Palmer Dancers
Quintones

Sorrente
Jimmy Grippo
Edwards & Lorraine
Marc Kahn
Alan Kole Orc

Tony Pastor's
Shella Sheen
Jose Enriquez
Jackie Cole
The Mithens

Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Martha Ann Bentley
Frank Linale Orc
Eleanor Gulpo
Royal Tahitians

Versailles Hotel
Jack Kerr
Nino Rinaldi 3

CHICAGO

Blue Angel
Hal White
Bob Wednock
Velyn & L French
Grace Nichols
Raquel
Irving Burgess

Black Orchid
Mary Kaye Trio
Gene Terry
Marshall Izen
Jim Stutz Trio

Chez Paree
Tony Martin
Jack Leonard
Carol King
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Jeanne Sook &
Teddy Roman
Colstons (2)
Deadeders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc

Edgewater Beach
P Spitalny Orc (25)

Palmer House
Kitty Kallen
Miss Loni
Johnny Bachemin
S Bonana Band (6)
M Abbott Ders (8)
Eddie O'Neal Orc

Vine Gardens
Patsy Abbott
Tony Leonard
Madelyn Wallace Ders (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Anne Jeffreys
Robert Sterling
Benny Strong Orc

Bar of Music
Josephine Premice
Freddie Stewart
Gregory Stone &
Nino Menendez
E Bradford Orc

B Gray's Bandbox
K Sisters Quintet
Jackie Foster
Larry Winston

Biltmore Hotel
Romo Vincent
Nanci Crompton
Paul Sydell
Gene Earl Trio
Hal Derwin Orc

Cafe Gala
Bobby Short
Beverly Alber
Stella Brooks
Dick Hazard Trio

Ciro's
Kean Sis
Nicholas Bros
Bobby Ramos Orc
Dick Stabile Orc

Charley Foy's
Johnny & George
Mary Foy
Marguerite Padula
Abbey Browne Orc

Mocambo
Harry Belafonte
Eddie Oliver Orc
Joe Castro Quartet

Statler Hotel
The Sportsmen 4
Ice Ahoy Revue
Frankie Carle Orc

LAS VEGAS, NEVADA

Desert Inn
Latin Q Revue
Charlivels
De Castro Sisters
Lucienne & Ashour
Gullda
Gloria LeRoy
Nelli Ates
Ralph Young
Janine Gernet
Charlee Ballet
LQ Line
Carlton Hayes Orc

El Cortez
Tubby Rives
Marvin Roy
Colleen O'Grady
George DeCarl Orc

Flamingo
M & G Champion
Cheerleaders
Tom & Jerry
Flamingo Starlets
Torris Brand Orc
Herb Flemington

Last Frontier
Liberace
Phil Foster
George Liberace
Roy Fitzell
Jean Devlyn Ders
Bob Millar Orc

Sahara
Beatrice Kay
Sylvan Green
Johnny O'Brien
Sa-Harem Dancers
Cee Davidson Orc

Sands
P Lind Hayes &
Mary Healy
Copa Girls
Joy Healy
Rex Sinatra Orc

Silver Slipper
Hank Henry
Russ Clark
Sparky Kaye
Beaut Jesters
Mildred Davis
Gloria Pall
Jimmy Cavanaugh
Bill Willard
Marah Gates Dncrs
George Redman Orc

Thunderbird
Gordon Jenkins Orc
Frank Payne
Earl Barton
Bob Craig
McQuaig Sisters
Jenkins Singers
K Duffy Dansations
Christina Carson
Joy Langstaff
Normandie Boys
Barney Rawlings
El Rancho Vegas
Gregory Ratoff
Susan Zanuck
Joel Grey
Billy Williams 4
El Rancho Girls
Bob Ellis Orc

HAVANA

Montmartre
Acro Cats
Marion Harris
Miguel & Abaicin
Genaro Salinas
Facundo Rivero 4

Tropicana
Chiquita & Johnson
Maria Victoria
Roland Gerbeau
Magdena de Paula
Emma Puyo

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renea
Mal Malkin Orc

Balkan Room
Nino Yacouino
Sid Lewis Orc
Freddy Hallet

Bar of Music
Bill Nordan
David Elliot
Arne Sultan
Beth Challis
Harvey Bell

Club Carlyle
Carlyle
Sheila Barrett
Joe Madding Orc
Mark Leonard

Cork Club
Alice Darr
Eugene Smith
Eddie Snyder

Delano Hotel
Paul Chapman
Tommy Numez Orc
Zina Reyes Dancers
Willie Holander

Black Magic Room
Fran Carroll
Shaye Cogan
Jack Kerr
Harry Rogers

Casablanca Hotel
Charlie Carlisle
Chris Columbo

Clover Club
Ken Barry
Lillian Roth
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Harlowe Line

Delmonico
Josa & Alda

Night Club Reviews

Continued from page 63

Blinstrub's, Boston

balance of field is strong right down to the wire.

Bill tees off with svelte ballerina Betty Lustre, in a repeat stint here, scoring with a slick sesh of ballet, beguine and rhythmical steppings pointed up by the gal's lush eye-appeal. Pedi & Pedi also register with a novelty terp sesh wherein he doubles himself into a jacknife position while male and femme heads, attached to his costume, give illustion of a pintsized dance team. It's a cute visual gimmick.

The Fontaines, two males and a slender, graceful femme, grab hefty response with an unorthodox sesh of socko adagio lifts and tricks, highlighted by gal working as understander. Eye-appeal is heightened by males working in tails while femme is clad in a slick evening gown. As an added fillip, June Lane, an attractive trapeze performer, wows with a gasp-evoking sesh of tricks while swinging high above the tablers. Incidentally, this is undoubtedly one of the few major bistros where a "high" act could perform.

Emcee chores are capably handled by Ted Cole, who also grabs spotlight to warble a grace of ballads. Michael Gaylord crew furnishes authoritative backgrounds dividing customer terpology with Rosanna's latino combo. *Elie.*

Quaglino's & Allegro, London

London, May 1.

Leslie Hutchinson, Tibor Kunstler Gypsy Orch, Rudy Rome Quintet; $4.35 minimum.

With the tourist trade beginning to hum as the coronation date approaches, these dual Piccadilly niteries are raising the standard of their cabaret in the hope of luring some of the dollar bankrolls which American visitors are expected to bring to Britain. Currently, they have Leslie Hutchinson (always known and billed as "Hutch"), to be followed during the actual coronation season by impressionist Florence Desmond.

"Hutch" is an experienced performer with considerable show biz savvy. His friendly personality projects with assurance and, being a polished pianist, he is always self-accompanied. For his current nitery stint he has arranged a satisfying songalog with contrasting numbers. He has gone to the trouble of producing a couple of originals but, ironically, it it with his popular melodies that he does best.

Essentially an intimate vocalist, he fits comfortably into the atmosphere of these rooms and puts on an act which is mainly in lighter vein. He starts off happily with "Bang Goes the Drum," one of the hit tunes from "Three Cheers," but changes mood, not too happily, for "I Am a Gigolo." He then reverts to the original pace, getting boff appeal for his medley of showtunes and closing on a strong note with a delightful arrangement of "Let's Fall in Love." Artist is only intermittently seen in cabaret and should have a strong season here. *Myro.*

Nautilus, Miami Beach

Miami Beach, May 9.

Billy Gilbert, Antone & Ina, Syd Stanley Orch; $2 beverage minimum.

Vet comedian Billy Gilbert is making his first foray along the cafe circuit, rounding out a career that has included practically every phase of show biz. The rotund entertainer is spotted here for the frame and gathering healthy patronage with mixture of youngsters plus the oldsters who remember him when.

As currently constituted, his cafe routines wind him into the pleasing category with the auditors responding in that mood. His is an ambling 30 minutes that is played for nostalgia with the material utilized taking him from old burley days through vaude and into pic career. Precedes the personal remembrances with several stories that warm them for things to come. Some of the yarns are on the bluetinged side but innocuous approach to the subject matter takes edge off. Brings on unbilled femme (his wife) for more of the oldtime patter, a sequence which could stand rerouting and tightening. Essays some Berlin ballads and winds with his standard sneezing types that always bring him in a winner.

With more potent material and tightening of overall stint he's a bet for the intimeries and major run of the moderately budgeted spots looking for a fair name plus an entertaining act. He's obvious bet for the vaude stands he's been making, as well as additional character-guest shots on video.

Antone & Ina tee off matters with well-versed Latino-slanted terps. Young pair handle their hipswings, spins and whirls in capable manner and earn good reception. Syd Stanley arch is okay on showbacks and dansapation. *Lary.*

Top's, San Diego

San Diego, May 10.

John Payne, Dutch Adler Trio, Marti Stevens, Don Howard, Tommy Marino Orch, Sally Ann Davis; no cover or minimum.

John Payne makes debut on nitery circuit with songalog backed by Dutch Adler Trio (New Acts). Business was okay in six-day stint, cut from originally slated 10 due to star's laryngitis.

Torch singer Marti Stevens (daughter of Nicholas Schenck) does well in nitery break-in of 10 days, experimenting virtually every performance. For that reason she has varied—in five shows caught—from socko to fair.

Don Howard, KSDO disk jockey with remote from Yale Kahn's Pacific Highway oasis, handles emcee chores. Tommy Marino band plays for show and terping with Sally Ann Davis on vocals. *Don.*

Unit Review

Gordon Jenkins' Manhattan Tower
(THUNDERBIRD, LAS VEGAS)

Las Vegas, May 5.

Gordon Jenkins, Bob Craig, McQuaig Twins, Laurie Carroll, Jenkins Singers (9), Jenkins' Dixielanders (6); Frank Payne, Earl Barton, Barney Rawlings, Kathryn Duffy Dansations (7), Christina Carson, Al Jahns Orch (11) augmented by Jenkins' sidemen (7); no cover or minimum.

With popularity of Decca album "Manhattan Tower" still strong, Gordon Jenkins cashes in with this unit, featuring soloists, singers and musicians from his recording crew in Hollywood. He brings warblers Bob Craig, McQuaig Twins, members of Jud Conlon's choral group plus musicians, to bathe Thunderbirders with a pleasant musical divertissement. House fills in with comic Frank Payne, terper Earl Barton, dance line and the Al Jahns orch. Biz is on the boom.

Leading into his piece de resistance, excerpts from "Manhattan Tower," Jenkins takes over podium for outlay of w.k. disk faves, "Tzena Tzena," "Maybe You'll Be There," "Don't Cry Joe," "My Foolish Heart," "Bewitched" and "Good Night Irene." Lead-in is cleverly handled by music shop setting and dialog between emcee Barney Rawlings and cute Laurie Carroll. Unprecedented surprise hits for show-stopping kudos when Jenkins intros his Dixielanders in a brace of free-wheeling two-beat stomps.

"Manhattan Tower" finale spots Bob Craig, McQuaig Twins, Earl Barton Dansations, Christina Carson, Barney Rawlings. Jenkins chooses "Love Theme" and "Party" sequence and "New York's My Home" from the album to sock over a terrif climax.

Frank Payne lends contrast to the otherwise topheavy musical stanza with his comedics. Some impressions miss fire, but he wins inning by ballgame broadcast and Jerry Colonna mimicry. Craig, a Jenkins' "find," receives big reaction for his "Shadrach," carbon of recent Deccadisk. Personable chanter could go into further nitery rounds as single with more experience, improvement of stance, facial mannerisms, gestures.

McQuaig Twins, blonde and brunet teenagers, receive okay mitting from twangy harmonies and piping of "Mountain Dew" and "Are You Teasing Me?" Earl Barton has a darting way with his terps, flashing to solid salvos after "Holiday For Strings." Kathryn Duffy Dansations have the sparkling curtain-raiser, "Lover," and choreo chores in "Manhattan Tower," with Christina Carson's toeterps in latter for special orb-fastener. Al Jahns has the baton for backstops when Jenkins isn't showcasing his own works, and comes through with top job. *Will.*

Omaha Anni's 250G Budget

Omaha Centennial executive committee has set a $250,000 budget for launching of next year's celebration.

Underwriters will be repaid from sale of ticket books, going for $10 and worth $28.

Charles Miron has opened a talent management office in New York.

Roxy, N. Y.

"Ice Goes to College," with Professor Backwards, Bobby Blake, Karen, Jo Barnum, Fred Hershfeld, Adele Inge, James Caesar, McKellen Bros. (2), Edith Kandel, Ernie Mann, Dave Doucette, Roxy Blades & Belles, Ray Porter, Roxy Choraleers, Bob Boucher House Orch, Woody Kessler; producer, Arthur Knorr; choreographer, Dolores Pallet; costumes, Michi; "Trouble Along the Way" (WB), reviewed in VARIETY *March 18, '53.*

Roxy producer Arthur Knorr has come up with an ice revue that's a notch above the standard for the house. Theme of this one is collegiate. Although the pic also has a collitch theme, the new stage bill can stand on its own.

Academic rigger enabled Knorr to insert a non-ice feature act, Professor Backwards, who scores not only with his backward spelling and pronunciation turn but with his string of gags used as a warmup to the actual reverse stint.

On the ice itself, most inventive number is "Varsity Drag," in which Karen (so named) and Bobby Blake turn in a solid bit of terping. Karen is especially standout here. Featured team of Jo Barnum and Fred Hershfeld draw kudos for their lifts and spins, but their work is still a bit ragged, a situation which will probably disappear before long.

Another duo, Edith Kandel and Ernie Mann, score with a simple but neat waltz. Adele Inge is excellent in the acro department, but her stint is a bit too long. James Caesar is okay in his leaps over a row of barrels, but this turn also, without any variation except in the size of his obstacle, is overlong. McKellen Bros. contribute some okay comedy touches.

Sets, choreography, lighting, costumes and choral work, plus Bob Boucher orch's showbacking, are topflight. *Chan.*

Capitol, Wash.

Washington, May 10.

Pinky Lee, Eileen O'Dare, 3 Herzogs, Sandy the Seal, Sam Jack Kaufman House Orch; "Remains to Be Seen" (M-G).

This is an unusually solid lineup with hep pacing and plenty variety. B.o. has been surprisingly thin, but those who come know they got their money's worth.

Headliner Pinky Lee, back on the vaude boards after a two-year hiatus in TV, has increased his scope and lost none of his sense of timing and comedy. The pixie quality which is his trademark is both a sympathy-getter and a laugh-provoker. Routine is unusually varied, a factor which keeps things rolling for the long (20-minute) act. Comic gags in that unique lisp of his, has a field day with double talk, manages to delight without offending in a number of double-entendre jokes. High spots are his lesson in grammar, tearful harangue of the orch leader, inanities with a xylophone, and general air of confused hypertension.

Routine sags a bit towards the end of first turn, but returns with a sock finish that's nearest thing to show-stopper seen here in weeks. He romps through his own zany version of terps, with able assist from Sam Jack Kaufman and house orch. General effect is that comic and band are ad libbing, and pewholders eat it up. The "St. Vitus" routine impressed as of questionable taste, but the rest — Charleston, Black Bottom, samba, Russian number, and the final rib-tickling, fan dance—are enough for top-drawer act in themselves.

Eileen O'Dare, in No. 2 spot, builds to fine finish. It's a fast acroterp act with beaucoup class and pop appeal. A throwaway tune, "Just Returned from the Streets of Paree," gets act off to slow start and would best be omitted. Her terp technique is strenuous and fast, and teeoff tune is probably intended to pad act, as well as to set a Continental mood. However, a fast six minutes would spark interest from very start and make for trimmer routine.

Gal does two slick numbers, one to ballroom tempo, the other strictly jive. Her specialty is whirls and all kinds of cartwheels, body twists and somersaults, sans hands. The O'Dare looks and physique are easy to take, and add to act, but technique stands on its own as tops in its class. This is a quality act, with grace, skill and animation.

The Herzogs wind show up with a smash aerialist routine. The sisters have a dazzling technique on the ropes and trapeze, working sans nets and with great dash. Comedy touch is supplied by the audience participation gimmick, with "volunteer" in form of third sister working out in street dress and high heels. Latter gag still fools large part of audience, and is neatly handled. Sight of the gal struggling with her dress and her everyday unmentionables garners plenty laughs, with mitt action for top skill.

Sandy the Seal tees off show with the good-natured response that always goes with animal acts. Actually, Sandy is a superior seal, and a fitting curtain-raiser for a superior show. *Flor.*

Orpheum, L. A.

Los Angeles, May 8.

Christine Jorgensen, Lee Marx & Billie, Jack Marshall, The Appletons (3), Watson Sisters (2), Al Lyons Orch (11); "Count the Hours" (RKO).

Despite the anticipated exploitation value of Christine Jorgensen's show biz debut, the Orpheum's temporary return to flesh layouts doesn't shape as a world-beater. Aided by the morbidly curious, the one-week stand should return good business, but probably not as much as would have been generated by the headlining of a legitimate name attraction.

Miss Jorgensen's bow (see New Acts) occupies the closing spot on a bill that encompasses the standard vaude offerings. It generates fair response throughout, but there's nothing standout about the acts selected as window dressing for the much-heralded entertainment advent of an overly-publicized individual.

Lee Marx, assisted by the shapely Billie, opens with his standard juggling, getting good response from the dexterous handling of tennis balls, clubs, etc. He builds to an okay close by handling clubs as he propels himself on a teeterboard while standing on a large ball.

Comedy chores fall to Jack Marshall, a burly, hardworking funster whose material hits a few crests and a few troughs. Some jibes at traffic regulations (always good on the Pacific Coast) and signs earn the most attention and he makes way for the Appletons, a knockabout Apache turn that is fast and foot-easy. Breakaway sets and a spot of knife-throwing enhance the presentation.

Next to closing spot is held by the Watson Sisters, whose snappy songs and patter haven't changed much over the years, although they're updated here and there. The technique is still the same, the jibes at Fanny's size and the wistful comments about amatory adventures that never quite jell. Backing the proceedings is the Al Lyons orch, a standby whenever the Orph goes vaude. *Kap.*

Apollo, N. Y.

Earl (Fatha) Hines Orch (13) with Etta Jones and Kenneth Scott; Crip Heard, 4 Diamonds, The Earles (2), Aristocrats of Rhythm (2), "Pigmeat" Markham & Co.; "Women On the Run" (UI).

Weak biz at the Friday (8) early evening show was indicative of the lack of a lure on current Apollo marquee. The Earl (Fatha) Hines crew dishes out a neat, listenable brand of music, dispensed via four reeds, three rhythm (maestro on the keyboard) and six brass. Band breaks down to six to take over lengthy closing spot, effectively highlighted via solo demonstrations by various sidemen and the vocaling of chirp Etta Jones and 11-year-old Kenneth Scott.

Scott, latest Hines find, hits home as show's most potent attraction. Kid makes a presentable appearance, handles himself knowingly behind a mike and socks across in a high voice that registers clearly and lyrically. It won't be too long, however, before lad's pipes start moving toward a lower key. At present, though, he's a solid attraction. His renditions of "Tenderly," "Because You're Mine" and "This Is Heaven" are done with the understanding and feeling of an older person.

Miss Jones also rates a nice mitt for her workover of "You Can't Take That Away From Me" and "Tea for Two." Latter tune is gagged up with Hines chiming in for good effect.

The Four Diamonds, former Apollo "Amateur Night" contest winners, do an okay job of harmonizing, but sometimes seem reminiscent of other vocal groups that have been making the rounds of vaulers in the Apollo groove. Crip Heard, minus a right arm and leg and also a former "Amateur Night" winner, sells strongly via his strenuous dance turn, done without the aid of a crutch. The Aristocrats of Rhythm fill in capably with their unison tapping, while the Earles rate as a top-drawer acro duo. *Jess.*

Paramount, N. Y.

Xavier Cugat Orch (18) with Jose Wong, Juan Guerrero, Josephine Del Mar, Diablito & Ninda; 4 Step Bros., Tulara Lee (2), "House of Wax" (WB) reviewed in VARIETY *April 15, '53.*

With London Palladium-bound Eddie Fisher stepping out of the stageshow which has been running with the pic, "House of Wax," for the past four weeks, this layout has moved in as an interim booking until the 3-D film closes. Biz has already begun to dip slightly at this house and it's unlikely that this new show will reverse this trend in light of the holdover pic attraction.

Xavier Cugat band is headlining an okay bill but not one that can spin the turnstiles as did Fisher. Cugat delivers a bright musical session in a Latin format and his troupe generates sufficient color and variety to sustain audience interest without, however, breaking up the house.

Jose Wong, a Chinese in valet garb, registers with a passable repertory of vocal takeoffs on Billy Eckstine, and Bill Kenny plus some jive antics which sell because of his Oriental getup. Also part of the Cugat troupe, Juan Guerrero scores with his powerful piping of some Latin standards and "April In Portugal," while Josephine Del Mar hits with a tricky workover of "Big Mamou."

Cugat's crew is a good showband with a fine musical quality. It's spotted on several of Cugat oldies with Diabilto & Ninda, a boy-girl team, working the claves on either side of the stage together with usual rhythmic body-swinging. Standout number is "Jungle Flute," with Diablito accomping the flute solo with an imitation of jungle calls.

Tulara Lee is a strong click with her comedy acro routine in association with an unbilled partner who comes on stage from the audience as a tyro in the handstand stuff. The amateur illusion is cleverly maintained for the full turn and earns plenty of laughs. At the bow-off, the male partner is revealed as a regular part of the act although it might be more effective to keep the customers guessing over his status.

The Four Step Bros. make for a flash closer. Hoofing team has a brilliant set of challenge routines with each member of the foursome trying to top the others. They work fast and smoothly and get off to a heavy mitting. *Herm.*

Casino, Toronto

Toronto, May 8.

Billy Daniels (with Benny Payne) Vince & Gloria Haydock, Beverly Allyson, The Duvals, Kenny Milton, Archie Stone House Orch; "Women of Twilight" (Col).

Back for his third stint at the Casino in 18 months, Billy Daniels is doing record biz, despite warm weather competish. Finger-snapping, sexy singer had standees jamming the rear and both side aisles down front to orch pit for a terrific ovation when caught. He has hefty police escort to protect him from hundreds of mass-hysteria fans whenever singer emerges from stagedoor.

With Benny Payne at the grand, Daniels whips into his bouncy "Just One of Those Things," "All the Things You Are" and "I Never Knew," these all straight in a pinpointed spotlight on the face. But it's the finger-snapping strut the customers are yelling for and get in the full-stage cavortings of "Try a Little Tenderness" and "Bye, Bye Blackbird"; a wham sexing up of "Pretend"; a neat Mother's Day tribute in "Yiddisha Mama," very stirring and dramatic; and it's the trademarked "Old Black Magic" for a finale that rates voluminous request howl and squeal requests from the jean set. For the adults also, Daniels has no difficulty in scoring on that disciplined baritone that hits and holds those top notes for solid delivery and salesmanship.

Other acts are over nicely, with Vince & Gloria Haydock opening in full stage for very slow soft-shoe, followed by tap challenges on platform (but guy talks too much and should cut it down). Beverly Allyson, striking brunet in black, exhibits a terrific contralto and plenty of tempo switches in "I Love a Parade" and her alternate whisper and shout deliveries of "Tenderly" and "Love." Singer rated a hegoff when caught.

The Duvals follow with a neat exhibition of magic, notably the exhalation of smoke from invisible cigarets, plus disappearing hits but, again, there were audible audience complaints that the male's chatter could not be heard. Knitting the bill together is Kenny Milton as emcee but patter is mediocre. His dialect rabbi and Irish cop bits fail to get over on the punchlines. He also talks too much but is expert on the harmonica, particularly his "Tiger Rag" finale. *McStay.*

Empire, Glasgow

Glasgow, May 9.

Issy Bonn, Jack Watson, Eddie Calvert, Cingalee & Co., Gaston Palmer, Ray Alan & Steve, 2 Lucilias, 3 Adairs, Bobby Dowds Orch.

Issy Bonn, with pop tunes and a homely, friendly line of patter, tops this attractive layout, fairly strong despite absence of top marquee names. Comedian-songster opens with new British song, "I'm Walking Behind You," then goes into simple heart-to-heart gabbing, making fun of his ample girth. Best number is "If I Had the Heart of a Clown." He closes effectively by linking with trumpeter Eddie Calvert, who walks on from behind as crooner bows to Auld Lang Syne taste in "Misty Islands of the Highlands." Finishes to specially warm mitting.

Calvert, ace British trumpeter, garners solid applause for his own solo act prior to interval. He is accomplished musician and maestro of his instrument, closing with Scottish melody "Skye Boat Song" after medley of fast pops.

Handsome and fresh-looking, Jack Watson has a crisp line in impressions. He's BBC's deejay and recently TV entertainer, and opens with a gag now much overplayed about w.k. sportsman who slapped him on back for luck (and when he turns around, gag knife is seen stabbed into his back). This gag has been done to death since recently used on British TV. Watson leads into a gathering of English talent as interviewed by BBC's Wilfred Pickles, including Gilbert Harding of "What's My Line,?" Reg Dixon, and Jimmy Edwards. His travesty of Jimmy Durante has merit. Entertainer closes with the nostalgic song, "Dearie," introducing into this an impression of Sir Harry Lauder singing "Roamin' in the Gloamin'."

Gaston Palmer, Anglo-Frenchman, wins much mitting, particularly with his comedy lines and attractive mixture of bilingual dialect. His juggling with spoons, sticks and glasses is solid, interest being whipped up among stubholders through his deliberate misplacing of skill to make 'em wonder if he'll succeed in the more difficult juggling feats. Gimmick trick is tossing spoons into about nine individual glasses, this being accomplished before final walkoff.

Cingalee & Co. (four gals) offer a baffling act of magico, conjuring up birds, eggs, long strips of colored cloth and many other articles. Act is worked out against Eastern setting, Cingalee himself giving his face Oriental aspect by use of special wig and yellowish makeup. For coronation period, special patriotic finale with portraits of Queen Elizabeth and the Duke of Edinburgh has been effected, but this doesn't click as meant to, being weak and pointless. *Gord.*

Royal, Balto

Baltimore, May 10.

Pearl Bailey, Lou Bellson, Bill Bailey, Beverly White, Lou Bellson Orch directed by Don Redman; "Ladies of the Chorus" (Col).

This unit plays like Pearl Bailey's neatly planned open house for her fans to meet new hubby, Lou Bellson. Surefire ingredients are blended smoothly here to create a well-integrated show. Don Redman is fronting what is billed as Bellson's new band. Redman's socko orchestrations benefit entire layout.

Show has weak opener, however, in Beverly White. Chirper is handicapped by teeing off a show in which anticipation of the Bailey entrance builds from the very beginning. She essays "Two Hearts Are Better Than One," "Pretend" and "You Were Meant For Me" in a style that is too obviously reminiscent of Ethel Waters.

Redman batons the Bellson orch through two numbers. He has a novelty in "Blues For Flute," featuring flutist Sammy Most. Miss Bailey's brother, Bill, with taps and comedy, pleases in the next spot.

Bellson takes the spotlight next with a session of fervid skin-beating. Drummer builds up to fever pitch with revolving podium as a flashy punch ending.

Closing spot is held down by Miss Bailey and her fans are kept happy by an extensive songalog. She opens with a new one, "A Wonderful Time," then goes into a straight rendition of "Come Rain Or Come Shine" and reveals once again that she possesses a strictly legit set of pipes in addition to her prowess as a comedienne. *Burm.*

Palace, N. Y.

Migal Twins, Wanda & Howard, Bruce Howard, Norton & Patricia, Ben Wrigley (3), June Astor, Johnny Morgan, Shooting Mansfields (3), Jo Lombardi House Orch; "Desert Legion" (U), reviewed in VARIETY *March 18, '53.*

The new Palace card is late in getting started, but once it hits its stride, there's a good entertainment impact. Sorely needed in the forepart of the bill is some speed. The opening turn, Migal Twins (New Acts), doesn't give it enough of that commodity. It's not until Norton & Patricia give the bill something approaching rapidity that the show takes on a different gait.

The major divertissement on this layout is Ben Wrigley assisted by an unbilled guy and girl. Wrigley, a Briton, is one of the top rubber-legged comedians. He's clever at eccentric movements and maintains a steady ripple of laughs. He's worked out a pair of sketches, one a solo of a country bumpkin in a restaurant, and the other a comedy sketch in a medico's office. Both are expertly done and bring heavy salvos.

Johnny Morgan with a lot of familiar material goes over exceedingly well. He's changed his act somewhat since he last appeared here, one of his less familiar items being vocal impressions of Mario Lanza and Robert Merrill. He has a line of well-contrived gab and his turn is well tailored for the needs of this house.

Other comedy turn, Bruce Howard, doesn't fare that well. His material is more suited to a nitery than to this house. He does a series of impressions which in themselves are okay, but there are many barren stretches in his act that mars his overall effect.

Norton & Patricia have a good ballroom act but need some reroutining before they can hit maximum impact. They're at their best during the third number. In that part of their exhibit they show some excellent lifts and spins and a rapidity of movement that guarantees them a strong mitting.

Wanda & Howard, in the deuce, have a pleasant puppet act that's distinguished by some musical twists. One of the marionets plays a miniature xylophone and another fingers a concertina. Male of team plays the windjammer offstage until midway in the number. In all, an okay bit that would have made a stronger impact later in the bill.

Singer June Astor relies on standard material, coupling top performers and the tunes they're associated with and an Irving Berlin medley. Her delivery passes muster, but she does little to enhance her songs or differentiate herself from the majority of singers.

Closer are the Shooting Mansfields (3), comprising a couple and a daughter who put on a good rifle exhibition. They shoot various spinning and swinging objects, and wind up with shots on a keyboard which spells out a tune. The Jo Lombardi House orch does well by the acts. *Jose.*

Olympia, Miami

Miami, May 9.

Phil Brito, Sybil Bowon, Ross Wyse & June Mann, Freddy Hallette, Marshall Rogers, Les Rhode House Orch; "Trouble Along the Way" (WB).

Combo of vaude and "Trouble Along the Way" adds up to solid lure for the regulars and should mark up healthy boxoffice for the stanza.

Phil Brito and Sybil Bowan in the topliner slots rate the spotting, with strong stubholder reaction resulting. Brito, a local resident, sets up his book of pops and tunes in showmanly manner. Approach to his vocalistics is on the relaxed side with array including current "Pretend" and "Cheatin' Heart" through "Sorrento" for the big sendoff by aud.

Wrapper-upper is Sybil Bowan. Vet impressionist-satirist whams all the way with her interps of offtrail characters plus the Dietrich and Miranda carbons. Raises most enthusiastic returns with her bit on Limehouse gal in British beauty contest, a howling takeoff on Scandinavian prima donna and limning of faded pic star.

Teeoff spot sets a fast pace via one-legged hoofer Freddy Hallette. Agile lad spins out plenty of heel and toe rhythms and adds to impact with acro and novelty routines to garner rousing reception. Regular returnees Ross Wyse & June Mann set up their standard knockabout hoofery and acroantics plussed by some weak gaggery. Crossfire stuff doesn't register as well as the sight routines, but overall duo earns hearty approval.

Novelty spot is held down by Marshall Rogers with his musical glasses. *Lacy.*

Crix See Lustier Legit

Continued from page 1

"undistinguished" as well as "disappointing," added that "originality was rare, and enthusiasm for it was rarer. Broadway is becoming so risky that it is sacrificing honesty for theatricality. The main lack is a big devoted audience. The theatre has priced itself out of being bread for lots of people, into being caviar for a stubborn few."

Sheaffer, referring to the "directionless feeling of the Broadway theatre," found that it "continues in a phase of its history lacking in vitality and creative ferment."

Kerr, however, felt that "though it wasn't precisely an important season, it seemed to me an attractive one. Two reasons: (a) at least until April of this year, a dearth of real dogs—keeping things from getting too depressing too early in the game; (b) the merely light - hearted stuff—Beatrice Lillie, 'Itch,' 'Wonderful Town'—was quite good, giving the season some bounce. I suppose you could call it a theatrical, rather than a dramatic, season; as such, not half bad."

The Journal-American's John McClain found the season "generally more impressive than 1951-52, but still not firstclass." He thought that "brilliant fare is lacking—and if I knew the remedy I wouldn't be here. I'd have a one-room office in the Paramount Bldg. with a sign on the door, 'Theatrical Counsel—Results Guaranteed,' and I'd be worth $9,700,000."

New Playwrights

Morehouse felt that what was lacking on Broadway were more theatres and writers. Watts said legit needed new playwrights. Gaver remarked that "lacking on Broadway are playwrights, imagination, money—and, of course, new plays. The people who can command investment money and some respect because of their past achievements in the way of production are either lazy or afraid or both. They can't be tired—they don't work hard enough to get tired. Let some of these old hands keep firing away instead of calling it a day after one show a season—if that—be it a hit or a flop.

"Some of them, unfortunately, have forgotten how to be creative. Their chief function too often is merely to open up an office each morning. Good scripts are scarce, sure. They always were. But a chap who wants to do something in this business can have things created for him if he has a little imagination and gives writers some encouragement.

"George Axelrod put together some short sketches effectively; Arthur Miller weaseled on an important subject; Tennessee Williams completely flipped his lid, and Arthur Laurents was lucky to get Shirley Booth at the peak of her success. It all seems to add up to a trend to mediocrity."

Broadway Lacking In Writers & Theatres

"There's plenty lacking on Broadway," states Coleman. "The main thing is a lack of cooperation between representatives of all facets of the theatre. The heads of the League of New York Theatres and the 17 theatrical unions should sit down around a table to devise a constructive plan to cut production costs and to insure lengthier employment for members of the profession by helping shows that draw mixed notices to survive.

"The League of New York Theatres and the unions should also establish a cut rate ticket office, like that once operated by Joe Leblang. It would seek to develop new audiences for the theatre, via twofers and special rates for high-school and college students. Baseball is much more progressive than the theatre. It sponsors knot-hole gangs, Little Leagues and technical clinics to develop new fans and players. Another important matter facing us is the encouragement of new playwrights. For, without enough of them there will soon be no jobs for producers, actors, stagehands, musicians, ushers, critics, etc."

'Dultory Theatre'—Atkinson

"I'm afraid we shall never have anything more than a desultory theatre," said the N. Y. Times' Brooks Atkinson. "until playwrights, actors and directors can work at the production of plays they like without being dependent on achieving a smash hit to save themselves and everyone else from disaster. It ought to be possible to produce 'Camino Real' without losing a fortune. 'Climate of Eden' ought to have a hearing without bringing agony to everyone who invested money in it.

"There is no reason why every interesting play—good or bad on the whole—should also have to be a smash hit. The financing of plays is the least creative of Broadway's activities. Money never created anything except either more money or catastrophe. But the organization of Broadway puts financing in control of all the genuinely creative parts of the theatre. We shall never have a good theatre until writing and acting are the controlling elements."

But it was VARIETY's query about criticism, tied in with the recent agitation against reviewers in Chicago and Hartford, that elicited some surprising remarks. "Under what conditions may criticism be too 'savage' or 'destructive?'" VARIETY asked the Critics Circle. "Do you believe the general level of contemporary drama is satisfactory?"

"I don't think the current standard of dramatic criticism is good," wrote the Wall St. Journal's Richard P. Cooke. "There are several accomplished practitioners, but there are too many people writing about the theatre with insufficient background, taste and style. And as in any profession, there are some genuine heels, I guess."

Majority of Critics Claimed Too Savage

"I have always believed that the majority of critics are too savage," observes Journal of Commerce's Ethel Colby. "I prefer reporting, and inclusion of some audience reaction, to salve the destruction to an industry which needs help. I also deplore the haphazard lifting and printing of selected material, comedy especially, so that after the public reads various columns, nothing they pay to hear delivered, seems worth the price.

"Critics might better serve their readers by seriously and soberly trying to absorb the entertainment at hand; reporting, without too much revelation of plot, and finally giving their own reaction not too spaciously."

"The furore against the critics in Chicago and Hartford," said Gaver, "means nothing in the overall picture. It is impossible to judge whether there was any merit involved without having been part of either scene. The general level of criticism would be raised somewhat if more of the current critics knew how to evaluate musicals. They're pretty inept at this, as a general rule, although by a shotgun technique they manage to be right often enough."

Bolton definitely found contemporary criticism unsatisfactory. "It could be raised," he said, "if some critics did not approach their job as a bore, an imposition, a moment for demonstrating their basic resentment of theatre. Too many critics go to their jobs either prejudiced in advance or so hemmed in by their backgrounds that clear evaluation is impossible. The majority has an humbly intellectual point of view, but there seems to be a growing fear of enthusiasm."

Kerr thought the level of criticism okay. "Like people and their governments, I think a theatre gets the critics it deserves," he wrote. "Give a critic something better to deal with, and he's got to deal with it or get out.

"Doesn't a too destructive critic, if such an unheard-of thing exists, automatically destroy himself? I suspect that readers take a reviewer's measure pretty rapidly, and accept or dismiss him accordingly. When I was writing for the theatre myself (and getting beat up, too), I used to figure out the bewildering results (some scathing notices, some tepid, some good) this way: Since there are seven or eight dailies, and five or six important weeklies, you've got a pretty good democratic cross-section of independent votes — and probably a pretty good indication of how segments of your audience are responding, thus a pretty good indication of the overall merits of your show.

"Let's try to make that intelligible: if you get 70% of the critical vote, you can figure you're pleasing about 70% of your audience, and, therefore, that you've got about 70% of a show. That wasn't always comforting, but I still think it's true—and fair."

Critics' Boxscore

"Criticism is destructive when it is bitter and humorless," said Hawkins, "or when it is humorous at the sheer expense of the would-be artist. I think its level would improve if it could relax. There is too much talk about reviews being 'right' or 'wrong' in terms of a show's financial success. The profession (and the tradepapers) incline to jockey the critic into the position of betting as he would on a horse, instead of saying what he honestly and deeply thinks or feels."

"The critic's functions," advised Dash, "is to protect his reading public, and not to worry whether his review will cause financial loss to the backers. The only time an adverse criticism can be classified as 'savage' is when the reviewer is biased and not sincere, or has a personal spite. But the great majority of critics are honorable, and mean only to raise the standards of drama."

"There have been, and always will be, assaults on criticism," said Coleman. "When a critic praises a play, he's wonderful. When he pans one, he's savage or destructive. VARIETY pointed out last season that the critics praised more plays than the public was willing to buy. In other words, the public was more critical than the critics.

"I certainly do believe the general level of contemporary drama criticism is satisfactory. In fact, it's remarkable. Never have we had a more honest set of critics, and they all do excellent jobs in the face of onrushing deadlines, the distractions of opening-night exhibitionism and the desire of readers for short, concise reviews. Readers are more interested in the verdict than in the whys and wherefores. They want to know quickly whether the answer is 'yes' or 'no,' and the majority are not particularly interested in lengthy analyses."

Notices May Be Right; Public Is Never Wrong

As for reaction of theatregoers to criticism, there were some interesting rejoinders. "I think it is one of the best things for the theatre," said the Daily News' John Chapman, "when the public overrides the majority or even half of the critics. But this doesn't happen often because the public is slow-moving and not many shows can afford to stick around (and wait it out)."

Chapman, only daily reviewer to give a favorable notice to the hit, "Wish You Were Here," wants no credit for it. "This doesn't make me a genius," he wrote, "for I 'guess wrong' more often.

"With 'Wish' I was extra careful. The night of the opening was the worst for weather in my 25 years of playgoing. The whole city was dead from heat. I was dead. The audience was dead. Only the actors—who are miracles of spirit, guts and endurance—seemed alive. So, as I watched this show, I tried to imagine how it would strike me and the audience on a cool evening; I tried to realize its potentialities, rather than its actualities. Luckily, the producers had enough money to buck the weather as well as the notices. I wonder how much they were in the red before turning the corner."

Hawkins ascribed the success of 'Wish' (in face of bad notices) as accomplished "mainly through the relentless plugging of the title song. The notices were right. The public is never wrong. The critics had not lost touch with the public. I would bet that if the show had had good notices it would have never made more than a mild success. That is all it was ever worth, at most. This is an example of what resources and determination can do. There are many shows that could be built after poor starts, but the cost is too often too risky."

"I explain the success of 'Wish You Were Here'," said Coleman, "by pointing out that later audiences saw a better show than did the first one. Joshua Logan has told me that he knew his show was not as good as it should have been when it opened, because he was unable—due to an elaborate production that featured a swimming pool—to do any pre-Broadway polishing on the road. He also told me that he valued the critics' opinions and sought to follow their suggestions in revamping the musical. This case, by no means, proved that the critics had lost touch with the public."

Barron thought that "Wish" had no real competition (other than established longrun hits which most of the playgoing public had already seen).

"Regarding 'Wish You Were Here'," said Gaver, "I'm sure that the original criticisms were generally unfavorable because the producers and authors made the mistake of claiming they had based the show on 'Having Wonderful Time.' The critics all remembered that with some affection and as a play with some heart and real people in it. There was and still is not, despite the changes, any of this inspiration for affection in 'Wish You Were Here.' Had Arthur Kober used an alias and no mention been made of 'Having Wonderful Time,' things might have been different. The critics were extremely lax in their recognition of Harold Rome's score, whatever they may have thought of the rest of the show. Most of them can't tell a song hit from a pot roast.

"As for the critics, poor souls, let us pray that they escape next season another horrifying exhibition of mass hypnotism as we witnessed in 1952-53 in the case of 'Wonderful Town'."

No TV 'Threat' to Theatre

Not many critics were worried about television's effect on legit. Bolton found it a declining threat. Sheaffer saw TV as competition, but not a threat. "If anything," advised Hawkins, "video will be a stimulus to live theatre. It makes people conscious of drama, etc., who would otherwise know nothing about it."

"In the long run," added Dash, "video is no threat to the theatre, but a potential aid. It will make many non-theatregoers theatre-conscious, and serve the function of the old stock company in developing new talent." Morehouse thought TV a threat that could be overcome, and that might eventually help the live actor.

The unpredictable career of revivals this season (some were hits; others, despite excellent notices, flopped) excited some interest. "Certain revivals seem to withstand ravages of time," commented McClain; "others don't. Advertising and exploitation are factors, plus quality of casting and production."

"The upset on notices," said Chapman, "was the failure of 'On Borrowed Time,' after getting the best reviews of the season. I don't think it was because the play was a revival, for other revivals have done well. It's because it has been a perennial favorite on radio and TV and people were too familiar with it to have the urge to see it or hear it again."

"Revivals, like anything else," wrote Hawkins, "are running up against a hectic attitude of people wanting desperately to enjoy themselves. Anything of such quality as 'Borrowed Time' I believe, a few years ago, would have done great business. There seems little real pattern to the success of revivals, unless it is that the shows that appeal to the emotions are more attractive than those which ask for brainwork on the part of the audience."

Difference Between N.Y. And London Audiences

Comparison between the N. Y. stage and London's (where 40-odd shows are current), brought its reactions. "London's West End," said Coleman, "supports more theatres than does Broadway because it costs about one-fourth as much to produce a play over there as it does over here. Consequently, admission prices are lower. The British also have a classic tradition that has, unfortunately, vanished in America. They want plenty of Shakespeare, Shaw, etc. They also have a great loyalty to their established stars, and welcome newcomers with enthusiasm.

"Vaudeville, too, booms in Britain, and has hard sledding here. Too many of our stars, for reasons that are mysteries to me, prefer the Palladium to the Palace. We need them as well as Britain does. It will take money, courage and foresight to restore our theatre to the high estate it once enjoyed, to make it flourish like England's. Most of us are too willing to let the other fellow do it."

"The lesson for Broadway in the success of the British theatre, which I have personally observed," said Cooke, "is that the British are a theatre-loving people, or at least a theatre-appreciating people. Americans aren't. Most of them go for social, prestige or fad reasons, or because of their wives. Few American men like serious plays under any circumstances."

Watts thought that economics was the answer to the London riddle, that people still go there to enjoy the theatre, while audiences here now go only to see the hits. "The London-New York comparison," said Gaver, "has no validity whatever. There are a hundred differences, ranging all the way from climate to esthetics, in the two cases, and the American theatre can do nothing about any of them. The lesson for Broadway is to forget about 40 shows in London or anywhere else. This is a childish subject."

"England," Hawkins advised, "has never tried to price its big bulk of audience out of theatre. You can still see shows, with the greatest stars in them too, for quite reasonable prices. The theatre is infectious, like Cracker Jack. The converse is true, too—every time you discourage someone from seeing a show, it'll be longer and harder to get him to the next one."

"As for the healthy, tolerant attitude of the British theatregoing public—it's perfectly simple to have the same attitude here," quipped Chapman. "All we have to do is cut boxoffice prices right down the middle, from gallery to front-row orchestra. Simple—but not easy!"

"Readers of the London reviews," said the New Leader's Joseph T. Shipley, "will be aware how much more basically informed about the theatre the English critics are, as a group. They know not only the contemporary drama, but the past, and not only the plays but performers and styles of years agone.

"A playwright here (Maxwell Anderson), who writes 'My religion the theatre,' is likely to be deemed a bit odd; in England, the critic

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Cherchez La Femme Slant

Ethel Colby, drama critic for the N. Y. Journal of Commerce, and only femme member of the N. Y. Drama Critics Circle, naturally was looking for femme angles in her look-see of the current N. Y. legit season. She found it, too, in the added stress on emotional plays this year.

"This is a healthy sign," said Mrs. Colby, "since women prefer to share their enjoyment with their pulse-beats."

Taller Audience

"I'm fascinated by VARIETY's report on how hard it is to sell the cheaper balcony seats; and by the fact that the pop-priced City Center is having trouble paying off," says the Herald Tribune's Walter F. Kerr. "This means, to me, that the so-called high price of seats has nothing to do with diminishing attendance. The stuff on stage simply isn't attractive enough.

"Problem: to convince playwrights that their principal concern is not pleasing themselves, expressing themselves or doing justice to themselves—but pleasing the paying customers out front. This doesn't mean stooping. As Oscar Hammerstein 2d says, the audience is taller than you think. It does mean making an honest effort to get back in touch. The theatre isn't a private examination of conscience; it's a public institution."

For Pay?

Referring to the way director-producer Joshua Logan pulled "Wish You Were Here" into a hit in spite of adverse critical notices, the Women's Wear Daily's Tom Dash came up with a surprise suggestion.

"Logan had the good sense to take some of the criticisms seriously," Dash said. "He restaged and refocused the musical along the lines suggested by the critics. Perhaps more producers should employ the services of the critics during the tryout period of a play and then revamp their efforts in accordance with the suggestions of the men who are supposed to have their pulse on public taste."

Shubert's First-Night Press Ban Applies to Non-Crix in Chi, Too

Chicago, May 12.

J. J. Shubert has added another paragraph to his recent manifesto against the Chicago critics. He has now added other working newspapermen, including feature writers, photo desk men and others to the list of those removed from the first-night press lists for local Shubert theatres.

These working press people are on the second-night list and, in virtually all cases, attend shows that night. Reason is that their publishers won't pay for first-night seats for them. Similarly, press-agents of the shows involved can hardly supply them with gratis tickets (which the show managements would have to pay for).

That's in contrast to the situation covering the critics. In latter case, when Shubert removed them from the first-night press list, publishers bought their tickets to cover openings, but it quickly became standard practice for press-agents of the shows involved to supply the premiere ducats, with the respective managements paying the cost.

Actually, this new development apparently removes a long-standing source of complaint by producers of touring shows. Beef has been, here and in most other principal legit cities, that the "deadhead" list for newspaper people has gradually grown to unjustifiable length. Many press people not directly covering legit, and only occasionally writing about it, have come to feel they have a "right" to free seats for all shows.

While the Shubert edict, removing all these people from the first-night list, still includes them on the press list for other nights, it at least releases a number of seats for the local premiere, when there's apt to be a larger demand than normal. Except for the rare show that is a solid sellout in advance, there are customarily enough empty seats on second nights to accommodate the non-critic newspaper men.

In the case of "Deep Blue Sea," which opened its local stand last Friday night (8) at the Blackstone, the second-night list applied to Saturday night (9). Since Saturday is apt to be a sellout night for any reasonably popular show, that meant that the passes for the newspaper men actually reduced receipts for the performance.

Radio Moscow to Rescue: Rushes to Defend R&H's 'Suicide Seas' ('S. Pacific')

Washington, May 12.

Radio Moscow beamed an English-language broadcast to the U. S. last week which contained some weird show biz material. The DXer, dealing mainly with Charles Chaplin, also referred to the Rodgers & Hammerstein musicomedy, "South Pacific," as "Suicide Seas" in claiming that two members of the Georgia legislature sought to have a road company banned from playing in that state.

Commenting on Arthur Miller's play, "The Crucible," the broadcast asserted: "So the New York Times, which, as is known, is published by former FBI agents, made haste to demand that the play be banned. They accused the author of drawing a comparison between the 1692 witch-hunting and the present epidemic of loyalty tests."

Broadcast, after claiming that "with Mr. McCarthy's blessings, pictures about killers, sex fiends and sadists are being put out by Hollywood constantly," winds up by saying that Chaplin decided not to return to the U. S. because "he would not have been able to continue his creative work in American film studios."

Hayden's Village Try

Terese Hayden, who was associated with Sam Wanamaker in the presentation of three productions on Broadway three years ago under the label of Festival Theatre, is planning another production venture this summer at the Theatre de Lys, Greenwich Village, N. Y.

She would be producer-director of the operation.

$63,059 Final Loss For 'Emperor's Clothes'

"The Emperor's Clothes," the Robert Whitehead-Playwrights Co. production of the George Tabori drama, represented a loss of $63,059. The venture was capitalized at $72,000, including 20% overcall, so the backers will get a return of $8,941.

Production cost of the show was $38,986. The 11-performance tryout at Wayne U., Detroit, grossed $11,883 for a loss of $12,751. For the 18-performance (including two previews) run opening last Feb. 9 at the Barrymore, N.Y., the Lee J. Cobb starrer grossed a total of $28,900 for a loss of $10,566 more. There was also $757 closing expense.

'Okla' Tours Again; Pic Deal No Bar

"Oklahoma," which recently completed its most successful road season in several years, will be sent on tour again in the fall. Most of the principals in the Rodgers-Hammerstein musical during the past semester are reportedly set for the 1953-54 season, and the tour is tentatively slated to open Sept. 10 in Hershey, Pa., with a Philadelphia engagement to follow. Bookings are pencilled in through March of '54.

Theatre Guild representatives minimize Coast reports that the film rights to the musical have been sold and that a deal is set for it to be produced as a wide-screen feature. Even if such a project takes place, however, the Guild figures that a picture version would take many months in preparation, production and release. Therefore, they don't expect a possible film edition to interfere with plans for touring the legit show again.

Although a season-long tour is tentatively slated for 1953-54, the Guild is mulling a return Broadway engagement for the show. It's felt that the original Rodgers-Hammerstein collaboration might have a sizable audience in New York, at least for a limited stand. Idea is that the unsuccessful return engagement at the end of May, 1951, was too late in the season, but that a booking in the fall or winter would have a better chance.

The longest-run (2,248 performances) musical in Broadway history, "Oklahoma" recently passed its 10th anniversary. The venture has thus far paid over $5,250,000 profit, or more than 29 times to the backers.

WALLY COX TO RIDE BARN TRAIL ON 'HORSE'

Wally Cox will hit the strawhat trail for four weeks this summer in "Three Men on a Horse." Comic, whose NBC-TV show, "Mr. Peepers," wraps up for the summer July 12, will play his initial date July 20 at the Falmouth Playhouse, Coonamessett, Mass. He moves into the Ogunquit (Me.) Playhouse July 27. Westport, Connecticut, is scheduled for the following week. He'll finish off at the Framingham (Mass.) playhouse Aug. 10-15.

Cox plans to leave on a European vacation Aug. 17. He'll return early in September and is slated to resume his TV program Sept. 13.

Central City Opera Fest To Offer 'Carmen,' 'Wives'

Central City, Col., May 12.

The 1953 Central City Opera Festival will be launched here June 27.

"Carmen," by George Bizet, will open the season, for a total of 19 performances. It will alternate after July 4 with 14 performances of Nicolai's "Merry Wives of Windsor."

Elemer Nagy will produce "The Merry Wives of Windsor." Herbert Graf will stage "Carmen."

'Bernardine' Wound N.Y. Run With $68,300 Loss

"Bernardine," Guthrie McClintic's production of the Mary Chase comedy which had a 157-performance Broadway run earlier this season, represented a $68,300 loss on its $72,000 investment.

Despite a six-to-two favorable critical reception, the play did only moderate business. There was a 20% overcall, in addition to the $60,000 original capital, some weeks after the opening. According to a recent accounting, $3,700 is due to be returned to the backers.

Jack Hylton To Do 'Moon Is Blue,' 'Wish' in London

London producer Jack Hylton got in last Wednesday and flew back Sunday (10), after o.o.'ing some shows, including "My Three Angels," which he may add to his West End stable, having just closed for "The Moon Is Blue" and "Wish You Were Here." He'll do "Moon" pronto, now that it is closing on Broadway in its third season, with Diana Lynn, Leon Ames and Biff McGuire recreating their Broadway or road roles. "Wish" will be a fall production, swimming pool and all.

Hylton also o.o.'d "Can-Can" and "Wonderful Town" before returning to the West End, and is negotiating for the latter. Mrs. Fifi Hylton is staying on until May 20 when she sails on the Queen Elizabeth in time for the Coronation.

'Juliet' Score Reflects Upbeat R&H Legit Mood; Mixed Notices in Hub

Boston, May 12.

At least two numbers are sure bets to be retained in "Me and Juliet," new Rodgers-Hammerstein musical undergoing tryout revisions at the Shubert here. One is "No Other Love," figured to be the show's likeliest standard pop. Other is "Intermission Talk," an audience click opening the second act.

"No Other Love" was taken out of "Victory at Sea," the NBC television documentary series of last winter, for which Richard Rodgers composed the original score. Oscar Hammerstein 2d wrote lyrics for it and it's an immediate hit with audiences, who hum and whistle it during intermissions and after the performance. It's reprised and plugged by the orchestra a couple of times during the show.

"Intermission Talk" is a patter song by the ensemble, supposedly taking place in the theatre lounge during intermission of the show-within-a-show. Reiterated theme, sung by a group of blase "playgoers," is that the "theatre is dying." This sentiment is contradicted each time by other "patrons," who finally hoot the hecklers out of the lounge.

Not only does the number get a lively audience response, but it gives the second act a rousing intro. Still another reason it's a cinch to be retained, however, is that it expresses the private sentiments of the authors. Both Rodgers and Hammerstein have sounded off many times verbally and in print against the familiar wail that the stage is drying up.

"Me and Juliet" received mixed notices on its opening here last Wednesday night (6). It drew raves from Peggy Doyle (American), Elinor Hughes (Herald) and Alta Maloney (Traveler), and moderately unfavorable estimates from Cyrus Durgin (Globe), who called it, "by Rodgers and Hammerstein standards, and by what the public expected, a near miss," and Elliot Norton (Post), who rated it "not their (R & H) best," adding that the book "lacks wit and humor and warmth much of the way, and it frequently seems strained."

Musical continues here through May 23 and is scheduled to premiere May 28 at the Majestic, N. Y.

Outstanding Season for Film Names On B'way With Roz, Tyrone Topping

Asbury Park to Bow New Stock Season With 'Moon'

Asbury Park, N. J., May 12.

John Huntington, who has been operating the Spa Summer Theatre in Saratoga Springs, N. Y., since 1947, will also handle the Savoy in Asbury Park, N. J., this summer for Walter Reade. The theatre will play 10 weeks of non-musical attractions (due to the close proximity of the Neptune Music Circus), using the star system. It opens June 29 with Diana Lynn in "Moon Is Blue." The same production will be presented a week later in Saratoga.

Some of the other productions will play both spots, too. John Keck, formerly associate designer at Saratoga, will do the sets at Asbury Park. Gary McHugh is to handle the publicity.

Huntington likewise will raise the curtain in Saratoga June 29, and will extend the season there to 10 weeks.

Barn Mgrs. Burn At 'Bell' Rights

Another battle over exclusive stock rights to recent Broadway offerings has the strawhat managers in a lather. Limitations put on "Bell, Book and Candle" by Irving Schneider, who at present has sole stock rights to the work, is prompting the present stew. Schneider is refusing the top barn theatres permission to present the attraction unless they book a package edition of the show, put together by him. Package currently being offered the silo producers is headed by Barry Sullivan and Viveca Lindfors. Schneider wants the offering presented in the major summer showcases with stars he thinks best suited for the leads.

Strawhat managers are taking the stand that Schneider is restricting release of the play, as was the case with "The Voice of the Turtle" a number of years ago. In that instance the managers banded together in a firm stand against booking the comedy, causing it to be put into general release. The two plays, incidentally, were authored by John van Druten and in both instances the stock rights were assigned to a single party. In the case of "Turtle" Harry Clay Blaney was assigned the rights. Schneider, incidentally, is general manager for Irene Mayer Selznick, who produced "Bell" on Broadway. Current situation is also somewhat similar to the stand the barn operators took against "A Streetcar Named Desire" when it was initially released for stock production. The situation then was that of excessive royalties, which were lowered due to their resistance.

Schneider is contemplating putting together another package edition of the work besides the Sullivan-Lindfors headliner. He also noted that the play would probably be available for general release to the lesser summer theatres through the Samuel French play agency. He's primarily interested in the star theatre operations for the package product.

'SEA' PROFITS EBB A BIT; PRODUCTION PAID OFF

"Deep Blue Sea," Terence Rattigan drama currently on tour, had an operating loss of $2,505 for five weeks ended May 2. However, that included a $2,420 deficit for the week ended April 4, when the Alfred de Liagre, Jr.-John C. Wilson production laid off. By contrast, it netted $2,694 for the week ended May 2, on a gross of $22,345 at the Davidson, Milwaukee.

As of May 2, the venture had returned its $60,000 investment and had $17,821 in profits, including $9,900 in bonds and deposits. Uta Hagen took over as star of the show May 4, succeeding Margaret Sullavan. "Sea" opened a Chicago stand last Friday night (8).

This has been an outstanding season for film stars on Broadway. On a strictly numerical basis, the back-to-the-stage movement from Hollywood has been less than some recent semesters. But in the relative success of screen players behind New York footlights, 1952-53 has been notable.

Biggest picture-to-legit clicks have been Rosalind Russell in "Wonderful Town," Tyrone Power in "John Brown's Body" and Victor Moore in "On Borrowed Time." In the case of Miss Russell, her Broadway return marked her first appearance in a singing-dancing part and, besides carrying the show to a spectacular boxoffice click, she drew rave critical notices.

Power received fine notices on his first starring stint on Broadway, and "Body" had a profitable b.o. reception on its limited engagement. Moore, returning to legit after 15 years on the Coast, got rave reviews, as did "On Borrowed Time," although the play was a dire financial failure. Incidentally, Beulah Bondi, known chiefly as a film actress in recent years, also was well received critically in "Time."

Other click incursions into legit were made by such primarily screen players as Reginald Gardiner (in "An Evening with Beatrice Lillie"), Katharine Hepburn ("Millionairess"), Margaret Sullavan ("Deep Blue Sea"), Vanessa Brown ("Seven Year Itch"), Patricia Neal ("Children's Hour"), ZaSu Pitts ("Bat"), Mark Stevens ("Mid-Summer"), Thomas Mitchell ("Hazel Flagg"), Viveca Lindfors ("I've Got Sixpence"), Roddy McDowall ("Misalliance"), Walter Slezak ("My 3 Angels"), Ralph Meeker and Janice Rule ("Picnic") and Diana Lynn ("Horses in Midstream").

Others generally regarded as pic

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Gabor Hates to Think, Drake Wants Maturity At ANTA Stage Forum

Eva Gabor, who last appeared on Broadway in "The Happy Time," voiced her opinion that the modern theatre should be just that, a place of entertainment, at an ANTA forum May 6 in New York on "The Theatre's Role in Our Age of Anxiety." "I hate to think when I go to the theatre," said the Hungarian dish, "because when I go home I'm still thinking and after two days I come to the conclusion of what it meant and am depressed."

Disagreeing with Miss Gabor, actor-director Alfred Drake felt that in our times the theatre should be "a place of mature thought, stimulating, provocative and varied." We have lost the courage of critical comment, and the spirit of adventure, he believes.

3-D had its impact on the word-fest, psychiatrist-critic Felix Martí-Ibanez complaining that the world had no time to examine arts, like the theatre and sculpture, in more than one dimension, and Burgess Meredith claiming that the new dimension the theatre could offer in competition to films and TV is "the dimension of thought."

Playwright Marc Connelly said our Government still had to be convinced of the theatre's importance as a cultural force, although all other countries so recognize it, even Russia, where playwrights are muzzled and the theatre inert.

Sir Cedric Hardwicke commented that actually "we have no theatre, only a handful of hits," here and that the theatre's masterpieces must be its backbone, as is true of ballet, concert music and painting.

Arnold Moss said that the anxiousness of the age did not discourage theatre activity abroad, where 140 theatres operate 40 weeks of the year in West Germany alone. Here, however, the component parts of the theatre are working against each other, and "better theatre depends not on what we talk but on what we do." The actor proposed that ANTA sponsor a conference of representatives of unions, critics, owners, managers, etc., who would meet monthly and have power to make concessions on behalf of their group.

Chi Strawhat Season Bowing Early, But Fewer Spots Will Be Active

Chicago, May 12.

Start of the local silo season, bursting into early bloom this summer, will find a great many changes. The Chicago area, which had one of the best summer stock seasons in the country last year, will probably have three less theatres than last year, according to present indications.

Managements will have a new look, however, and the schedules also are changing. Most of the houses are moving their starts up several weeks, trying to catch more of the early patronage that came last year.

While strawhats were dying on the vine elsewhere in 1952, Chicago locations rolled up phenomenal grosses with $10,000 weekly not uncommon, with a lush take of $25,000 for Robert Q. Lewis in "Charley's Aunt" at Chevy Chase, an all time stock record here.

However, the steady influx of television has hit the barns, and stars are apparently unwilling to go into the hinterlands and thereby miss a possible video date. With lack of names at this time, the outdoor producers are revising plans and it looks like only two theatres will use the star system. Both of these will run two-week shows to minimize the risk of cancellations. Rest of the spots, except possibly a semi-name for the North Shore Musical Theatre, will use resident Equity groups.

Salt Creek, leading spot using names, resumes operation June 5 under the aegis of Marshall Migatz for the third season in nearby Hinsdale. He'll open with Debbie Reynolds for a 10-day run of "Years Ago" and from then on will stick to two-week shows.

William Green, recently production assistant with "Evening With Will Shakespeare," is the new business manager, and John Terlfall, who was stage manager of the touring "Male Animal," takes over that post here. Jack Bates returns as set designer and David Zurk as lighting technician. Ernestine Perrie is set as director.

North Shore Musical, non-profit organization which contributes all

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Jenny ('Crucible') Egan, David ('Camino') Stewart Cop Derwent Awards

Jenny Egan, who plays the hysterical servant, Mary Warren, in "The Crucible," and David Stewart, the Baron, the decadent fop, in "Camino Real," are the winners of the Clarence Derwent Awards for the best supporting performances of the 1952-53 Broadway season. They will receive $500 each June 5 at the annual membership meeting of Actors Equity.

Runners-up in the balloting, in which Margaret Webster, Brooks Atkinson, Herman Shumlin, Ward Morehouse and Derwent participated, were Janet Parker, for her performance as Rosalie Wells, the intimidated meppet in "Children's Hour," and Moses La Marr, the Lawyer in "Porgy and Bess."

Gilbert Miller, another member of the selection committee, is in London and did not participate in the voting.

Jacoby Reelected Head Of N.Y.'s Stagehands

Vincent Jacoby was elected president of Local 1 (stagehands) of the International Alliance of Theatrical Stage Employees for the second consecutive term, at elections held Sunday (10) at N. Y. headquarters. George Fitzgerald was named vice-president; John C. McDowell, secretary, and John J. Garvey, treasurer.

Solly Pernick was elected business manager for the 13th consecutive time. It's a record for the number of consecutive elections won in the local's history. John Goodson was named as other business manager.

Television business managers are Louis Yeager and Joseph Dwyer. Board of trustees elected are William Goebel, George McCormack and David Supple. Joe McCarthy is sergeant at arms and Bill Connolly was put on the replacement committee which is in charge of rotating work.

Claim Barn Accountant Shorted Govt. on 30G Tax

Detroit, May 12.

A 70-year-old head of an accounting firm, Godfrey J. Artz, was accused of embezzling $30,756.85 from the Will-O-Way Playhouse in Bloomfield Hills, suburb of Detroit. The money was supposed to have been paid to the Government as Federal amusement taxes for period from May, 1948, to last February.

Dr. William O. Merrill, and his son, William W., owners of the playhouse, said they discovered the loss when they saw a legal advertisement which said the Government had cited them for non-payment of the tax.

Artz offered to make restitution, paying $2,500 immediately and $150 each month. Dr. Merrill refused, saying: "Artz couldn't live long enough to make full restitution."

Will-O-Way is a summer stock theatre and dramatic school conducted in an air-conditioned fruit cellar on the Merrill country estate. For more than a decade, it has been a center for summer social activities in Detroit's exclusive northern suburbs of Birmingham and Bloomfield Hills.

'Stalag' Moving Up Closing Date

"Stalag 17," which had been scheduled to wind up its tour May 23 at the National, Washington, has moved up the closing to next Saturday night (16). Reason is the withdrawal from the cast of George Tobias, featured lead, for a Hollywood commitment.

When it closes, the Donald Bevan-Edmund Trzcinski comedy-meller will have played 47 weeks on tour to the Coast and back. It previously played 59 weeks (471 performances) on Broadway, giving it a total run of 106 weeks. It had a matinee premiere May 8, 1951, at the 48th Street, N. Y.

The Jose Ferrer production, capitalized at $50,000, has thus far distributed total profits of $121,000, representing a net return of 121% to the backers. That includes the proceeds of the $110,000 sale of the film rights to Paramount. A final dividend to the backers is due as the closing expenses are in and accounts are settled.

Pitt Light Opera Sets Staff, 10-Show Sked

Pittsburgh, May 12.

Staff for 1953 Civic Light Opera Assn. season has been completed with appointment of Joseph Littau as choral director and Mavis Ray as assistant to choreographer Edward Noll. Other heads of under-the-stars series are holdovers from last year and include William Wymetal, managing director; Jack Schlissel, business manager; Karl Kritz, musical conductor; Howard Newman, press-agent; H. M. Crayon, designer; Robert H. Gordon, book director, and Tom Bate, production stage manager.

Major casting set so far includes Elaine Stritch and David Daniels, who had the Ethel Merman-Russell Nype roles on tour, for "Call Me Madam"; Robert Rounseville and Robert Weede for "Blossom Time"; Kyle McDonnell, Holly Harris, Harry Stockwell, Dick Smart and Anita Alvarez for "Gentlemen Prefer Blondes"; Donald Clarke for "The Mikado" and Ross and Fisher, Zero Mostel and Walter Burke for "Louisiana Purchase."

Also Brian Sullivan, Rosemarie Brancato and Jack Goode for "Naughty Marietta"; Bill Johnson, Bert Wheeler and Dorothy MacNeil for "Three Wishes for Jamie"; Johnson, Wilma Spence and Earl William for "Music in the Air" and Lawrence Brooks, Lois Hunt and Brenda Lewis for "The Great Waltz." No leads have been engaged as yet for "Lady in the Dark" the week of Aug. 10. Season closes following that show with "Waltz."

See 6-Wk. (Dateless) Run On One Toronto 'S.P.' Ad

Toronto, May 12.

With "South Pacific" getting a $60,000 mail order sale on opening Saturday ad, and applications still pouring in, piece seems assured of a six-week sellout here, according to Ernest Rawley, manager of the 1,525-seat Royal Alexandra, which will have $5.50 top.

Anomaly to heavy advance sale is that no play date can be announced for the Toronto engagement, that being dependent on the length of the run at the Shubert, Detroit, commencing May 18. Toronto ad simply stated that "South Pacific" would be at the Royal Alexandra some time in late August or September. Tickets being sold for the undated engagement are simply labelled first, second, third week, etc.

Equity's Chorus Branch Adopts Loyalty Pledge For All Its Officers

Chorus Equity has adopted a rule requiring all officers or candidates for office in the union to sign affidavits that they are not "members of Communist or Fascist parties of any country, or any political subdivision thereof." This is similar to a rule in force in the affiliate Actors Equity, but through an oversight never extended to the chorus branch.

Announcement of the move at a recent quarter membership meeting of CE brought questions from the floor, with discussion and clarification. Although the full text of the required affidavit also tabus "any organization deemed by the council to be inimical to the best interests of the association," no list of such groups has ever been made. It was also noted that in case such a list were compiled, members would be given 30 days to resign from such organizations or from their union office.

It was further pointed out that candidates for office in CE or Equity need not list organizations to which they belong. Finally, it was said, the Attorney General's list of allegedly subversive organizations has never been used as designating groups "inimical to the best interests" of Equity.

No misunderstanding has occurred under the rule since its original adoption by Equity, it was claimed.

CHAVEZ TO WRITE OPERA FOR N.Y. CITY CENTER

Lincoln Kirstein, president of Ballet Society and general director of N. Y. City Center, has commissioned Carlos Chavez, Mexican composer and conductor, to compose a full, three-act opera, "The Tuscan Players," to a libretto by Chester Kallman. Work will be finished by August, 1954.

Commission doesn't guarantee production, but it's understood that the work will be offered first to the City Center for its N. Y. City Opera Co.

No. Carolina Readying 3 Al Fresco Annuals

Greensboro, N. C., May 12.

Casting is underway for the three annual outdoor dramas, including "Lost Colony," "Horn in the West" and "Unto These Hills," in North Carolina this summer. Sam Seldon will be supervising director of all three productions, with William Long again technical director for the Roanoke Island show, "Lost Colony," Irene Smart Rains costumer, assisted by Jeannette Pratt and Charles Billings. Actors for Paul Green's "Colony" will include Lillian Prince, Mary Long, Frank Groseclose, Fred and Virginia Young, Andy and Barbara Griffith and George Spence.

Kai Jurgensen will direct Kermit Hunter's "Horn in the West" at Boone, with William Hardy as general manager and Thomas Nichols as musical director. Louise Lamont, William Waddell and Martha Hardy will be in the cast.

"Unto These Hills," at Cherokee, will be directed by Harry Davis, with Foster Fitz-Simmons as assistant. It the cast will be Josephine Sharkey, Donald and Barbara Treat, Alan and Frances O'Neal, and Diane Whitinghill.

Show Finances

NEW FACES OF 1952
(As of March 28, '53)

Original investment	$134,000
Additional production loan	25,400
Production cost	117,296
Tryout loss	15,815
Total gross for last four weeks	66,914
Operating loss for last four weeks	12,081
Operating profit to date	120,535
Plus royalty deals, incidental income	10,849
Unrecouped production cost	1,727
Amount returned to backers to date	111,220
Bonds and deposits	15,290
Orchestration costs due from authors	2,017
Balance available for sinking fund	3,746

(Note: The production loan, for which producer Leonard Sillman gave 8-7/15% of his share of the show, was repaid out of first operating profits. The authors' royalties total 6%, the director royalty is about 2½%, and New Faces, Inc. (Sillman) gets $300 (reduced to $150 on losing weeks) for the use of the title. The cast payroll was normally $3,890 while the show was on Broadway; electrical expense averaged around $100 a week, costumes about $200, and office expense was $250. The production broke even at around $20,000 gross in New York. The revue opened May 16, '52, at the Royale, N. Y., and closed March 28, '53, after 365 performances. It is currently at the Great Northern, Chicago.)

WONDERFUL TOWN
(As of April 18, '53)

Original investment	$250,000
Cost to open the production in N. Y. (revised)	222,799
Total gross last four weeks	210,407
Operating profit last four weeks	36,098
Total gross on Broadway to date (62 performances)	418,934
Total operating profit to date	71,829
Production cost to be recouped	150,970
Bonds and deposits	16,400
Cash reserve	25,000
Incidental assets	1,529
Balance available	56,101

(Note: For the week ended April 11, when one performance was cancelled, the operating net was $4,677; so the profit for regular weeks has been averaging around $10,500. Theatre terms give the show 70% of the first $20,000 gross and 75% of the balance. Cast payroll runs about $11,000, including 10% of the gross to Rosalind Russell, the star. The show's bill for musicians runs about $3,700 and stagehands about $2,550. Author, director and choreographer royalties total 12.15%, plus $250 for designer and choreographer. Wardrobe expense averages around $300 a week, electrical equipment, rented from director George Abbott, amounts to $573 a week, and office expense is $300. The Robert Fryer production, which opened Feb. 25, '53, at the Winter Garden, N. Y., breaks even at around $33,000 gross.)

Music Circus Starts Big Lewis-Young Year

Hollywood, May 12.

"Kiss Me, Kate" will open the annual Sacramento Music Circus season June 15 to launch the most ambitious year of production planning undertaken by local legit producers Russell Lewis and Howard Young. In addition to the Music Circus season, producers will venture into the field of platform drama, presenting Lotte Lehman in one program and lining up a series of dramatic vehicles, headed by "The Lady's Not for Burning," starring Burt Lancaster, for the revived Chautauqua circuit.

"Kate," which will star Martha Errolle, John Shafer and Joan Diener, will run for one week, as will each of the nine other musicals. Producers already have signed Dorothy Stone and Charles Collins, Buster West, Nancy Andrews, Gale Sherwood, Bill Shirley and Jet MacDonald for appearances. Mme. Lehman's "Of Opera, Song and Life" is slated for an October bow. It will be a dramatic presentation by the diva of a series of vignettes which span her career.

"Burning," is the first of at least four plays to be toured under the banner of the Drama Guild. Negotiations are now under way for a similar presentation of "Anne of the Thousand Days," starring Sarah Churchill and Vincent Price. Producers also are dickering with Jeanette MacDonald for a specially arranged musical production and with Burl Ives to star in "Sing Out, Sweet Land."

Farmington, Conn., Skeds 13 Weeks Sans Tryouts

Oval in the Grove, Farmington, Conn., arena playhouse, has shortened its season to 13 weeks this summer. Operation, which begins its third year June 13 with "For Love or Money," ran for 18 weeks in '52. Weak biz both at the start and finish of last year's season prompted the present cut in running time. Group, which has produced several new plays, will shy away from originals until they can find one suitable for arena staging. Scheduled plays include "The Guardsman," "Rain," "Skylark" and "The Medium."

Staff includes William F. Condon, exec director; James F. Dawson, treasurer and production coordinator, and Joe Neiman, business manager.

Farrell Fishing; Angles Legit Bites

Anthony B. Farrell, co-producer with Jule Styne of "Hazel Flagg" and the touring "Pal Joey," left last week for his hunting-fishing preserve in the Adirondacks. Except for a few quick visits, he doesn't expect to return to town until next December.

After coming in to attend the premiere May 28 of "Me and Juliet," the new Rodgers-Hammerstein show, he'll go to Montauk, L.I., for about two months of fishing, then leaves about Aug. 15 on a hunting trip in Alaska, returning to his Adirondacks place for the opening of the fall hunting season.

The next show in which he's actively interested will probably be the proposed revue to costar Betty and Jane Kean, again in partnership with Styne. Although Farrell is no longer such a prolific backer as formerly, he'll be kept informed of likely projects during his absence and intends to invest in any he likes.

Meanwhile, a deal may be concluded shortly for the sublease by Farrell of the Broadway frontage formerly used as entrance for his Hellinger Theatre, N.Y., where "Hazel" is current. This piece of land, which Farrell took over on a $40,000 annual lease as part of the purchase of the theatre several years ago from Warner Bros., is now dark, and the Hellinger entrance is around the corner on West 51st St. However, he has no alternative but to continue his $45,000 annual lease of another plot of ground on which the part of the theatre housing the backstage dressing rooms is located.

During Farrell's absence, his secretary-manager, Dorothy Hubner, will be in charge of the office and handle his legit interests.

Westport Playhouse To Bow June 15; 12 Plays

A 12-week season, beginning June 15, is scheduled for the Westport (Conn.) Country Playhouse this summer. Production slate, as usual, will comprise six revivals and six tryouts. A number of new plays have been read by the management, but as yet no decision has been made.

Projected revivals include "Three Men on a Horse" and "Libel."

Chi Legit Scene Now Unsettled; 'McThing' $24,200, 'Murder' $10,500

Chicago, May 12.

Legit scene here is in a mixed state, with three plays leaving this week. Boxoffice hasn't bounced back as much as hoped for, and it's likely that summer may find only three shows running, not counting the offbrand entertainment of "Maid in the Ozarks" and "Good Night Ladies" later. Despite the pans, which are being used as poems of praise, "Maid" is doing a good group business.

Last offering of the season, "Pal Joey" comes into the Shubert May 20 for a stay.

Estimates for Last Week

Dial M for Murder, Harris (16th wk) ($4.40; 1,000) (Richard Greene). Show folds Saturday (16) but closing notices haven't helped at the window. Slow $10,500.

Maid in the Ozarks, Selwyn (1st wk) ($4.20; 1,000). Racey comedy is doing okay via the twofer route and parties for $10,300.

Mrs. McThing, Erlanger (5th wk) ($4.80; 1,535) (Helen Hayes). This week hefty $24,200; leaves Saturday (16).

New Faces of 1952, Great Northern (2d wk) ($6.18; 1,500). Building very well, with $29,600 for the second frame.

Deep Blue Sea, Blackstone ($3.80; 1,358) (Uta Hagen). Opened Friday night (8) to unfavorable reviews. First three performances grossed $3,100; grossed $5,300 previously last week for three shows in St. Paul; plus $4,700 for two in Madison, for week's total of $13,100. Folding Saturday night (16).

'PACIFIC' STOUT $41,200 FOR FORT WAYNE WEEK

Fort Wayne, May 12.

Touring edition of "South Pacific," costarring Janet Blair and Webb Tilton, grossed a hefty $41,200 last week at the Quimby Auditorium here. It's figured a local b.o. record, since Fort Wayne is normally a one-night stand for legit shows.

Musical is playing the Murat, Indianapolis, this week.

'Banana' Light $18,200 In Salt Lake, Sacramento

Sacramento, May 12.

"Top Banana," starring Phil Silvers, drew a brutal $18,200 last week in a split between the Capitol, Salt Lake City, and the Memorial Auditorium here. It played three performances at the former stand and four here.

Production opened last night (Mon.) at the Curran, San Francisco.

Current Road Shows

(*May* 11-22)

Constant Wife (Catharine Cornell, Robert Flemyng, John Emery) —Festival, Ann Arbor (11-16) (closing).

Deep Blue Sea (Uta Hagen)—Blackstone, Chi (11-16) (closing).

Dial M For Murder (Richard Greene)—Harris, Chi (11-16) (closing).

Fourposter (Jessica Tandy, Hume Cronyn)—Orpheum K. C. (11-16); Davidson, Milwaukee (18-23).

Gigi (Audrey Hepburn)—Alcazar, S. F. (11-16) (closing).

Good Nite, Ladies—Royal Alexandra, Toronto (11-23).

Guys and Dolls—Aud., Seattle (11-16); Temple, Tacoma (18-20); Aud., Portland (21-23).

Love of Four Colonels (Rex Harrison, Lilli Palmer)—Forrest, Philly (18-23).

Maid in the Ozarks — Selwyn, Chi (11-23).

Me and Juliet (tryout)—Shubert, Boston (11-23) (Reviewed in VARIETY, April 22, '53).

Mrs. McThing (Helen Hayes)—Erlanger, Chi (11-16); Cox, Cincy (18-23).

New Faces—Great Northern, Chi (11-23).

Pal Joey (Harold Lang)—Shubert, Philly (11-23).

Point of No Return (Henry Fonda)—Biltmore, L. A. (18-23).

South Pacific (Martha Wright, George Britton) — Opera House, Boston (18-23).

South Pacific (Janet Blair, Webb Tilton)—Murat, Indianapolis (11-16); Shubert, Detroit (18-23).

Stalag 17—National, Wash. (11-16) (closing).

Top Banana (Phil Silvers)—Curran, S. F. (11-23).

'Road' Bright in Pitt; Twofers Big All Season

Pittsburgh, May 12.

"Tobacco Road," playing the Nixon on twofers, hit the jackpot here last week, getting a very profitable $12,000 and turning them away down the stretch. Show had nowhere else to go after Pittsburgh, and since the local legit house doesn't have anything booked until Helen Hayes in "Mrs. McThing" May 25, "Road" naturally held over, and may stay next week, too, if biz keeps up.

The two-for-ones have been big here all season, turning the trick for "Good Night Ladies," "Maid in the Ozarks" and now "Tobacco Road." There may be an answer to a lot of pressing problems in that. Only one of the three dailies reviewed "Road" and it gave the show a pretty fair notice.

Outstanding

Continued from page 67

ture performers who made Broadway appearances are Edmond O'Brien ("Sixpence"), Bette Davis ("Two's Company"), Lee J. Cobb ("Emperor's Clothes"), Constance Bennett ("Date With April") and Robert Preston ("Men of Distinction").

On tour, Joan Bennett and Zachary Scott starred in "Bell, Book and Candle," David Niven and Miss Lynn ("Moon Is Blue"), Robert Young, Dane Clark, Nancy Kelly ("Country Girl"), Van Heflin ("Shrike"), Joan Blondell ("Tree Grows in Brooklyn"), Larry Parks, Betty Garrett ("Anonymous Lover"), Margaret O'Brien ("Intruder"), Pat O'Brien ("Strike a Match"), Richard Greene ("Dial M for Murder"), John Lund, Miss Lindfors ("Evening with Shakespeare") and Veronica Lake, Charles Korvin, Lisa Ferraday ("Masquerade").

Previous Season

Film players who made click appearances on Broadway the previous season included Janis Paige, Jackie Cooper ("Remains to Be Seen"), Martha Scott, Preston ("Male Animal"), Phil Silvers ("Top Banana"), Charles Boyer, Charles Laughton, Agnes Moorehead ("Don Juan in Hell"), John Cromwell ("Point of No Return"), John Garfield, Cobb ("Golden Boy") and John Hodiak ("Chase").

Others from the Coast who filled legit stints during 1951-52 included Nancy Kelly ("Twilight Walk"), Charles Winninger ("Music in the Air"), Robert Cummings, Ann Sothern ("Faithfully Yours"), Ginger Rogers ("Love and Let Love"), Dane Clark ("Number"), James Barton, Olga San Juan ("Paint Your Wagon"), Gloria Swanson, David Niven ("Nina"), Jeffrey Lynn ("Lo and Behold"), Dorothy McGuire ("Legend of Lovers"), Celeste Holm ("Anna Christie"), Allyn Joslyn ("Collector's Item"), Paul Lukas ("Flight Into Egypt"), Olivia de Havilland ("Candida") and Jack Carson ("Of Thee I Sing").

Slackening of film production in Hollywood in the last couple of seasons, accentuated greatly by the 3-D standstill, would presumably tend to increase the migration of screen players to legit. However, two factors have apparently minimized such a development. One is the growth of television production on the Coast, giving employment to picture-created names. The other is the dearth of suitable legit vehicles. With stage production limited by the short supply of potent scripts and musical properties, there aren't enough shows to use the available Hollywood personalities.

'Ladies' Big $12,420 In Toronto Twofers

Toronto, May 12.

On its second week, with nightly sellout and turnaway, "Good Nite Ladies" racked up a big $12,420 at the Royal Alexandra here.

The 1,525-seater was scaled at $3.50 top, but this based on 40% sale of twofers for orchestra seats on a hot promotional campaign aimed at officeworkers in banks, insurance companies, etc.

'Shakespeare' $21,300 In D.C.; Tour Finales

Washington, May 12.

"Evening With Will Shakespeare" wound up its second and last week at the National Theatre — and also its tour — last week with $21,300 in the till, not including the 20% admissions bite.

Because the performance is nonprofit, with any net proceeds to go to creation of a Shakespearean theatre at Westport, Conn., troupe is permitted to keep the tax and not pay it to the Government.

"Stalag 17" opened at the National last night (Mon.) to good notices but a slim advance sale. It played here only a few months ago at the Shubert.

'Juliet' Hub Wow; $33,600 for Six

Boston, May 12.

Preceded by the heftiest advance sale in local legit annals, plus reams of publicity, the "Me and Juliet" opening at the 1,700-seat Shubert failed to receive the expected unanimous raves by local crix. It was patently a case of "building up to a tremendous letdown" as far as the crix were concerned, for while notices were favorable, especially concerning the mechanical gimmicks in the production, bookwise there were plenty of reservations. The result is, a doctoring job is under way. Scaled at $6 top, production nabbed a tall $33,600 for six performances, with remaining two weeks complete sellouts.

"South Pacific" is due for a five-week stand at the Opera House next Monday (18).

'JOEY' SOCK $38,500 IN 1ST PHILLY WEEK

Philadelphia, May 12.

Despite rising temperatures and fact that Shubert Theatre is not airconditioned, local interest in musical fare continues at fever pitch. "Pal Joey" played to sock business in its initial stanza, although the Monday opener was boffed due to a production mixup, which had previously announced a Tuesday night kickoff.

"Farfel Follies" came in Sunday evening (10) with house sold for a benefit. Yiddish-American revue had six parties lined up before arrival here, with guarantees of $3,000 for each benefit.

Estimate for Last Week

Pal Joey, Shubert (1st wk) (1,870; $5.20) (Harold Lang, Carol Bruce). Rave reviews and strong word-of-mouth kited revival to tasty $38,500.

'Dolls' Doughty $45,400 In Vancouver Week

Vancouver, May 12.

Touring company of "Guys and Dolls" drew a powerful $45,400 last week in eight performances at the Strand here. That's believed to be a gross record for Vancouver, usually a split-week date.

Show is playing the Auditorium, Seattle, this week.

'Stalag' Fair $14,100 In Hot Cleveland

Cleveland, May 12.

"Stalag 17," with George Tobias and Douglas Watson, hit by the first heat spell in Cleveland, caught a fair $14,100 at a $4.35 top in eight performances at the Hanna last week.

After the current "Blessed Vent," staged by the Press Club of Cleveland, and Victor Borge next week, the Hanna closes its season May 23.

Current Stock Bills

(*May* 11-24)

Arms and the Man — Arena Stage, Washington (11-17).

Blossom Time—Paper Mill, Milburn, N. J. (11-24).

Candida (Johnny Stewart)—Dobbs Ferry (N.Y.) Playhouse (22-24).

Country Girl — Arena Stage, Washington (18-24).

Goodbye, My Fancy (Esther Ralston)—Quarterdeck, Atlantic City (11-16).

Night Must Fall (Johnny Stewart—Dobbs Ferry (N. Y.) Playhouse (15-17).

Nina—Arena, Rochester (12-24).

Thark (E. E. Horton)—Bermudian, Hamilton (11-15).

Years Ago (E. E. Horton)—Bermudian, Hamilton (17-22).

Seasonal Slow-Down Stalls B'way; 'Can-Can' Gets OK Press, $32,100 (5), 'Hazel' 39G, 'Crucible' Off to $13,800

Broadway felt the seasonal downbeat again last week, as all but a couple of shows registered drops from the previous stanza's subsiding pace. Attendance was off early in the week, but a weekend pickup helped stem the ebbtide. "Seven Year Itch" and "Wonderful Town" were again the clean sellouts.

Last week's opening, "Can-Can," drew generally approving notices, varying from rave to enthusiasm-with-reservations. Business was sellout in advance, and there has been reasonably lively window trade and broker call since the premiere. Last week's closings included "Camino Real" and the limited-run Emlyn Williams readings from Dickens.

Only one more opening is listed for the season, "Me and Juliet," new Rodgers-Hammerstein musical due May 28. Scheduled closings include "Love of Four Colonels" and "South Pacific" (temporary), next Saturday night (16); "Evening with Beatrice Lillie," "Moon Is Blue" and "Time of the Cuckoo," May 30, and "Guys and Dolls" (temporary), June 27.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Camino Real, National (8th wk) (D-$6-$4.80; 1,172; $30,000). Over $22,000 (previous week, $12,000); closed last Saturday night (9) after 60 performances, at a loss of about $115,000.

Can-Can, Shubert (1st wk) (MC-$7.20; 1,361; $50,160). Opened last Thursday night (7) to unanimously favorable notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Watts, News); preview and first four performances grossed nearly $32,100; show is solidly sold out through June 27, including 17 theatre parties through June 8.

Children's Hour, Coronet (21st wk) (D-$4.80; 1,027; $28,378). Over $10,400 on two-for-ones (previous week, $11,200).

Crucible, Beck (16th wk) (D-$6-$4.80; 1,214; $31,000). Over $13,800 (previous week, $15,100).

Dial M for Murder, Plymouth (28th wk) (D-$4.80; 1,062; $30,377) (Maurice Evans). Nearly $28,000 (previous week, $28,000).

Dickens Readings, Bijou (3d wk) (CD-$4.80; 618; $14,000 (Emlyn Williams). Almost $7,800 (previous week, $6,600); closed limited engagement Saturday night (9) after 24 performances; Williams is returning to England to fill a booking.

Evening With Beatrice Lillie, Booth (32d wk) (R-$6; 739; $20,284) (Beatrice Lillie). Approached $18,000 (previous week, $18,600); closing May 30.

Fifth Season, Cort (16th wk) (C-$4.80; 1,056; $25,277) (Menasha Skulnik, Richard Whorf). Reached $25,000 (previous week, $24,800).

Guys and Dolls, 46th St. (129th wk) (MC-$6.60; 1,319; $43,904). Reached $30,500 (previous week, $32,500); exiting June 27 for road engagement, but resumes here Aug. 10.

Hazel Flagg, Hellinger (13th wk) (MC-$7.20; 1,527; $53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Nearly $39,000 (previous week, $39,200).

King and I, St. James (111th wk) (MC-$7.20; 1,571; $51,717) (Alfred Drake). Over $38,700 (previous week, $40,300).

Love of Four Colonels, Shubert (17th wk) (C-$6-$4.80; 1,160; $29,500) (Rex Harrison, Lilli Palmer). Approached $14,100 (previous week, $14,600); closing next Saturday night (16), to tour briefly.

Misalliance, Barrymore (12th wk) (C-$3; 1,060; $24,996). Almost $14,100 on towfers (previous week, $12,800); Martyn Green takes over as male lead next week, succeeding Barry Jones.

Moon Is Blue, Miller (114th wk) (C-$4.80; 920; $21,586) (Donald Cook, Biff McGuire, Janet Riley). Nearly $8,100 on twofers (previous week, $8,100); closing May 30.

My 3 Angels, Morosco (9th wk) (C-$6-$4.80; 912; $26,000). Over $22,000 (previous week, $21,400).

Picnic, Music Box (11th wk) (CD-$6-$4.80; 1,012; $27,800). Almost $27,800 (previous week, $27,800).

Porgy and Bess, Ziegfeld (9th wk) (O-$6; 1,628; $48,244). Over $33,700, excluding tax, which the the show retains (previous week, $34,100).

Seven Year Itch, Fulton (25th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Just missed $24,700 (previous week, $24,700).

South Pacific, Majestic (212th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $33,000 (previous week, $33,600); exiting next Saturday night (16) for Boston engagement, returning June 22 at the Broadway.

Time of the Cuckoo, Empire (30th wk) (CD-$4.80-$6; 1,082; $25,056) (Shirley Booth). Nearly $17,300 (previous week, $16,900); closing May 30.

Time Out for Ginger, Lyceum (23d wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Almost $12,600 (previous week, $13,400).

Wish You Were Here, Imperial (46th wk) (MC-$7.20; 1,400; $52,080). Over $40,000 (previous week, $41,000).

Wonderful Town, Winter Garden (11th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Over $54,400 (previous week, $54,500).

'Car'sel' $45,700, 'Point' $24,800, L.A.

Los Angeles, May 12.

Unexpected heatwave cut into the initial week's take of both of the town's new attractions last week. Current frame looks better.

Estimates for This Week

Carousel, Philharmonic Aud (1st wk) (2,670; $4.80). First week below hopes at $45,700 despite hefty pre-sold subscription seats.

Hard to Be a Jew, Civic Playhouse (5th wk) (376; $3.60). Continued on an even keel with $2,500.

Point of No Return, Biltmore (1st wk) (1,636; $4.80). Heat cut sharply into expectations with $24,800 for initial week which, like current frame, is on Theatre Guild subscription season.

'WIFE' $32,100 FOR NINE IN 2 WISCONSIN STANDS

Milwaukee, May 12.

Katharine Cornell, playing her next-to-closing stanza in her revival of Somerset Maugham's "Constant Wife," grossed nearly $32,100 last week in a nine-performance stay at Madison and Milwaukee. Show drew over $12,200 in three performances (including an extra matinee to meet the b.o. pressure) Monday-Tuesday (4-5) at the Wisconsin, Madison, and added almost $19,900 in four evenings and two matinees Wednesday-Saturday (6-9) at the Davidson here.

Revival, costarring Robert Flemyng and John Emery, winds up its tour and a two-year run this week at the Ann Arbor Festival.

'Poster' Modest $13,600 In Omaha, Des Moines Split

Omaha, May 12.

Hume Cronyn and Jessica Tandy in "Fourposter" finished with $6,300 for three nights (four shows) at the 3,000-seat Paramount Theatre here last week (7-9).

Earlier in the week, at Des Moines, show did $7,300 for four performances, giving it $13,600 for the week.

'Gigi' $10,600, Frisco

San Francisco, May 12.

"Top Banana," with Phil Silvers, opened last night (11) at the Curran. Geary is still dark, until May 18, when Veloz & Yolanda light the house for one week with "Cavalcade of Dance." Top for latter set at $3.60.

"Gigi" moves into its final week, with Alcazar producer Randolph Hale still not set with any future productions for the house.

Estimate for Last Week

Gigi, Alcazar (4th wk) ($3.60; 1,147) (Audrey Hepburn). Slipped to $10,600. Closing here Saturday (16) to end tour.

Play on Broadway

Can-Can

Cy Feuer & Ernest H. Martin production of musical comedy with songs by Cole Porter, book by Abe Burrows. Features Lilo, Peter Cookson, Hans Conried, Gwen Verdon, Erik Rhodes, Phil Leeds, Robert Penn, Richard Purdy, C. K. Alexander. Directed by Burrows; dances and musical numbers staged by Michael Kidd; settings and lighting, Jo Mielziner; costumes, Motley; musical direction, Milton Rosenstock; orchestrations, Philip J. Lang; dance music arrangements, Genevieve Pitot. At Shubert, N.Y., May 7, '53; $7.20 top ($9.60 opening).

Bailiff ..... David Collyer
Registrar ..... Michael Cavallaro
Judge Barriere ..... C. K. Alexander
Court President ..... David Thomas
Judge Forestier ..... Peter Cookson
Claudine ..... Gwen Verdon
Gabrielle ..... Mary Anne Cohan
Marie ..... Beverly Purvin
Celestine ..... Jean Kraemer
Hilaire Jussac ..... Erik Rhodes
Boris Adzinidzinadze ..... Hans Conried
Hercule ..... Robert Penn
Theophile ..... Phil Leeds
Etienne ..... Richard Purdy
Waiter ..... Clarence Hoffman
La Mome Pistache ..... Lilo
Cafe Waiter ..... Jon Silo
Cafe Customer ..... Joe Cusanelli
Jailer ..... Deedee Wood
Model ..... Pat Turner
Mimi ..... Dania Krupska
Customers ..... Sheila Arnold, David Thomas
Doctor ..... Michael Cavallaro
Second ..... Arthur Rubin
Prosecutor ..... Ferdinand Hilt
Dancers: Meredith Baylis, Shelah Hackett, Ina Hahn, Dania Krupska, Vera Lee, Beverly Tassoni, Pat Turner, Ruth Vernon, Deedee Wood, Ralph Beaumont, Socrates Birsky, Michael DeMarco, Al Lanti, Bert May, Tom Panko, Arthur Partington, Eddie Phillips, Michael Scrittorale.

Although practically everyone involved in it has done better before, "Can-Can" is a good musical comedy. It's no smasheroo, no triumph, no miracle show. But it seems good enough for a substantial Broadway run and probably a subsequent tour. Also, it offers bright film possibilities.

"Can-Can" lives up to its title, even though it may not fulfill the spectacular promise of the preliminary fanfare, including an unprecedented six-week Philly tryout at practically solid capacity. The show is Frenchy, visually stunning, gay, lively, tuneful and sexy. Those qualities should be enough to put it across at the boxoffice, particularly with the tourist trade.

If the songs are sub-par Cole Porter and the book is inferior to what Abe Burrows' contribution to "Guys and Dolls" would seem to promise, the dancing is spectacular. Michael Kidd's choreography is genuinely exciting, and in Gwen Verdon the Broadway stage has a captivating new dancer. Moreover, Jo Mielziner's scenery and lighting are outstanding, and the Motley (Elizabeth Montgomery) costumes are imaginative and striking.

There are, undoubtedly some side-splitting comedy bits in the book, such as the thumb-fingered sculptor's showing of his preposterous creations for the disdainful art critic, the subsequent reading of the latter's elaborately insulting review and finally the ludicrous "duel" between the terrified sculptor and his seconds and the supercilious critic.

But in general, the story of the conscientious but romantic Paris judge who tries to carry out the 1893 censorship laws, only to become involved with the raffish artistic riffraff of Montmartre, seems labored and needlessly involved. Parter's songs are not of his best, either. While a couple of the comedy numbes are okay, the show lacks a smash romantic ballad.

The better tunes include "Maidens Typical of France," an acceptably lively opener; "Never Give Anything Away," which, however, presents the heroine in an unsavory light; "C'Est Magnifique," a passable ballad; "Come Along with Me," an amusing comedy number; "Live and Let Live," a rather special song probably not suitable for network performance; "I Am in Love," a so-so ballad; "If You Loved Me Truly," a passable comedy offering; "Never, Never Be an Artist," an okay patter tune; "It's All Right with Me," the simplest and perhaps best romantic ballad; "Every Man Is a Stupid Man," also probably not network material, and "I Love Paris," presumably written specially for Lilo; co-featured femme lead drafted from the French music hall for the show.

Since Kidd, besides doing the choreography, also staged the musical numbers, it's hardly surprising that the latter have expressive movement and grace. But the big moments of the production are unquestionably the two ballets, a highly original and diverting version of the Garden of Eden story, with Miss Verdon as the minxy Eve, and a spuriously abandoned Apache dance, with Miss Verdon again in the featured spot.

Lilo, making her initial U. S. appearance, is a tiny but dynamic blonde performer with the drive of a Betty Hutton and vocal power suggestive of Ethel Merman. She lends extraordinary vigor and pace to the performance, puts over a song effectively and has undeniable stage authority. Her style grows a trifle wearing as the evening goes on, however, and she is probably handicapped by the toughness of the dancehall madam character she plays.

Peter Cookson, co-featured male lead, is making his bow in a musical role. His voice is surprisingly clear, true, resonant and agreeable, and his singing technique seems adequate. Dramatically, he is excellent, within the limits of the somewhat stuffy character he plays.

Of the sub-featured players, Hans Conried is hilarious as the blindly egocentric, timid Bulgarian sculptor; Erik Rhodes is laughable as the strutting, lecherous critic; Miss Verdon is delightful as the sculptor's demurely agreeable mistress; C. K. Alexander is amusing as a worldly wise judge, while Phil Leeds, Robert Penn and Richard Purdy are notable as the nondescript artists who share the sculptor's attic studio.

Mielziner's scenery, including a courtroom, a Montmartre street, the interior of the Bal de Paradis dancehall, the same spot's office, the grubby studio, a jail, a rooftop with a picturesque backdrop showing a view of Paris, plus the striking curtain representing a blueprint reproduction of an old panorama of the city, are memorable. The costumes by Motley, particularly the witty designs for the Garden of Eden ballet, are vividly helpful.

The premiere performance ran just a little under three hours, including the single intermission, so there's room for at least slight cutting in the long first act. *Hobe.*

Legit Followup

The Deep Blue Sea
(BLACKSTONE, CHICAGO)

Chicago, May 8.

Uta Hagen has taken over the lead, from Margaret Sullavan, of the Terence Rattigan drama of a woman who, caught in the clutches of romantic love, is possessed with the fear of losing her youthful lover. In what's practically a tour-de-force, Miss Hagen gives plausibility and meaning to the part. It's a difficult mood to sustain, especially in view of the situations and dialog which might sound more familiar to radio soap opera dialers.

There isn't much movement in the play until the end of the second act, when Miss Hagen struggles to prevent her paramour from leaving her to go to Brazil as a test pilot. Here the whole symbol of the play reveals, in startling fury, the woman who has passed her bloom and hopes against hope that the romantic flower will be born again. The desperateness of the last-minute attempt to hold her lover is sock theatre.

From there, Miss Hagen really gets her dramatic teeth in the script as she refuses to return to her husband, tries suicide once again, and, finally, realizing that life can be endured without her lover, renounces him in a wonderfully underplayed final scene. Kevin McCarthy as the more or less stolid ex-RAF pilot, who is unable to give as much as is demanded, is excellent. Alan Webb is proper and convincing in his part as the husband. Herbert Berghof, as the unlicensed doctor who gives Miss Hagen new faith, capably skirts a part which might easily be overacted. John Merivale as a young Englishman who tries to help, and Stella Andrew, as his wife, offer a bit of pleasant relief.

Richard Newton, as the friend of the ex-flyer, is the traditional American conception of the young British lightwright. Single set of a housekeeping flat is correctly depressing. Betty Sinclair as the owner of the loddgings gets some chuckles with her efforts of help. *Zabe.*

Brandt's Evelyn Keyes O.O.

Evelyn Keyes is being sought by George Brandt to star in "Three Stories High," Winifred Wolfe play which he plans to produce on Broadway next fall.

Film actress is currently in New York.

'Kate' at Reading

Reading, May 12.

"Kiss Me Kate," will be presented by the Reading Civic Opera Society as its spring musical at the Rajah Theatre here next Friday-Saturday (15-16).

The 2,100-seat house is scaled at $1.45 to $2.85.

'Roberts' Opening Bucks; Windup for Bamberger

A 14-week season at the Bucks County Playhouse, New Hope, Pa., will commence June 5 with the presentation of "Mister Roberts." Theron Bamberger will operate the barn for his 13th and final (Russo & Ellis take over next year) season and Robert Caldwell, who toured with the national company of "The Shrike," will act as resident director. Plays scheduled to follow "Roberts" are "The Country Girl," "The Voice of the Turtle," "Goodbye Again," "The Happy Time," "Glad Tidings," "Old Acquaintance" and "The Little Foxes." In addition, Bamberger is contemplating presenting two original works. The season will end Sept. 12.

The municipally-sponsored Playhouse in the Park, Philly, will begin its second season June 15, with Bamberger repeating as producer. Gerald Savory will direct the arena style productions, while Sam Handelsman will return as company manager.

Off-B'way Show

The Year Round
(HARLEM MUSICAL THEATRE)

Harlem, which has recently had a dearth of entertainment, has hit paydirt with "The Year Round," a revue being offered in a converted super-market on 125th Street. Quality-wise the production is generally far ahead of the usual run of off-Broadway tuners.

Theatre, which was built by the cast, isn't the most advantageous showcase. More comfortable house, in the small-seater category and either in the same locale or another off-Broadway spot, might improve on show's come-on aspects. Move to Broadway could prove detrimental, as the revue impresses as being grooved for intime atmosphere.

Mervyn Nelson, who's had a hand in putting together a few nitery revues and was stager of "Tickets Please," which had a fair Broadway run in 1950, directed the presentation. His association with the bistro belt and the various difficulties of gearing a tuner to meet the limitations of a club floor, prove a plus factor in the staging of "Year." Comparatively large cast moves around the thumbnail stage, especially in the dance numbers, with ease. Exuberance of the performers adds to the show's zest. Pacing is excellent and talent, some of whom have appeared on Broadway, show up well.

Pivot point of the musical, that of the Goddess of nature being courted by each of the four seasons, isn't particularly necessary as a link for scenes offered. There's an abundance of material suited for discriminating audiences. Included in this category are "Finish What You Started," "How Many Friends Are Coming to Your Funeral" and "Little Black Boy." First two numbers are angled for laughs, while the last one, sung to a Negro boy by his mother, hinges on a racial motif.

Others are "Chic," "Movies Are Better Than Ever," "Deb's Ball" and "Jamaica." "Chic," however, could dispense with the banana bit as it tends to slow the number and causes performer awkardness. "Movies" is a sock takeoff on 3-D pix, while "Deb's" is a nice number, with the spotlight on dancing. "Jamaica" is a potent Calypso bit.

Terp scene in a dancehall, also in comedy vein, registers well, while the "African Queen" sketch's good for guffaws. Closer, made up of the tunes "Harlem Has Forgotten the Blues" and "A Lonely Soul," a dance sequence and a trumpet solo, wind up the proceedings effectively. However, certain superfluous aspects such as having the chief femme comic make an appearance and spotting a couple of gals taking swigs from a bottle of hootch could be eliminated.

Among the talent that has performed professionally are Royce Wallace, William Dillard, Bernice Hall, Gil Adkins, Chuck Gordon, Albert Minns, George Fisher, Elwood Smith, Irene McKinney, Erona Harris, Janette Conliffe and Vera Willis. Moppet Ronnie Wilson scores strongly.

Highlighting the procession of songs and sketches is Herbert Harper's neat choreography, slanted primarily along sexy lines. Credits for the Sidney Bernstein production include J. C. Johnson, music and lyrics; Charles Scheuer, sketches; Rod Scott, costumes and additional material by Langston Hughes, David MacMackin, Eva Franklin and Gerri Major. Cast and dancers, for the most part, show up well. *Jess.*

Legit Bits

Robert Sylvester, of the N. Y. Daily News, was elected president of the Drama Desk, organization of legit reporters, at its monthly luncheon Monday (11) at Rosoff's restaurant, N. Y. **Rowland Field**, of the Newark Evening News, was elected vice-president; **T. M. Kraus**, of Critical Digest, was re-elected secretary and **Louis Calta**, of the N. Y. Times, was renamed treasurer . . . **Kermit Bloomgarden** will send his revival of "Children's Hour" on tour next fall with **Patricia Neal** remaining co-featured lead.

Regina Gleason signed to replace **Dawn Addams** as the femme lead in "A Saint of Little Consequence" which the Circle Theatre, Hollywood, premieres May 20. Film and TV commitments forced Miss Addams out of the starring role in the **John Crilley** Irish comedy . . . **Jean Dalrymple** optioned "Spitefully Yours," a new musical by **Dick Conway** and **Roland MacLane** for midwinter presentation. Authors are currently writing the **Robert Cummings** "My Hero" telefilm series . . . **Eugene O'Sullivan**, a director at WOR-TV, N. Y., last winter, has left his post to direct the Arena Theatre (Rochester, N. Y.) production of "Nina," which began a three-week run last night (12). This summer he heads south to direct at the Olney Playhouse near Washington for the season.

Producer **John C. Wilson**'s plan to do "Little Hut" on Broadway this season with **Roland Culver** in the **Robert Morley** role and **Ann Vernon** as femme lead, may hinge on a waiver from Actors Equity of its new rule requiring 60% of casts to be U. S. players . . . **Emmett Rogers**, production associate of **Maurice Evans**, has dropped plans to present "Ceremony of Innocence" next fall. He had hoped to have Tyrone Guthrie as director and Claire Bloom as star . . . **John Garth** 3d and **Robin Craven** have been named by the nominating committee as regular candidates for the Equity council, to succeed **Tom Ewell** and **Robert Perry**, who recently resigned . . . Ewell is selling his Bucks County farm and estate.

J. J. Shubert and the **Marquise de Cuevas**, owner of the Grand Ballet, in from Europe Monday (11) on the Queen Mary. Actor **Alec Guinness** in from Britain the same day on the Mauretania.

After a two-year absence, during which he managed the Greek Theatre operation in San Francisco and the touring company of "Bell, Book and Candle," **Gerry O'Connell** returns this summer as business manager of the La Jolla Playhouse, which is being operated this season by **Dorothy McGuire** and her photographer-husband **John Swope**. Meanwhile, **Les Thomas**, who managed La Jolla the last two summers, with the interim assignment as company manager of the "John Brown's Body" tour, will be business manager this summer at the Sacramento Music Circus operated by **Lewis & Young** . . . **Richard Whorf**, costar of "Fifth Season," will have a solo exhibition of paintings May 18-29 at the Milch Galleries, N. Y.

Harold Clurman, legit director ("Time of the Cuckoo") and drama critic of The Nation mag, flew Sunday (10) to Israel, to stage a play there for the Habimah Players. He'll be back in August, stopping off in London and Paris first for playgoing . . . **Paul Strauss** is alternating conducting appearances with **Joseph Levine** on the current European tour of Ballet Theatre. Strauss will leave the company to return to the United States to conduct the NBC Summer Symphony July 18 and 25. He will then return to Europe for remainder of the Ballet Theatre tour.

Pressagent **Bill Fields** leaves today (Wed.) for his annual visit to his native Texas. He'll spend three days in Houston and four in Galveston, and is due back May 25. His associate, **Walter Alford**, will vacation May 21-31 in Canada, but will spend most of the summer as p.a. of the Berkshire Festival, Lenox, Mass. . . . Theatre party agent **Lenore Tobin**, editor-publisher of Stubs, the seating location book for Broadway theatres, has moved into larger offices in the St. James Theatre Bldg., N. Y. . . . **Morton DaCosta**, who left last week to handle the staging for the St. Louis Muny this summer, has written the book and lyrics for a new musical, "Rip Van Winkle," to be premiere there July 13.

Sidney Phillips, Metro's play representatives in New York, is currently on grand jury duty . . . **Bill Weaver**, stage manager of the Broadway edition of "Fourposter" from its original strawhat tryout until its recent closing, is vacationing in Bermuda, but returns next week . . . **Jim Awe**, general manager of the Falmouth Playhouse, Coonamessett, Mass., has gone to the Coast to sign stars for the coming season . . . **St. John Terrell** will tryout a Ring Lardner version of "Orpheus in the Underworld" this summer at his Lambertsville (N. J.) Music Circus, with the idea of a fall production on Broadway. **Billy Rose** has already announced a Broadway presentation of a **Ben Hecht-E. Y. Harburg** edition of the Offenbach operetta for the fall.

Herman Krawitz will be managing director and **Max Eisen** pressagent this season for the Niagara Falls Summer Theatre . . . New edition of Players Guide, casting directory edited by **Paul Rose**, has just been issued . . . **William Hammerstein**, son of **Oscar Hammerstein 2d**, and **Robert Keith** plan a Coast tryout this summer of "Adams in Eden," by **William Joyce Cowen** and **Lenore Coffee** (Mrs. Cowen) . . . **Walter Abel** has replaced the ailing **William Gaxton** as costar with **Dolores Gray** and **John Raitt** in "Carnival in Flanders," currently in rehearsal . . . **Jeanne Bal** will withdraw from the role of the Salvation Army doll in the touring "Guys and Dolls" to take over June 29 as **Nellie Forbush** in the touring "South Pacific," succeeding **Janet Blair**. Her understudy, **Marion Burke**, replaces in "Guys" . . . **Dorothy Stickney** will have a featured role in "Kind Sir," **Norman Krasna** comedy to costar **Mary Martin** and **Charles Boyer**.

Walter Chenoweth, treasurer and manager of several Coast film and legit houses for the past quarter century, has been named treasurer of the San Francisco Civic Light Opera, succeeding **H. F. Decker**, who died of a heart attack last month.

Remodeling job which turned D.C.'s Gayety Theatre into the Sam S. Shubert Theatre has copped an architecture award presented by the D.C. Board of Trade. It was chosen as one of the area's 12 outstanding architectural jobs of 1952.

Chi Strawhat

Continued from page 68

of its proceeds to charity, has had a change in executive head, with Herb Carlin taking over as business manager, in addition to his press duties. David Thimar has been pacted again as director and Leo Kopp will be back as musical director. Musical tent opens with "Great Waltz," June 12-21; "Carmen," June 22-29; "Carousel," June 30-July 8; "Gentlemen Prefer Blondes," July 9-19; "Girl Crazy," July 21-26; "Brigadoon," July 28-Aug. 2; "Allegro," Aug. 4-9; "Look Ma, I'm Dancin'," Aug. 11-16; "Kiss Me Kate," Aug. 18-26, and "Lady In the Dark," Aug. 27-Sept. 6.

On the far south end of town, Drury Lane relights June 15 for its third season. However, this year Tony De Santis, owner of the Martinique, theatre-restaurant, will operate the tent. Danny Goldberg, former operator, is handling "Good Nite, Ladies" on the road. Tent is being remodeled and a cooling system installed. Spot uses stars and also works on a two-week bill change, but also extends more profitable shows. Jimmy Dexter returns as director.

Herb Rogers is bringing back his Tenthouse Equity group from Palm Springs, Cal., for the sixth season to Highland Park, Ill. Successful company, which has practically the same people featured, starts June 5. Marian Walters returns from Italy where she had been spending the winter, and Bernard Hughes, Helen Stenborg, and Tim O'Connor also return. In addition, Mary Foskett joins as ingenue. Michael Farrell directs and Ed Matousek is stage manager.

Rogers opens his schedule with "Second Man," followed by "Country Girl," "Bell, Book and Candle," "Winslow Boy," "Apple of His Eye," "Here Today," "Come Back, Little Sheba," "Three Men on a Horse," "Shadow and Substance" and "Coquette."

Chevy Chase, Wheeling, Ill., which has used names longer than any other theatre hereabouts, enters its sixth season, but as yet its policy is undetermined. William Johnson, owner of the strawhatter, is mulling the use of names versus a stock group.

Hope Summers, who has been operating the Show Case Theater since last fall with Equity format, using mainly people from Chicago radio and television, will continue through the summer.

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Plays Abroad

Purple Dust

Glasgow, May 5.

Sam Wanamaker, in association with Thane Parker, Ltd., production of 3-act new comedy by Sean O'Casey. Features Miles Malleson, Siobhan McKenna, Liam Redmond, Harry Hutchinson, Eithne Dunne, Shamus Locke, Joseph O'Conor, Walter Hudd. Directed by Sam Wanamaker. Setting, Fanny Taylor; lyrics, Sean O'Casey; music, Malcolm Arnold; dances, John Cranko. Musical director, Albert Waggett. At Theatre Royal, Glasgow.

First Workman ..... Liam Redmond
Second Workman ..... Joseph O'Conor
Third Workman ..... John McDarby
Cyril Poges ..... Miles Malleson
Avril ..... Siobhan McKenna
Basil Stoke ..... Walter Hudd
Souhan ..... Eithene Dunne
Barney ..... Dermot Kelly
Cloyne ..... Doreen Keogh
O'Killigan ..... Shamus Locke
Yellow-bearded Man .... Peter Garstin
Rev. Canon Chreehewel ..... Harry Hutchinson
Postmaster ..... Bartlett Mullins

Sean O'Casey, famed Irish playwright, calls his new piece a "wayward comedy." He sets it in the present time in an old Tudor mansion house at Clune na Geera, apparently a remote corner of Ireland. Play also has music and terping, with opening scene having the principals dancing to a catchy little number which sets the whimsical nature of the piece.

Unfortunately, the play creaks badly, having little pace and only a modicum of humor for the general playgoer. It has much poetic language and some stirring turns of phraseology, but neither spurts of song-and-dance nor adequate acting by a group of talented Irish players compensate for general nonsensicality of theme and lack of point. It is O'Casey at far from his best, and this comedy seems destined for a brief run.

Plot, such as it is, concerns two eccentric Englishmen, who try to set up house in Ireland with their respective mistresses, two Irish femmes. The English newcomers are an odd pair, being elderly and far from authentic types. They attempt to restore the former glories of an ancient mansion, only to find many native setbacks and circumstances reducing their work to dust.

The local workmen, witty Irishmen, poke fun at their efforts. Their mistresses are lured away by the suave tongues of their fellow-countrymen.

Miles Malleson, English actor-producer, and Walter Hudd, do their best with the senile Englishman roles but they never ring true. Siobhan McKenna is alluring as Malleson's mistress, particularly in the opening scene when she exudes plenty of sex appeal via unusual garbing. Eithne Dunne portrays the other mistress but she lapses too much into Londonized English.

Best characterizations are those of the Irish workmen, played with verve and attractive authentic accents by Liam Redmond, Joseph O'Conor, John McDarby and Shamus Locke. O'Conor has strong poetic lines.

Setting by Fanny Taylor of an old Irish mansion is clever in detail and atmosphere. O'Casey's lyrics, set to the Malcolm Arnold music, have a certain catchiness and appeal, while dances by John Cranko add novelty touch to an already unusual play. However, it is bogged down by slow pace and superabundance of richly-sounding words that don't mean very much. Sam Wanamaker has done his best on the production side with the poorish material. *Gord.*

Over the Moon

London, May 8.

Tom Arnold production of revue in two parts (26 scenes). Stars Cicely Courtneidge, with Thorley Walters, Eunice Gayson, Peter Felgate, Aud Johnansen, Margaret Mitchell, June Laverick, Gerald Deacon, Douglas Argent. Lyrics and music by Vivian Ellis with additional numbers by Harold Rome, Max Kester, Noel Gay, Ronald Jeans, Arthur Macrae, Bob Probst; dances by Jack Hulbert, Irving Davies, Eunice Crowther. Directed by Jack Hulbert. At Piccadilly Theatre, London, May 7, '53; $2.20 top.

For those for whom Cicely Courtneidge is no magnet, this revue will have limited appeal because she is the spinal column of the production. For her fans, it will prove wholly satisfying, and a sure-fire success looms from the preem reaction to this amazing personality who returns to the revue field after 22 years. With bright music and dance routines, supplemented by an excellent assortment of talent including a young, sprightly singing and dancing chorus, the show sprints along evenly here after a lengthy provincial tour.

Miss Courtneidge exceeds her earlier record of droll characterizations, and oozes vitality and a genial impishness that belies her 60 years. She appears as a harassed mom cramped in a caravan with her family on vacation, a Guardsman on sentry duty, a coy maiden wooed in India in 1900 followed by a transformed depiction of her 50 years later in a brash joy-at-all-costs holiday camp.

She repeats an earlier skit of a schoolmarm visiting a low cafe in Montmartre, oblivious of the high drama at her elbow. She has a comic contrast as one of the Beverley Sisters, and even gets away with an imitation of Johnnie Ray and an impersonation of Noel Coward doing his cabaret act. Her sense of the ridiculous is infectious, and gets an audience response no matter what she does.

Thorley Walters provides the main support, giving full point to his various numbers, solo and in partnership with the star, and Peter Felgate, who sings and acts pleasantly. Aud Johansen, a cute little Norwegian, flits in and out of her assigned spots like a streak of silver. Margaret Mitchell uses her melodious voice to advantage.

Eunice Gayson, June Laverick, Douglas Argent and Gerald Deacon contribute their full quota of talent and charm aided by a simple, artistic background of leaping dancers, colorful sets and costumes. And always there is the linkup of Vivian Ellis' tuneful music. *Clem.*

'Road' Indecent Ruling Upheld in Vancouver

Vancouver, May 12.

British Columbia courts threw up another detour on "Tobacco Road" last week (7), when five Appeal judges upheld a police magistrate's decision that the local version was an indecent performance.

The Everyman Theatre offering was convicted in police court in February, cleared in County Court in March and re-convicted in Appeal Court as the result of the Crown Prosecutor's appeal on a point of law.

Only step left for actor Doug Hellier, who was the only castmember named in latest action, is an appeal to the Supreme Court of Canada in Ottawa. Monetary problems in the theatre company make this move unlikely.

Director Dorothy Davies said the decision doesn't interfere with plans to open for one week in Victoria May 14. The company opens May 27 at the Metropolitan Theatre, Seattle, for another week, followed by three days in Tacoma, with the promise of four months' bookings throughout the Pacific Northwest if the show draws in Seattle.

Green Hills Set to Go

Reading, May 12.

The second season of summer theatre starts here June 29 when the Berks Players return to Green Hills Theatre with "Dark of the Moon" as the first bill of the nine-play series. Mike Kesdekian, Penn State College professor of dramatics, returns again as director. Including in his acting stable will be Jim Scott, now with the Circle in the Square, New York; Charles J. T. Schulte and Fran Stridinger. Ted Moore will design the sets.

Plays listed are "See How They Run," "Death of a Salesman," "Importance of Being Earnest." "Sidewalks of New York," "Late Christopher Bean," "Charley's Aunt," "Summer and Smoke," and "Moon is Blue."

Empress (St. L.) Stock Clicks in 2d Season, Erasing 1951-52 Loss

St. Louis, May 12.

Second season of legit stock of the Ansell Brothers in their mid-town Empress Theatre, ending April 26, was successful. Not only was a $35,000 loss on the first season recovered but a neat profit was gained, according to Louis K. Ansell.

The house played a 27-week season of dramas and comedies with visiting stars. It was shuttered only three weeks, two before Xmas and one during Holy Week.

"We learned more about the business during the second season," Ansell says. "Receipts were increased by raising the scale to $2.50 from $2 and the nut was reduced by cutting the average fee of visiting stars by half and employing more efficient methods in redesigning scenery."

Average fee for a visiting star was $1,200, both in guarantee and percentage of the net, half of what it was during the first season. The top fee during the season just closed was $1,860 as compared to $6,500 and $8,300 paid to two femme stars during the first season.

"Claudia" topped the list with a b.o. take of $18,500, with "Tobacco Road," "Our Town" and "For Love or Money" only a little less. "Theatre" with Kay Francis the visiting lead, brought up the rear with $6,500.

Equity Show

Hobson's Choice

(LENOX HILL, N. Y.)

Harold Brighouse's 1916 Lancashire-dialect comedy, "Hobson's Choice," is still fairly diverting, especially in a competent production like Equity Library Theatre's at Lenox Hill Playhouse, N. Y. It's their last offering of the season.

Closely resembling "What Every Woman Knows," this romp set in 1880 in the north of England, concerns a determined spinster who marries a timid bootmaker and transforms him into a respected citizen. Trite situation, characters and jokes are partly compensated for by the depiction of the forthright, flat-speaking Lancashire types, and it is pleasant enough fare for stock and strawhat. This production profits from direction by Allan Stevenson, who stresses the folk comedy, which has some charm, rather than the farce, which is a little tired.

Standout talent find is Willard Sage as the mouse-into-man Willie Mossop. Sage, who looks like a young James Stewart, has an excellent feel for character comedy, using gesture, movement, dialect and timing to fine advantage. Lesley Woods is appealing as his shrewd, firm-minded wife Maggie, and James Maloney has some good moments as the stubborn and tightfisted Hobson, who doesn't realize his dependence on his daughter Maggie until she leaves him and sets up a rival boot shop. Asset contributions are made by Chester Doherty and William Portrude as suitors to the Hobson sisters, and Charles C. Welch as Tubby the workshop foreman.

But on the distaff side, Marilyn Moore and Ann Sturgis are just adequate as the Hobson daughters who are proud in contrast to Maggie's practicality. In the smaller character parts, Sybil Baker embarrassingly overplays as a rival sweetheart; Michael Lewis is properly stuffy as a Scottish doctor, and Pamela Simpson shines as a society matron. Sets by Jean Lacouette are not up to the usual ELT standard of substituting imagination for money. *Vene.*

Crix See Lustier Legit

Continued from page 66

goes to the theatre as to a dedicated field. I don't mean that he bows his head churchwise at the latest farce; but he has a deep sense of the value of the theatre in the life of the people. In the same spirit the theatre in England means more to the people."

Plenty Competition

As to other queries, Coleman wrote: "There is certainly competition from films, radio and television. The theatre has always had competition from other media. I think the theatre's producers and the film companies' executives would both gain in the end through cooperation. The theatre constantly supplies actors, directors and writers to Hollywood, so it would be wisdom on the part of Hollywood to finance more plays and do more to stimulate the development of future boxoffice attractions. Hollywood should also send the talent it takes from us back to us occasionally. This would sharpen up the actors and writers, increase their drawing power and be a boon to Broadway."

"I think," wrote Kerr, "the maintenance of repertory (continuing production of great plays alongside the new ones) has something to do with sustaining the theatregoing habit, creating interest in performances for the sake of performances, and keeping up a sense of the theatre's lasting importance. It creates a kind of architectural outline which is both familiar and attractive.

"By contrast, our work is scattered, sporadic and every-little-script-for-itself. Small wonder that the audience treats our theatre in just that way—storming the doors for the good ones and ignoring everything else. Traditional production may breed traditional theatregoing. Probably helps, anyway."

"The most imaginative, fresh plays of the year," said Hawkins, "were 'Bernardine' and of course, 'Camino Real.' I felt neither had the critical support it really deserved, purely on terms of branching out from worn out patterns.

"I think that the best news about the next season," said Gaver, "is that Billy Rose is returning to activity. Good, bad or indifferent—and admittedly his record as a Broadway producer isn't the best in the world—he's willing to take some chances and has some imagination. Of course, he'll have to work pretty hard for a few years to get out of the doghouse, where he put himself by being inactive for so long."

'Problem' Plays Vs. Soapboxing

"I have no objection to problem plays," wrote Coleman, "but I do object to soapboxing. I don't have to see a mustache on a villain or a halo on a hero to know what they stand for. Ibsen wrote problem plays that were highly dramatic and absorbing. Would that some of our younger writers would study the methods of the Norwegian master. He told a story and let the spectators come to their own conclusions."

"The problem play is a tired form now," advised Kerr, "and that's one of the things that distresses me when I see some of our most vigorous artists (Miller among them) lavishing their most passionate energies on it. 'Camino,' for all its advertised experimentation, isn't a new form, either; sounds for all the world like something written for the little theatres 25 years ago. Miller in 'Salesman,' and Williams in practically everything earlier, did seem to me to be doing fresh exploratory work. At the moment they don't seem to want to push their own gains."

Uneasy Spirit

"There is no way," said Sheaffer, "to determine how much the uneasy apprehensive spirit of our times has affected the playwrights, but they, after all, do not live in a vacuum, and it seems unquestionable to me that today's predominant mood of cautious waiting has a great deal to do with the Broadway theatre's lack of vigor and mature excitements.

"Either the writers lack the hopeful drive for ambitious, serious projects, or those who may have independent views to express probably figure that this is not the time to express them. There was a young, alive, surging feeling manifest in the earlier decades, the 1920s and '30s, and it found expression on Broadway, whereas the general attitude today is warier and considerably wearier. Only the musical stage, as a whole, is marked by a spirit of free-wheeling enterprise and creative energy."

"What Broadway lacks is daring," said Shipley. "We need producers who are not exclusively businessmen, but dreamers and adventurers. Flat repetition of formulae of realism makes even the hits ("Fourposter," "Picnic") stale and shallow.

"Video is a threat only when the theatre limits its aim to entertainment. There are three things the theatre can give: entertainment, enlightenment and exaltation. The last of these, video has not yet learned; and at its best neither video nor radio nor film can match the direct contact of actor and audience the theatre affords.

"What matters, again, is not the 'problem' or absence of problem, but the way in which the theme is treated. There is a crying need for less realism and more imagination in the theatre. One failure of the order of 'Camino Real,' is worth a score of successes like 'Picnic.' 'Camino Real' was abortive; the rocket it sought to release was a dud. But it was an urge toward a vision of the depths by way of the heights; that is, it used, however haltingly, the paths of poetry. And while there is poetry there is hope."

Barn Notes

Greg Kayne now set as designer, **George Hirst** as musical director-conductor, **Aida Alvarez** as choreographer and **David Davis** as director for the Finger Lakes Lyric Circus, Skaneateless, N. Y., which will star **Bert Wheeler** in "Sally," its second summer offering beginning June 30 . . . **Joe Eustig** will handle publicity for **Sara Stamm's** Somerset (Mass.) Playhouse and Newport (R. I.) Casino Theatre this season, while **Richard Foreman** will stage manage the latter operation.

Opera Workshop of Columbia U., N. Y., under direction of Willard Rhodes and Felix Brentano, will give first New York performance of Richard Winslow's setting of T. S. Eliot's Sweeny Agonistes," at Brander Matthews Theatre, next Wednesday (20).

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More Censorship Fears

Some 125 reps of the top book outfits attended the Book Publishers Council which met in a two-day session last Thursday and Friday at the Arden House, which is part of the old Harriman (railroads) estate at Harriman, N. Y., now owned by Columbia Univ. Among sundry trade problems, the issue of politically aspiring cops, church edicts, and the like, in relation to books, were soundly threshed out.

The publishers took the position that they are not interested in what children may or may not buy, especially in the sexed-up 25c. editions, but the principle that the American people, young or mature, have the right to decide for themselves what to buy and read. The fact that church groups now have monthly lists of "approved" or "disapproved" authors is frowned upon. Admittedly, the cheesecake covers and lurid catchphrases on some of the 25c. editions have brought this localized censorship or "approved dealer" placards into being, but the publishers go beyond that—they will not brook any encroachment on a free press.

Strange Case of Hiss Book

Advance issue of Doubleday book, "Strange Case of Alger Hiss," by Lord Jowitt, ex-Lord High Chancellor of Britain, is sure to become a collectors' item. Doubleday has tried to recall all 5,000 copies of the controversial tome, skedded to be officially released in the US. May 21, but booksellers already had sold quite a few, and some reviewers were chary about letting book out of their hands.

Ken McCormick, Doubleday editor-in-chief, said "the book definitely will be published here," but refuses to say when, or why its issuance has been held up. It's expected that Doubleday will delete the book's attack on Whittaker Chambers, which was allowed to stand when the tome was published in England April 30 by Hodder & Stoughton. Lord Jowitt, who occupied the British government's highest post between 1946 and '51, called Chambers' testimony "wildly improbable" and "singularly unconvincing," and strongly hinted Hiss would be a free man today if he'd been tried in an English court.

Doubleday toppers have been told to say "no comment" if asked whether the publishing house had received advance letters of complaint about the tome's viewpoint.

TV Guide's Coast Slip

Invasion of the Los Angeles fan mag field by the Annenberg group's TV Guide is not the overwhelming success anticipated by the Philadelphia publishers. Losses to date are said to be running from $4,500 to $5,000 weekly.

Martin Lewis, Coast general manager of the pocket-size mag, said it was expected to be a loser for the first year but that things are looking up. He will soon open an office for TV Guide in San Francisco.

Collier's Switcheroo

At a press cocktail party to announce that Collier's magazine would go biweekly Aug. 7, Crowell-Collier prez Clarence E. Stouch made his most revealing statement when he admitted for the first time, to a VARIETY reporter, "Yes, Collier's has been losing money in the last few years." Asked how much moola the 65-year-old weekly had dropped, Stouch replied, "You've heard of a corporation tax structure, haven't you?" He meant that Collier's losses had been compensated for by earnings from Crowell-Collier book publishing and its mags, Women's Home Companion and the American.

Plus value of the mag going biweekly was pointed up by Shep Spink, ad manager. By remaining on stands an extra week, mag would gain extra readers, and thus Collier's is guaranteeing circulation of 3,500,000 instead of its present 3,200,000. Collier's publisher Ed Anthony said more women's-angled fiction serials would be used to fill the expanded number of pages (up from an average of 72 currently to 112 minimum). Surprisingly, he said the ratio of pix would not be increased a la Look, rival believed to be responsible for Collier's advertising dip.

Editor Roger Dakin agreed with a reporter's quip that statistically, Collier's average readership was "a Christine Jorgensen — 50% male, 50% female." He said the mag would still retain its sports department; had found that women prefer serials more than men, and said there "will be no cut in our personnel because of the change."

MacLennan Farrell was dismissed from his job as Collier's fiction editor Friday (8). Firing came a day after Roger Deakin, Collier's ed, told the press there would be no changes in personnel as result of the weekly's forthcoming switch to a biweekly. Assistant publisher Richard Chaplin contended Farrell had been let go because mag would appoint a femme fiction ed June 1 to hypo female fiction appeal. Farrell contended this reason was "trumped up" and that Collier's was being "transparently punitive" because he'd protested three weeks ago when the mag dismissed associate fiction ed Bucklin Moon after outside "pressure" groups had written advertisers.

Friend to Critics

After a year of articles on critics in Theatre Arts magazine written by an anonymous scribe named (naturally) George Spelvin, mag recently substituted a guest, Nivleps (the Scrutan way), who has been doing takeoffs on drama editors rather than the critics. Occasionally he takes a poke at columnists, too.

In June, Spelvin will make awards to the critics, called "Georgie Porgies," on the theory that critics are the only ones who are not honored during the award season.

A Fable He Never Wrote

William Greenstein, writer of Yiddish fables, filed suit against Boris Dimondstein, publisher, in Los Angeles Superior Court, demanding $75,000 for a fable he never wrote.

Charge is that Dimondstein, who puts out a Yiddish periodical, published a fable titled "Swine" and said Greenstein wrote it. Greenstein says he didn't and claims his reputation as a writer has been damaged $75,000 worth.

'Lucy' 3-D Fever

The third dimension fever in Hollywood has spread to the publishing biz with a tiein with television. Outcome is a new mag tagged "I Love Lucy," featuring "3 Dimension Foto Magic" pix of Lucille Ball, Desi Arnaz and their TV baby. Mag comes equipped with special 3-D specs.

Mag, which will be out on the stands this week, is published by 3 Dimension Publications, a Boston outfit.

First Articles Anthology

There have been anthologies of short stories, humor, sports, adventure and kindred works but "Best Articles—1953" (Hermitage House; $3.50) is a first in this sort of collective publication. Rudolf Flesch, other than the chronological misnomer, since this is a spring '53 publication of the "25 most memorable articles of the year," hence it refers to mags in 1952, has done a good editing job.

These are notable pieces indeed by writers such as Maurice Zolotow, John R. Tunis, Albert Q. Maisel, Nathaniel Benchley and others. Harper's has been the richest fountainhead, five of the 25 being called from that monthly. The Satevepost, N. Y. Times magazine and Collier's contributed two each and the others are from divers sources. *Abel.*

Albany Critic Kudosed

Edgar S. van Olinda, film, drama and music critic for the Albany (N. Y.) Times-Union, was one of the laymen honored with a citation at the 85th annual convention of the Albany Episcopal Diocese last week. Van Olinda recently completed 50 years with the St. Peter's Episcopal Church choir.

Van Olinda who sang in theatres and other auditoriums with the old Albani Quartet, also writes a daily column, "Around the Town."

3-D Fan Mag

Now magazines are going in for "depth." First of them, 3-D Movie Magazine, will hit stands June 19 with close to 500,000 copies.

Gimmick of this 25-cent publication is that it will contain 10 pages of pix of film stars, all in a two-color 3-D print process. Pair of cardboard-bound viewing specs will be enclosed in the centre fold. Rest of the 54 pages will be regular fan prose and type. Inevitably, a pic of Marilyn Monroe will be featured on the cover.

Its editors, incorporated as 3-D Magazines, Inc., are Abner J. Sundell, former ed of Movie Teen and Movie Fan, and Irwin Stein, ex-ed of Magazine Digest. They are lining up a couple of other 3-D mags, too, to be distributed through Ace Distributing Co. Normally conservative Newsdealer Magazine, in current trade issue, calls their 3-D process "the greatest advance in publishing since the introduction of high-speed color press."

The Carrot Strip Kid

When a third ex-wife, who won the title of "Great Britain's Most Perfect Woman," mother of seven kids she got by the guy, starts writing a book and tells about her ex-hubby's didos from the bedroom to the stage, and off, and collaborates with an ex-editor of one of his newspapers, who knows how to put words together, and the subject happens to be one of our most eccentric citizens in the home, on stage and in the editorial room, it must make for interesting reading. That is the story of "Dumbells and Carrot Strips" by Mary Macfadden and Emile Gauvreau (Henry Holt & Co.; $3.95).

The gent it is all about is the "father of physical culture," publisher and man about sky and town. Bernarr Macfadden. He lectured and demonstrated physical culture with the third Mrs. Macfadden as his assistant in England and America. He published health pamphlets and mags, True magazine — and the notorious N. Y. Graphic which springboarded many a good columnist. He also published dozens of other mags that changed names every time the guy had an idea. A fabulous character!

Never knew a carrot strip-eater that was funny. Bernarr Macfadden isn't, but the things they tell about him are. This octogenarian parachute jumper, who took 20-mile walks like you would take a walk around the corner, had his wife jump on his stomach from a 6-ft. platform, acted as midwife, determined sex of his kids, made millions in the publishing business —all without the help of meat or liquor. A remarkable man! You'll enjoy every knee-bend exercise, headstand, pushing-up of dumbbells, deep-breathing and gargling of carrot juice in every chapter. What a character, and what a picture this will make.

Joe Laurie, Jr.

Hawthorn's Kickoff Catalog

The new publishing house of Hawthorn Books will publish its first list this fall, according to K. S. Giniger, v.p. and general manager. Among the books scheduled for publication in the fall of 1953 or in the spring of 1954 are "The American Legion Reader," articles, stories and cartoons from the American Legion Magazine, edited by Victor Lasky; "The Protestant Year 1954," an annual prepared by the editors of the Christian Herald; "The Catholic Year 1954," an annual prepared under the supervision of The National Council of Catholic Men; "The Cape Cod Cookbook" by Peter Hunt; "Reflections on Life" by the late Dr. Alexis Carrel; "The Art of Creative Thinking" by Robert P. Crawford, journalism prof. at the U. of Nebraska; and a book on the conquest of fear by Dr. Lester L. Coleman, N.Y. surgeon and producer of the NBC network television program, "Here's to Your Health."

Hawthorn Books is a subsid of Prentice-Hall, of which Giniger was editor-in-chief before setting up his own outfit.

Radio-TV In American Life

Latest volume in the current Reference Shelf Series (H. W. Wilson Co.) is "Television and Radio in American Life," a compilation by Herbert L. Marx, Jr., of magazine and newspaper articles on the effect of the two broadcasting media on our society.

Organized into six sections—"Television Takes Over," "Television in Public Life," "Broadcasting —Good, Bad, and Mediocre," "The Role of Advertising," "Broadcasting as a Medium of Education," and "Goals for American Broadcasting"—the book contains such well-known pieces as the Videotown survey by Cunningham and Walsh, Inc., Jack Gould's TV critique "A Cut-Rate Nickelodeon," John Crosby's "Seven Deadly Sins of the Air" and Charles A. Siepmann's "A 'Bill of Rights' for Listeners."

Effect of wide selection of thoughtful pieces, and good editorial organization, is a fine survey of all the social aspects of broadcasting. *Horn.*

Schulberg's 'Faces'

In "Some Faces in the Crowd" (Random House; $3), Budd Schulberg focuses a knowing, rather glinty eye at fictitious show biz characters, most of them heels, poseurs and Sammy Glicks on the run and make. Since Schulberg was spawned in Hollywood (his father was production chief at Paramount) and he has put in time as a Coast film scripter, his short stories dealing with the film colony milieu are edged with a devastating honesty. But no matter how cuttingly on the downbeat they are, fixed up with glib trick endings, they hold one's interest throughout.

Two yarns are especially absorbing. One, a Satevepost story, "A Table at Ciro's," depicts with ironic sympathy the thoughts of a group of filmites, each trying to exploit to their own interest a producer, who himself trips over in his pursuit of the clay goddess, Success. Another story, "Your Arkansas Traveler," is a portrait in acid of a folksy radio idol of the Will Rogers-Arthur Godfrey-Herb Shriner-"Aw, shucks, folks" school. Other yarns, about prize fighters and neurotic GI's, are recommended for readers who like their literature with a satiric bite. *Rask.*

Radio-TV Pro & Con

With the British government at this time discussing seriously the question of whether British television will go commercial, wholly or in part, publication of Roger Manvell's "The Crowded Air" (Channel Press; $2.75) comes at a propitious time. For the book, written by an English expert on films and television, provides an objective, reasonable analysis of the BBC, of the American commercial system and of the pros and cons of commercial vs. government-sponsored radio and television.

Manvell also poses some interesting, vital questions about the role of television in the future. He discusses the effect of television on politics, and vice versa, along with farflung questions of literature, films and the stage. He feels that video will take its place alongside them, not replacing them.

All in all, "The Crowded Air" is a responsible search for the answers to some of the vital social questions the impact of television has posed. It's a worthwhile reading experience for all concerned with the molding of the new medium. *Chan.*

Houghton Mifflin Winner

Houghton Mifflin has awarded its 1953 Literary Fellowship to Harold Livingston, author of "The Coasts of the Earth," a first novel on American flyers in the Israeli Air Force. Houghton Mifflin will publish the novel early next year.

Cash prize is $2,400. Among previous winners are Dorothy Baker, Madison A. Cooper, Arthur Mizener, Ann Petry and Robert Penn Warren.

CHATTER

Sid Caesar profiled by Maurice Zolotow in the May 16 Satevepost.

N. Y. Post film critic Archer Winsten introed and discussed Carl Dreyer's "Days of Wrath" at special Cinema 16 showing yesterday (Tues.).

Hot trade rumor is that Avon Books (25c. paperbacks) will switch distribution from American News to Hearst. Avon is Joe Meyers' outfit.

Travel editor Horace Sutton, just polishing his soon-due book on the Waldorf-Astoria, via Henry Holt & Co., still searching for a trick title.

Gottfried Reinhardt completed a Satevepost serial, "My Father's Castle," history of the baronial estate owned by his father, Max Reinhardt.

Not generally known that Ernest Hemingway has a writing younger brother, Leicester Hemingway, who has done short pieces for Reader's Digest, and whose first book, a war novel, "The Sound of the Trumpet," is due this fall on the Holt list.

Ballantine Books teeing off advpub campaign for its upcoming (May 18) publication of "The Space Merchants," by Frederik Pohl and C. M. Kornbluth. Book is a science-fictioner with ad agencies playing an important part in the story lines.

Jay Richard Kennedy, Hollywood scripter-producer, in N. Y. from the Coast this week to bally his Farrar & Young book, "Prince Bart," on 12 radio-TV shows, including "Author Meets The Critics" and "Invitation To Learning."

First novel by Sylvia Golden, songwriter and mag editor, will be published May 19, by Macmillan. Titled "Neighbors Needn't Know," book has been dramatized by Joseph Kramm and is scheduled to open in London this summer under title, "The Gypsies Wore High Hats."

Popular Library and Holt going into one of those pre-set paperback deals with "Teen Age Gangs," by Dale Kramer and Madeleine Carr (who was a legwoman for Drew Pearson). PL is underwriting the subsequent reprint edition via a fancy advance to Holt which will first bring out the hard-cover edition.

Having gone over 125,000 copies, and glorified in a pop song and a Rosemary Clooney Columbia platter, there will be "More Dennis the Menace" this fall, published Sept. 8, exactly a year after publication of the first cartoon anthology. This is the Hank Ketcham strip which (N.Y.) Post-Hall syndicates.

Don Bishop, NBC press manager of program publicity, is author of an article in an anthology, "The Enigma of Thomas Wolfe," published by Harvard U. Press. Book is a collection of biographical and critical pieces about the novelist, with Bishop's essay dealing with Wolfe's four years at the U. of North Carolina.

Elsa Maxwell received $5,000 last week as first payment on her forthcoming book, "I Married The World." "It's the largest amount of money I have ever earned at one time," she said, as she promptly turned the check over to the N. Y. City Center of Music & Drama to help it in its current $200,000 public fund drive.

Capt. Billy Bryant, vet showboat operator, is working on a revised edition of his book, "Children of Ol' Man River." Sheridan House, publisher of the original, is considering issuing the revised tome, which will include excerpts from yarns by Bryant run in VARIETY anni editions.

Paul Denis has placed four pieces about one person, Arthur Godfrey, in one month. TV reporter has one of his currently on "Is Godfrey Through?"; TV People, "The Remarkable Arthur Godfrey," and TV World has skedded Denis' "The A. G. Nobody Knows" and "The Intimate Side of A. G."

Paul Gardner (Young & Rubicam) has two upcoming mag articles, in Red Book and Nation's Business.

Inside Greater Philadelphia This Week, a new biweekly entertainment guide, was brought out recently by Harry Bortnick Publications. Distributed through hotels, restaurants, niteries, etc., the publication will have a circulation of 10,000.

Louis Kronenberger is editor of "A Cavalcade of Comedies," which Simon & Schuster will publish in the fall. Volume contains 23 plays by William Congreve, Oscar Wilde, George Bernard Shaw, Somerset Maugham, Noel Coward, and others.

Robert Sherwood is writing the foreword to "The Best of H. T. Webster," which Simon & Schuster will publish in August.

Benjamin Lorber, insurance manager of Universal, authored a lengthy article on employees' insurance in the current issue of Best's Insurance News. Piece suggests U coverage of 3,000 employee families in N. Y., Los Angeles and other cities.

Doubleday will publish screenwriter Peter Viertel's novel, "White Hunter, Black Heart," July 9. Book is a fictionized version of Viertel's screenwriting experience in Africa with John Huston for "African Queen." Novel will also be condensed in Collier's.

Richard Carroll, executive editor of Gold Medal Books, publishers of original soft-cover novels, on a coast-to-coast trip to talk with writers all over the country as well as scout new writing talent. Itinerary includes Chi, S. F., L. A., San Diego, Tucson, Dallas and other keys.

Stephen White's column, "New York, N. Y.," in last week's Look, is the last for the mag. White continues with the mag as assistant managing editor.

Whitney Bolton, Morning Telegraph dramatic critic, has an upcoming piece on Betty Furness, the Westinghouse tele saleswoman, in the Satevepost.

The literary agent firm of Lord & Colbert (N. Y.) has taken over the handling of James T. Farrell's new work. Author went off recently to Europe for a vacation.

Robert Payne, author of "The Chieftain," is putting the finishing touches on another novel, "The Showman," based on the career of the oldtime clown, Dan Rice.

J. Malcolm Morris' "The Wise Bamboo," detailing his experiences as manager of the Imperial Hotel, Tokyo, during the occupation, to be published by Lippincott June 10.

Katherine Anne Porter, reader of "Poetry of Our Times" on NBC radio, is putting finishing touches to her first novel, "No Safe Harbor," for Harcourt-Brace publication in the fall.

Sterling Lord and Stan Colbert are collecting an anthology of hardboiled mystery stories by members of the Mystery Writers of America. Lion Books, the 25c house, will publish.

New novel by John Hersey, "The Marmot Drive," will be published by Alfred A. Knopf in November. It's a contemporary novel, set in Connecticut, and is Hersey's first book since "The Wall."

Collection of short stories by James Ramsey Ullman will be published by Lippincott. Ullman will head the novel workshop at the 20th Writers' Conference at Boulder, Colo., July 27-Aug. 4.

Ludwig Bemelmans' "Father, Dear Father," will be published by Viking in September. It consists of a series of stories and drawings of Bemelmans' travels in Europe with his young daughter Barbara.

"Back Down The Ridge," book on UN wounded in Korea by W. L. White (Harcourt, Brace), is being used by the Advertising Council on advertisers and media-owners to help promote the blood donor drive.

Broadway

Hedy Lamarr sailed for Italy last week.

Alfred Drake due on the Coast around July 15 for rehearsals of "Kismet."

Doris Day and husband Marty Melcher back to the Coast after a Gotham visit.

Ben Serkowich gifting pals with "Blab-Off," TV silencer gadget to k.o. commercials.

Van Johnson in from the Coast Monday (11) and heads for Toronto tomorrow (Thurs.).

Richard Dyer-Bennet flew to London Saturday (9) for his first concert tour of Great Britain.

Joe Pasternak due in Monday (18) en route to Paris to begin work on his next Metro picture.

Leslie Caron, returned from the Cannes Film Festival Sunday (10) and planed to the Coast Monday.

Metro producer Al Lewin returned to Coast Monday (11) following confabs with homeoffice execs.

Indie filmmakers Harry Popkin and Mort Briskin off to Europe Friday (8) on the United States, as was Elsa Maxwell.

Mrs. Robert Siodmak, wife of the director, arrived from the Coast yesterday (Tues.) and planes to Paris today (Wed.).

Bea Lillie, who closes "An Evening with Bea Lillie" May 30, returns to Britain a few days thereafter, on the Liberte.

Dolly Haas heading for London June 6. Her husband, cartoonist Al Hirschfeld, trekking to Israel May 22 for a two-month stay.

Arthur (Bugs) Baer, Jr., Harvard undergraduate and son of the Hearst-syndicated humorist, engaged to Penny Kimball.

Carlos Thompson, slated to appear opposite Lana Turner in M-G's "Flame and the Flesh," left for Paris yesterday (Tues.).

Jane Lynch Geraghty, Coast decorator, renovating General Artists Corp. New York office. She did their Beverly Hills branch.

Pier Angeli due from the Coast Monday (18) and heads for Paris the following day to appear in Metro's "Flame and the Flesh."

Charles Vidor, in last weekend from Paris where he filmed sequences for M-G's "Rhapsody," returned immediately to the Coast.

A. H. Blank, prez of Tri-States Theatre Circuit, midwest chain, to wed lingerie stylist Theo Redwood at Temple Emanu-El on Friday (15).

Rex Harrison and Lili Palmer returning to London shortly after "The Love of Four Colonels" (in which they're co-starred) closes in two weeks.

Joe Joel, RKO publicity chief Down Under, w.k. in N. Y., a pop for the first time; son born in Sydney, Australia, a couple of weeks ago.

Billie Dove, former silent screen star who is now Mrs. Robert Kennaston, sailed for London last week on the Queen Elizabeth, accompanied by her husband.

Carroll Carroll, v.p. and director of the Hollywood office of Ward Wheelock agency, due in N. Y. today (Wed.) for homeoffice confabs on Coast operations.

Columbia Pictures exec veepee Jack Cohn, who headed the syndicate owning the 19-story Berkeley office building next to the Harvard Club on West 44th, sold it to Lawrence A. Wien.

National Concert Bureau flying company of 50 to Cleveland tomorrow (Thurs.) for the American Mining Congress confab. Company stars Ray Middleton in "Stephen Foster Americana."

Gian-Carlo Menotti, young U. S. composer ("Medium," "Consul," etc.), who still retains his Italian nationality, was elected to the National Institute of Arts & Letters last week as honorary associate.

N. Y. Journal American publisher Walter Young turned over his Palm Beach house to the newlywed Mike Todd, Jrs. (she was Sarah Jane Weaver) for their honeymoon. Producer's son is now an ensign in the Navy.

Marion Davies, silent films star and prez of Davies Building Corp., will have a 22-story office building at 460 Park Ave., northwest corner 57th St., in her name. She leased land for construction there to Tishman Realty & Construction Co.

"Uncle" Henry Berlinghoff, of the William Morris Agency, came in from Camp Intermission, Saranac Lake, N. Y., to accept a gold medal tomorrow (Thurs.) from the Munn Lodge of the Masons on the 50th anni of his membership in the organization.

Lou J. Kaufman, for more than 20 years an exec of Warner theatres in the film buying department, tendered a farewell luncheon Monday (11) at Hotel Astor on his retirement from active business. He'll make his home in Florida.

The 1924 Broadway Corp., headed by Leon Lowenstein and Archie O. Joselin, filed plans with the Housing & Building Dept. for construction of a 22-story, $4,200,000 commercial building on present site of the Empire Theatre. Legit house will be razed end of next month.

Louis Vaudable, operator of the famed Maxim's, Paris, back to the French capital after a month in N. Y. in connection with merchandising his private champagne brand, called Maxim's. He timed himself for the April in Paris ball, annual Waldorf charity fete. Another Parisian boniface, Maurice Carrere, also came over especially for the Waldorf fete which Claude C. Philippe sparkplugs.

Subpoenaing of p.a. Ivan Black, current president of the Publicists Guild, by the House un-American Activities Committee caused p.a. Ed Weiner to resign from the PG because Black refused to accept Weiner suggestion that he step down from the office and appear before the committee as an individual, and not as president of the Guild. Weiner, incidentally, had previously served as president of the PG for two terms.

Paris

Bing Crosby in from Spain.

Joe Milan out of Lido show into "Ballets de Paris."

J. J. Shubert giving Paris musicals the onceover.

Donn Arden arriving to stage dances of new Lido show.

Muriel Gaines and Pepe Costa opening at Boeuf Sur Le Toit.

American Ballet Theatre troupe into Palais de Chaillot this week.

Hope Williams, back from month in Rome, here prior to sailing for U.S.

George Lloyd and Irene Strozzi into Princess Room of Club de Paris.

All French dailies front-paging Samuel Goldwyn defense of Charlie Chaplin.

Ruggero Ruggeri's Italian Co. into St. Georges Theatre with Pirandello rep for brief engagement.

Jean Marais, returning from Cap Ferrat vacation, into new pic, "Julietta," based on the Louise de Vilmorin novel.

Mel Ferrer, here from Cannes Film Festival, goes to England soon for lensing of Metro's "Knights of the Round Table."

Roland Petit's "Ballets de Paris," now at the Empire, undertaking eight-month tour in June. Troupe will visit the U.S. under the S. Hurok banner next January.

Paramount feteing William Wyler here for Paris preem of "Carrie." Having completed cutting of Gregory Peck pic, "Roman Holiday," in Rome, the director will vacation on the Riviera for summer.

Tom Van Dycke, expatriated Broadway p.a. and Hollywood scripter, commuting between the local Biblioteque Nationale, the British Museum in London, and Vienna researching on the first play he is writing.

Sacha Guitry Co. to London in June for two weeks in actor-author's comedy, "Don't Listen, Ladies." On return here, Guitry commences production of "Tonight at Versailles," film version of his play, "History of France."

Gilbert Miller in city to clear all rights for U. S. production of Franco-Italian play hit, "Dazzling Hour" which he and Jose Ferrer will stage in N. Y. next season. Ferrer is doing the adaptation himself. Miller also bought Marcel Ayme script, "Lucienne and the Butcher," which Anita Loos will translate for him.

Chicago

George Jessel making the rounds of the AB-PT tele studios.

Film attorney Thomas McConnell off on European vacation.

"Mrs. McThing" and "Dial M For Murder" close here May 16.

Cyd Charisse and Tony Martin celebrating fifth wedding anni here.

Mr. and Mrs. Mike Todd, Jr., spending part of their honeymoon here.

Les Brown joined Chi VARIETY staff to cover pix, vaude, music and legit.

Eddie Seguin, Chicago Theatre publicist, in Highland Park, Ill., for hip operation.

Gertrude Bromberg off to New York after the closing of 166-week run of "Dial M for Murder."

Maggie Ettinger planed in for the Betty Hutton show, which ends two-week stay this weekend.

William Ross Howard in for Dorothy Lamour's, his wife, appearance at the Chicago Theatre.

Lee Scheinman left Allied Artists Agency and here doing advance publicity for Dorsey Bros. orch.

Dorothy Bromiley, Joan Elan, and Audrey Dalton here to do personals for "Girls on Pleasure Island" which opens at the Palace this week.

London

The Samuel Goldwyns left London for Paris on Monday on the second leg of their Continental junket.

Eddie Fisher, star of the current Palladium bill, guest of honor at tomorrow's (Thurs.) Variety Club luncheon.

Sir Arthur Elton and Sinclair Road have quit the directorate of Stereo Techniques over differences of opinion on policy.

Sir Alexander Korda hosted a London Films 21st birthday party on stage of Savoy Theatre after preem of "Gilbert and Sullivan" pic.

Pat Morrisey off to the Continent after playing eight weeks at the Stork Club, but due back with her husband in time to see the Coronation.

Paul Douglas and his wife, Jan Sterling, checked in last week. He will star in a new Ealing film, "The Puffers," and joined the unit on location last weekend.

U. S. Officers' Club in London tossed a Welcome-to-Britain party to the "Guys and Dolls" cast and other members of the American colony, at Winfield House.

Lawrence H. Lipskin, in charge of worldwide public relations for Columbia International, in London for huddles with Max Thorpe and other Columbia execs before going to Paris and Barcelona.

Edward Jarratt, publicity director for British Lion, presented with his oil portrait by Air Vice-Marshall Lord Tedder in appreciation for his services on behalf of the Royal Air Force Assn.

Sir Henry L. French, director general of the British Film Producers Assn., weekended in Rome to work out an allocation of $24,000 which has accrued under the Anglo-Italian dubbed film account.

Reno

By Mark Curtis

Lake Tahoe's Cal Neva opens late in June, with Marilyn Maxwell package.

Glen Rolfson, organist-pianist in local spot, penned "Am I Losing You?," newest Eddy Howard Mercury release.

Kay Starr opens at Riverdale May 14 for third time in one year. Lancers Quartet, her accompanists, only other act booked.

Gambling take in Nevada hit all-time high in first quarter this year, with $414,482 taken in by state with its 2% gross tax.

"Silver Spurs" awards to be presented at Riverside May 16. Montgomery Clift stands in for Gary Cooper, winner with "High Noon" role. Director Fred Zinnemann gets his "Spurs," too, for "Noon." This is fourth annual award for best western film efforts.

Barcelona

By Joaquina C. Vidal-Gomis

Tenor Hipolito Lazaro back after absence of 15 years.

Pedro de Cordoba at the Bodega del Calderon nitery.

Paul Arland at Emporium nitery after scoring at the Paris Moulin Rouge.

Violin soloist Miquel Thillipe Candela at the Casa del Medico for one concert.

Vicky Autier at Rigat Nitery, also Magra and Ernesto, new Spanish dancing team.

Las Pequenas Cantoras de Portugal choir at Medina (Spain), conducted by Virgilio Pereira.

The Teatro Calderon has the new opera, "La Medium," by Italian Carlo Menotti. Rosario Gomez and Juan Tena are singing the leads.

Comico Theatre has the new musical show, "The Tris Tras Trust." It stars Manolita Ruiz, Nancy Moore, and features comedian Gometes, Luiz Cuenca and Juanito Navarro.

Ireland

By Maxwell Sweeney

S. Jay Kaufman gandering Ireland for N. Y. Daily Mirror.

Jooss Ballet in for short season at Olympia Theatre, Dublin.

Sir John Barbirolli and Halle orch back to England after four-city tour.

Comedian Jack Kirwan inked for 13-week stint at Isle of Man seaside spot.

Leo McCarey in for brief look-see with RKO Ireland manager Hubert McNally.

Hilton Edwards-Michael MacLiammoir Gate Theatre Co. to the Opera House, Cork, for season.

Tooter Bobby Murphy has formed showband combo with warbling comedian Paddy Tyrrell as gabber.

Australian warbler Shirley Ryan bowed out of Dublin's Crystal Hall for strawhat season at Seapoint, Galway.

Longford Productions Co. in from road stix for Dublin season at the Gate, opening with Shaw's "Mrs. Warren's Profession."

Longhair batoneer Michael Bowles, recently returned from three-year stint with New Zealand Radio symphony orch, sailed for Canada for tour with orchs there.

Paula Baumann planed in from Karlsruhe, Germany, to sing femme lead in "Tristan and Isolde" at Dublin opera season after Erna Schluter (Munich Opera) became ill. First performance was nixed because Baumann could not make it in time.

Scotland

By Gordon Irving

Billy Daniels due at Empire vaudery May 18.

Tivoli, Dundee, opened its doors again after being out of operation for six months due to fire.

Margaret Mitchell, Scot singer, joining Tom Arnold's "Over The Moon" at Alhambra, Glasgow.

Alec Finlay, Scot comedian, taking messages from relatives to Scot troops in Korea during his tour of battle zones.

"Night of the Fourth," murder play, with Paul Lukas and John McCallum, due at King's Theatre, Glasgow, May 18.

Harry Gordon, Scot comic, sailed on Pretoria Castle for entertainment chores at the Bulawayo, South Africa, exhibition.

Jimmy Neil, character comedian, pacted for three years in Alec Frutin's winter show at Metropole Theatre, Glasgow.

Cavan O'Connor, Frederick Ferrari and Anne Shelton, British vaude names, inked for Scotland's smallest theatre, the Ritz in Irvine.

Sam Wanamaker, producing Sean O'Casey's "Purple Dust" on world preem at Theatre Royal, Glasgow, gabbed to drama students about British and U. S. theatres.

Teddy Johnson, British radio singer, to Glasgow to record six episodes in new radio thriller, "Enough Fingers to Make A Hand." Co-stars with native thrush Josephine Crombie.

Berlin

By Hans Hoehn

Fritz Kortner came to direct a play at the Schiller Theatre.

"Ave Maria" is the next Zarah Leander film by Gloria. Alfred Braun will direct.

Cinema Paris celebrating third anni with Marcel Carne's pic, "Drole de Drame."

Berlin's most popular radio show, "Guenther Neumann and his Islanders" (RIAS) in its 50th session.

This year's Berlin Cultural Festival will run only three weeks as against four weeks last year. It opens Aug. 30 at the Schiller Theatre.

U. S. pix currently running at preem houses include "Sword's Point" (RKO), "Battle of Apache Pass (U), "Colt .45" (WB), "And Then There Were None" (Indie).

Kurt Maetzig still looking for suitable actor to play title role in "Ernst Thaelmann," biopic on German Commie leader. Pic has been in work for more than 15 months.

The American made "Martin Luther" film currently dubbed into German with Wolfgang Lukschy doing the voice of Luther and O. E. Hasse handling the voice of the Pope.

Memphis

By Matty Brescia

"Guys and Dolls" booked for one week beginning Oct. 12 at City Auditorium.

Tys Terwey, WMPS newshawk, to Korea for tape recorded broadcasts for the Memphis ABC outlet.

Roy Rogers and Dale Evans in for a two-day visit this week at nearby Osceloa, Ark., hometown of the later.

Ed Sullivan booked to emcee Cotton Carnival show at Auditorium May 12; it also hits TV airlanes over Memphis' WMCT.

Olivia Browne, WMCT femme spieler along with Charley Sullivan and Bill Kelliebrew of TV's "Hartoon Time," here shuttling by plane in the south to hypo Cotton Carnival over WMCT and WMC.

Miami Beach

By Lary Solloway

Charlie Farrell current there in Blue Sails Room.

Ole Olson (& Johnson) reported buying the Surrey Hotel here.

Fran Warren played convention date Monday (11) at Sans Souci Hotel.

Lillian Roth held over again at Clover Club, with comic Ken Barry joining the bill.

Finished on location assignment with UA's "Shark River" company at Naples, Fla., Carole Mathews and Bob Cunningham spent weekend here at Sans Souci.

Hollywood

Bob Mitchum and Jerry Colonna to Dallas.

Warren Douglas in from Ketchikan, Alaska.

Elizabeth Taylor recovering after eye surgery.

Philip Carey changed his name to Jed Carey.

Doris Day in town after five weeks of vacation.

Vic Damone released from the Army in San Antonio.

Jose Iturbi to Evansville, Ind., to open a concert tour.

Charles Vidor returned from France and Switzerland.

Glenn Shaw joined Jack Donaldson agency as an associate.

Bert Friedlob fell down stairs in his home and broke two ribs.

Van Johnson to Toronto for week's date at Casino theatre.

Clifton Webb back to work at 20th-Fox after heat prostration.

David O. Selznick left for London to join his wife, Jennifer Jones.

Judy Holliday in from N.Y. to start work in Columbia's "A Name For Herself."

Arlene Dahl will be crowned queen of the Motion Picture Salesmen of America.

Burt Lancaster in from Honolulu where he played in "From Here to Eternity."

Eddie Cantor signed Connie Russell to a seven-year personal management pact.

Don Hartman addressed Downtown Optimist Club at its anuual Mother's Day luncheon.

Debbie Reynolds, Pier Angeli and Carleton Carpenter returned from tour of Latin America.

George Murphy became first honorary member of the Society of Former Special Agents of the FBI.

Charles Brackett and Jean Negulesco cited by the Southern California Motion Picture Council for "Titanic."

Edward Arnold will be presented with an Award for Americanism by the Hollywood American Legion Post next week.

Jane Froman, Liberace, Danny Kaye, George Murphy and Ezio Pinza lined up to entertain at the White House Photographers ball in Washington.

George (ex-Paramount Studios) Brown and his bride, Mrs. Grace Martin, to Honolulu on delayed honeymoon, following surprise April 25 wedding in Santa Barbara. Ex-pix ad exec now operates La Serena Hotel, Palm Springs.

Cleveland

By Glenn C. Pullen

Alex Wintner, building new drive-in in nearby Brooklyn area.

Blue Baron, ex-Clevelander, playing dance date at Aragon Sunday (17).

Hamish Menzies, Decca singer-composer, back for Theatrical Grill date.

Lenny Herman orch replaced George Duffy's crew at Hotel Hollenden for eight weeks.

Tony La Scola, seriously ill drummer in Henry George's orch, received check for $2,000 raised in Cabin Club's benefit party.

Barry Bernard appointed RKO field exploitation rep here; also covers Cincinnati and Indianapolis. Joe Longo moved to Boston by RKO.

Maureen Cannon at Vogue Room, De Marco Sisters in the Sky-Way Lounge Club, and the Gaylords teamed with Buddy Greco at Moe's Main Street.

Ross Hunter, Universal film producer, visiting parents here for two weeks and speaking to different groups including his alma mater, Western Reserve U.

Milton Krantz inked Norman Krasna comedy, "King Sir," with Joshua Logan producing and directing Mary Martin and Charles Boyer, for week on its pre-Broadway trek.

Madrid

By Geeno Garr

Mexican producer Juan Orol here to prep production of a pic which will be done in Madrid studios this summer.

Impresario Massegnam Leoz and company of opera singers left for an extensive tour of Canary Islands and North Africa.

Hungarian director Alejandres Perla pacted Milagros Leal and Joaquin Roa as comic couple for his new pic "A Man Has Disappeared."

At Teatro Espanol, new play, "Dead for 15 Years," by Jimenez Arnau, with Adolfo Marsillach, Jesus Valdes, Jose Seoanes, shaping hit of present season.

Legit star Pedro Lopez Lagar, who for last 15 years has been working in Mexico under contract to Cesareo Gonzales, to do a pic for Suevia Films and appear on stage.

OBITUARIES

EDWARD M. SEDGWICK

Edward M. Sedgwick, 60, screen Hollywood following a heart attack. He had been in show biz 54 years, starting at the age of six with the family act, the Five Sedgwicks.

Moving to Hollywood in 1913, Sedgwick directed Tom Mix and Hoot Gibson in their early pictures. Later at Metro, he directed practically every star on the lot over a period of 13 years, dating back to William Haines and Buster Keaton.

One star Sedgwick never directed at Metro was Lucille Ball, with whom he was affiliated in Desilu Productions at the time of his death. He functioned as show biz advisor to the actress and her husband, Desi Arnaz, and recently completed production of the "I Love Lucy" features.

Sedgwick served with distinction in two World Wars and emerged with the rank of lieutenant colonel. In World War I he helped form the organization which became the pattern for the USO.

Surviving are his widow, mother, daughter and two sisters.

JEAN ADAIR

Jean Adair, 80, legit actress, died May 11 in New York. She had appeared in more than 25 Broadway productions. Her most recent performance was in "The Crucible." She left that show about 10 weeks ago due to illness.

Miss Adair debuted in New York in 1922 in "It's a Boy." Prior to that, she was in vaude and stock and had followed Emma Dunn in "Mother." Other plays in which she appeared include "Arsenic and Old Lace," "Blessed Event," "The Show Off," "Murder at the Vanities," and "Bell, Book and Candle." For some years her eyesight had been so bad, due to cataracts, that she was unable to read, and had to learn her parts by having them read to her.

A nephew survives.

JOSEPH G. FERARI

Joseph G. Ferari, 85, retired lion tamer and former circus owner, died May 9 in West Brighton, S.I. Born in Leeds, England, he came to the U.S. in 1895 and organized a circus in partnership with his late brother, Francis Ferari.

Ferari's show, which had toured the U.S., Canada, Cuba and Puerto Rico, was a Coney Island attraction about 40 years ago. As a lion tamer he billed himself "Captain" and later "Colonel." He retired in 1918. Until recently he operated a carousel factory and repair service.

Wife, a daughter and a sister survive.

GUSTAV F. GOLLWITZER

Gustav F. Gollwitzer, 85, veteran violinist and French horn player in Pittsburgh theatre pit orchs, died in that city May 2 after a long illness. A native of Germany, he came to the U. S. in 1884 at the age of 16 and was a member of the Pittsburgh Symphony Orchestra when Victor Herbert was the conductor around the turn of the century. After that he served for 21 years in the string section of the band at the old Gayety Theatre in Pittsburgh. He retired in 1925.

Gollwitzer was a charter member of Pittsburgh Musical Society Local 60. Wife, son and daughter survive.

FRANK A. PANELLA

Frank A. Panella, 75, musician-composer, died May 10 in Pittsburgh. Composer of "The Old Gray Mare," written in 1915, he also turned out 39 marches including "On the Square March." Among the hundreds of songs penned by him was "Raspberry," popular with soldiers during World War II. He had his own pubbery, Panella Music, which he operated from his home. A clarinet player, he had appeared under Victor Herbert with the Pittsburgh Symphony Orch. For a number of years he was personal manager of the Pittsburgh Symphony and had also played with several name bands.

A son survives.

NICK ELLIOTT

Nick Elliott, 75, booking agent, died April 28 in New York. During the early part of the century he had been a professional boxer. He later went into burlesque where he worked as a manager in Minsky theatres for about seven years. Around 1921 he opened his own booking office.

Wife, three daughters and a son survive.

J. C. CRAIG, SR.

John Cedric Craig, Sr., 85, creator of fireworks displays, died May 7 in Dongan Hills, S. I. He had served as pyrotechnics consultant to the New York World's Fair in 1939 and for more than 20 years managed the displays at Manhattan Beach, N. Y.

Craig created the fireworks programs at the San Francisco Golden Gate Exposition in 1889, the Chicago World's Fair in 1893, the inauguration of President McKinley in 1897 and the St. Louis Fair in 1904.

Wife, a son, two daughters, five sisters and a brother survive.

HAROLD WARRENDER

Harold Warrender, 49, British actor, died May 6 in Gerrards Cross, England. He made his pro debut at the age of 22 in "Charlot's Revue" at Golder's Green and about 1926 came to New York to appear in the Charlot's segment of "Earl Carroll's Vanities." He returned to England a year later and continued performing in legit, radio and films.

Pix he appeared in included "Invitation to the Waltz," "Conspirator," "Scott of the Antarctic," "Pandora and the Flying Dutchman" and the recent Metro production of "Ivanhoe."

HARRY ROSENTHAL

Harry Rosenthal, 53, orchestra leader and pianist, died May 10 of a heart attack in Hollywood. A few hours prior to his death he had played at a private party given by William Frawley at Chasen's. He had played a number of niteries and in 1928 had a featured role in the Broadway production of "June Moon." Born in Belfast, Ireland, he also appeared in several films and wrote five operettas in London during the '20s, including "The Ramboula" and "Sky High Review." He had also been on radio.

Mother and two brothers survive.

BASILE ARGYROPOULOS

Basile Argyropoulos, 60, Greek comedian died April 29 in Athens. Born in Paros, Greece, he was educated in Athens and joined Marika's Kotopouli dramatic group in 1909.

Argyropoulos formed his own group, the "Greek Comedy," in 1925. He produced, directed and performed until his death mostly in Athens, seldom touring in other Greek towns. In 1948 he wrote the book, "The Acting Art," as a textbook for young actors.

Surviving is his actress-wife, Illya Livikou, and a daughter.

HERBERT GRIFFIN

Herbert Griffin, 66, vice president of the International Projector Corp., died May 6 in Santa Monica, following a stroke. He was a pioneer in motion picture projection and known in Hollywood as "Mr. Simplex."

Starting as an engineer with the Nicholas-Powers Co., Griffin headed the motion picture program for the Armed Forces during World War I. At one time he was president of the Society of Motion Picture Engineers. His wife, son and three daughters survive.

DR. CLINTON P. McCORD

Dr. Clinton P. McCord, 72, neuropsychiatrist and propagandist-backer for legit, died May 10 in Albany. He plumped for Malcolm Atterbury's stock operation in Albany for six years and while a summer resident of Stockbridge, Mass., was one of a group instrumental in arranging for the conversion of a Sanford White-designed structure into the Berkshire Playhouse.

OSCAR LIFSHEY

Oscar Lifshey, 65, pianist for the Corps de Ballet of Radio City Music Hall, N. Y., died May 8 in N. Y. Onetime pianist for producers Florenz Ziegfeld and Richard Herndon, he began his career as a piano soloist at the age of 12 and in 1913-14 accompanied Anna Pavlova on her American tour.

Wife, a daughter, a brother and a sister survive.

MRS. EDWARD ZIMMERMAN

Mrs. Marie Kunkel Zimmerman, 88, onetime concert soprano, died May 10 in Philadelphia at the Presser Home. She toured the U. S. and Canada with orchestras and concert groups.

Her father was George Kunkel, who appeared in "Uncle Tom's Cabin" shortly after the end of the Civil War. Two daughters survive.

KAREL STRASSBURGER

Karel Strassburger, 54, European circus performer, drowned May 8 after falling off a dock while landing his show in Trelleborg, Sweden. He began his career in his father's circus at the age of six.

He took over his father's business when he was 21. He took Dutch citizenship when he left his native Germany because of Hitler.

ENNIS DAVIS

Ennis Davis, 50, educational director for the Fred Waring Organization, died May 8 in East Stroudsburg, Pa. An author of books and articles on music education, he joined the Waring enterprises in 1944. He became editor of Music Journal mag and dean of the Fred Waring Choral Workshop.

Wife, mother, and grandmother survive.

ARVIN H. TUNKS

Arvin H. Tunks, 73, retired pianist who long played in Toledo theatres, died in that city May 3 after a long illness. He retired 20 years ago, after performing in the old Arcade, Farm, and Keith houses, and in the Valentine and Rivoli theaters during silent films.

Wife, a daughter, son, and brother survive.

JACK ROSS

Jack Ross, 58, executive secretary of the Paul Kohner Agency, died of a heart attack May 5 in Hollywood. Before joining the Kohner office he held the same position with Carl Laemmle, Sr.

Surviving are his widow, Edith, son Donald and daughter Betsy.

HARRY LAVINE

Harry Lavine, 65, veteran actor and burlesque comedian, died in Tiffin, O., May 8. A native of Baltimore he had been on the stage since the age of 12, touring with a number of road companies before retiring.

Wife, two sons, and a daughter survive.

MILDRED KEATS

Mrs. Mildred Keats Bradshaw, retired dancer who had featured billing in several musical comedies of the 1920's, died May 7 in Toronto. Known professionally as Mildred Keats, she had also appeared in a number of shows with Al Jolson.

Following her marriage about 20 years ago, Mrs. Bradshaw retired.

ANGUS D. TAILLON

Angus D. Taillon, 65, film standin for Barry Fitzgerald, was found dead by the actor May 8 in the back yard of the Hollywood home they shared. He had apparently died of natural causes two or three days previously.

Born in Ontario, Taillon had been Fitzgerald's stand-in since 1938.

Dr. T. Tertius Noble, 85, for years organist at New York's St. Thomas Episcopal Church, died May 4 in Rockport, Mass. Composer of anthems and hymns included in the Protestant Episcopal hymnal, he retired about six years ago.

Survived by wife and son.

Col. C. W. Marsh, 71, newspaper publisher and exhibitor, died May 1 in Glenville W. Va. from injuries sustained in an accident on his farm. For nearly a half century he ran a weekly paper and also operated the Pictureland Theatre in Glenville.

James H. Cooke 50, manager of the Marsh Theatre, Wheeling, W. Va., died last week in that city. He had held the house under lease for a number of years from its owner, Michael Halm. Wife and two daughters survive.

Yvette Martell, singer, was killed in an auto crash in Alabama May 3. She was on a trip with her husband, Martin Simon, Chicago musician, who was seriously injured.

Oscar Price, 58, former investigator in the theatrical field, died May 3 at the Variety Clubs Will Rogers Hospital, Saranac Lake, N. Y., where he had been a patient for the last three months.

Erwin L. Deffaa, 53, a member of IATSE, Local No. 143, died April 27 in Lemay, Mo. He was last employed at the Melvin Theatre, St. Louis.

Wife survives.

Charles Yeager, 75, a custodian at the Fox Theatre, Sedalia, Mo., died April 26 of a cerebral hemorrhage in the theatre. Survived by his wife.

Art Meyer, 52, head of the Hollywood agency bearing his name, died May 6 on the Coast; following a heart attack. He was a member of the Masquers Club.

Mrs. Corinne Faye, 57, former vaudeville trouper and mother of Olive Faye, died of a heart ailment May 6 in Hollywood. For many years she toured the vaude circuit with the Faye, Elliott & King act.

Father, 82, of Willie Shore, nightclub and television comedian, died in Chicago May 8. Also survived by wife and eight other children.

Chester M. Webber, 69, department manager for years on the Warner lot, died May 3 at his home in North Hollywood.

Father of Jimmy Sundry, owner of William Penn Tavern nitery, Pittsburgh, died May 5 in that city.

Charles F. Kropp, 82, retired sportscaster and onetime legit stock company actor, died May 8 in Yonkers, N. Y.

Mother, 78, of Hugh Brown, Jr., assistant production manager, died May 6 in Hollywood.

Father, of Fred Barton, Teleprompter prexy, died May 9 in New York.

In Fond Remembrance

WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

WILLIAM WIEMANN

February 16, 1902—May 15, 1952

MARRIAGES

Loretta McDonald to George McMurray, Fall River, Mass., May 9. Bride is former newspaper scribe (Providence Journal) and radio writer; groom is vet show biz publicist now with Joseph P. Wiegers, New York.

Martha Tilton to Jim Brooks, Las Vegas, May 3. She's a singer.

Louise Carroll to Carlo Pettica, Pittsburgh, May 1. Bride's a singer; he's a musician.

Sarah Jane Weaver to Ensign Michael Todd, Jr., May 8, Newport, R. I. He's the son of the producer and associated with him in Todd Productions before enlisting in the Navy; bride is non-pro.

Mrs. Jo Copeland Regensburg to Mitchell Benson, May 8, New York. Bride is the dress designer; he is an NBC production executive.

Sylvia Worner to Theodore Wahrburg, New York, May 8. Bride is radio-TV director of Ted Worner & Associates; groom non-pro.

Mrs. Frances S. Richards to Walton Parker, Reno, recently. Bride is widow of radio station owner G. A. Richards.

Audrey Dalton to James Brown, Los Angeles, Jan. 1. A Paramount contractee, bride last week announced she was secretly wed to Brown, a U.C.L.A. drama student.

Rosalie Aaronson to Morton Gerber, Baltimore, May 2. Groom is president of District Theatres in Washington and past prexy of town's Tent 11, of Variety Clubs.

Mrs. Grace Martin to George Brown, April 25, Santa Barbara. Groom is former Paramount studio pub-ad topper, now operating La Serena Hotel, Palm Springs; bride is San Francisco socialite.

Hope, Merman

Continued from page 2

tivities, with some Demmy-GOP gags, brought up to date, tossed in. The President seemed particularly delighted when comic quipped, "I'm glad to see Ike getting out on the golf course. After all, he hasn't had exercise since he pushed that piano down the hall." Quips about using "short, stubby Democrats" for golf tees, and "thin Democrats" for clubs, also tickled the politically conscious group of over 600 diners.

Special interest was lent to golf routine by highly publicized fact that the Hollywoodites had spent a session on the green of the men-only Burning Tree Golf Club with the President. Actually, Hope played with the country's First Golfer twice, once teaming with him in a foursome, and the next time playing opposite him with Senator Stuart Symington (D., Mo.) as partner. Symington, long-time friend, hosted Hope at dinner and at several stag get-togethers during his stay.

In addition to appearing at the White House Correspondents first dinner after a two year war-crisis hiatus, Hope made the rounds of the local military and naval hospitals, taping his daily radio airers and bringing cheer to the wards. Brother engineer Jack Pallek and director Howard Blake accompanied him on this tour, which was arranged by Col. Joseph Goetz, Armed Forces. He did his weekly Jello show at nearby Fort Belvoir, Va., later playing a sidewalk performance for the overflow crowd that could not jam into the post theatre. In addition, he made an unscheduled appearance at the Cancer Society benefit preem of "The Star" at Lopert's Playhouse, where he delighted a socialite and official audience led by the First Lady with a five-minute routine.

Lowe.

BIRTHS

Mr. and Mrs. Daniel M. House, daughter, April 30, Louisville. Mother, the former Pat Logsdon, (Miss Kentucky), is ex-thrush and actress. Father is with Muzak in Kentucky area.

Mr. and Mrs. Charles K. Hepner, son, May 6, New York. Father is veepee with Product Services, Inc., ad agency.

Mr. and Mrs. Jack Arnold, daughter, Hollywood, May 5. Father is a screen director.

Mr. and Mrs. Norman Kaye, son, Chicago, April 20. Father is a singer and songwriter.

Mr. and Mrs. George Kleeb, son, Pittsburgh, April 30. Father's on the KQV staff.

Mr. and Mrs. Caley Augustine, daughter, Pittsburgh, May 4. Father's promotion director of WJAS.

Mr. and Mrs. J. Munn, daughter, Pittsburgh, May 3. Mother's the daughter of Alma Lype, former WB manager and now in company's contact department.

Mr. and Mrs. Fahy Johnson, son, San Antonio, recently. Mother is former band vocalist, Melissa Smith.

Mr. and Mrs. Richard Landsman, daughter, San Antonio, recently. Father is a exec with Statewide Drive-In Theatres.

Mr. and Mrs. Sherman Rose, daughter, Hollywood, May 5. Mother is the former Kay Harris, film editor; father is editor on the "Ozzie & Harriet Show."

Mr. and Mrs. Arthur Cuddihy, son, May 4, New Rochelle, N.Y. Father is with NBC legal dept.

Mr. and Mrs. Ernest de la Ossa, daughter, May 6, New Rochelle, N. Y. Father is NBC director of personnel.

Mr. and Mrs. Robert Thomas, daughter, Anaheim, Cal., May 1. Mother is concert violinist Camilla Wicks.

Mr. and Mrs. Oren Root, son, their fourth child, Mount Kisco, N. Y., May 7. Mother, the former Daphne D. Skouras, is the daughter of 20th-Fox prexy Spyros P. Skouras.

Mr. and Mrs. William Gillogly, son, Chicago, May 4. Father is ABC-TV salesman there.

Mr. and Mrs. Ham Shea, daughter, Cleveland, May 4. Father is general manager of NBC in Cleveland.

Mr. and Mrs. Robley Evans, son, Cleveland, April 19. Father is WHK announcer.

Mr. and Mrs. Charles Grean, daughter, White Plains, N. Y., May 11. Father is songwriter and expop artists & repertoire chief at RCA Victor.

Mr. and Mrs. Monroe Falitz, daughter, New York, April 22. Father is an account exec at WLIB, N. Y. indie.

To

EDDIE FISHER

My sincere CONGRATULATIONS on the TERRIFIC SUCCESS of your INITIAL APPEARANCE at the LONDON PALLADIUM on Monday. May it be the forerunner of many visits. Thanks . . . and regards.

VAL PARNELL

Managing Director
LONDON PALLADIUM

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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MOORE, ROZ, WHITING 'BESTS'

Reciprocal Trade Law Lapse Seen Threat to Pix—Johnston to Congress

Washington, May 19.

Failure of the U. S. to renew the reciprocal trade agreements would "threaten the very existence of the motion picture industry," Eric Johnston warned today (Tues.).

Johnston testified before the House Ways & Means Committee considering legislation to renew the law which expires next month. The Motion Picture Assn. of America prexy pointed out that 40% of the industry's business is overseas, and he recommended the principles of wide open competition followed by motion pictures in international trade to the entire business of the nation.

After a general support of the Trade Agreements Law, Johnston told the committee:

"My second point relates to the American motion picture industry, which makes an important social and economic impact on virtually every community of our nation. It is commonly agreed that American films are the most effective medium for telling our story abroad.

"However, few people are aware that, proportionately, the film industry conducts America's largest private export business. More than 40% of the revenues of film producing and distributing companies come from abroad. Nine out of 10 American films do not pay their own way in the domestic market. We must have foreign markets to survive.

"A backward step in America's

(Continued on page 18)

Expect 24G Gross for Star-Studded, $50-Top 'Highlights of Empire'

Legit memories spanning 60 years will be revived next Sunday (24) when the diamond-plate gentry of the theatre will congregate both as spectators and performers in a farewell salute to Broadway's Empire Theatre. American National Theatre & Academy, which is sponsoring the special "Highlights of the Empire" program, expects to gross $24,000 for the $50-top night.

Already 600 of the 1,080 ducats (in the $2 to $15 price range) have been sold, and only tickets costing $25, $35 and $50 are left. If any of the ducats remain unsold by Saturday (23), they will be put on sale Sunday in the Empire's boxoffice.

Present occupant of the venerable theatre, "Time of the Cuckoo," will vacate the premises May 30, and after a summer hiatus, will go on the road this fall with another star replacing Shirley Booth. Tenants in rooms above the theatre must vacate by July 1. The owners, 1924 Broadway Corp., will immediately begin razing the

(Continued on page 51)

Lou Costello O.O.'s Biopic Of Late F. H. LaGuardia

Hollywood, May 19.

Lou Costello goes to New York next month to obtain permission from Fiorello H. LaGuardia's widow to make a film titled "Fighting Flower," based in part on the life of his old friend, the late mayor of N. Y.

Before returning, Costello and Bud Abbott will hop to London for two weeks at the Palladium, followed by a tour of the British provinces.

Both Nets After Leland Hayward

Both NBC and CBS are engaging in some fast and furious jockeying to bring Leland Hayward, one of Broadway's top legit producers, into their respective TV camps. Hayward, who is producing the elaborate two-hour, two-network (NBC, CBS) Ford 50th anni TV show next month, has expressed more than mild interest in establishing a permanent stake in the medium, although he prefers to await the outcome of the Ford Jubilee show before making any definite commitments, if any.

CBS talks have been on the board chairman William S. Paley level (they're close friends), while RCA exec Manie Sacks and NBC program veepee Charles C. (Bud) Barry only this week updated their continuing pitch for a Hayward exclusive commitment.

All-Time Wax Work, 350 Disks of 'Star Dust'

"Star Dust," the Hoagy Carmichael-Mitchell Parish standard, has hit the phenomenal total of over 350 disk versions to become the most-recorded tune in Tin Pan Alley annals. According to the files of Mills Music, publishers of the tune, there are 336 disk licenses on the books, some of which are duplicate reissues, with another 30 to 40 etchings of the tune believed to be circulated at one time but not accounted for.

Latest disking of the tune by Jerry Cooper for the indie Anchor label is, however, the first to include the verse. This slice was made some four years ago and its master was recently bought by the Anchor diskery. The best platter sellers to date on "Star Dust" have been Artie Shaw's version for RCA Victor and Bing Crosby's for Decca.

Mills, meantime, has printed "Star Dust" in 43 different copy versions ranging from piano to marimba.

BOOTH-PAGE TIE; CRIX' LEGIT PICKS

Victor Moore, star of the recent revival of "On Borrowed Time," has been voted best actor of the 1952-53 Broadway legit season in VARIETY's annual poll of the first-string N. Y. drama critics. Shirley Booth, of "Time of the Cuckoo," and Geraldine Page, of "Mid-Summer," are tied as best actress.

Rosalind Russell, star of "Wonderful Town," is the walkaway winner as giving the best femme performance in a musical, while Jack Whiting, costar of "Hazel Flagg," gets the nod for the best male performance in a musical. John Williams, in "Dial M for Murder," is the choice for best supporting actor and Kim Stanley, of "Picnic," cops as best supporting actress.

Winners in other categories are John Kerr, in "Bernardine," most promising young actor; a tie between Miss Stanley and Iris Mann, moppet in "Children's Hour," most promising young actress; Joshua Logan, for "Picnic," best stager; Jo Mielziner, for "Can-Can," best designer; Leonard Bernstein, for "Wonderful Town," best score, and George Axelrod, author of "Seven Year Itch," most promising playwright.

Curious angle on the "best" selections in the performance classi-

(Continued on page 54)

Cole Porter May Compose 'Resorts'

Cole Porter is now a prospect to supply the songs for "Last Resorts," the musical version of the Cleveland Amory novel, for which Howard Lindsay and Russel Crouse are writing the book. Show would be something of a reunion for the trio, who were similarly involved with "Anything Goes" and "Red, Hot and Blue."

"Resorts" will be produced next winter by Leland Hayward, who presented "Call Me Madam," on which Lindsay-Crouse collaborated with Irving Berlin. Porter is currently represented on Broadway by "Can-Can," new Feuer & Martin production for which Abe Burrows supplied the book. Irving Berlin, originally set as "Resorts" composer, withdrew because of film commitments.

Syrian, Egyptian, They're All Same to Miles Ingalls

Agent Miles Ingalls learned a startling statistic. He discovered there were 100,000 Syrians living in New York City of whom 75,000 reside in Brooklyn.

He consequently started negotiations to put Egyptian belly dancer Samia Gamal and magico Gali Gali into the Brooklyn Academy of music for a three-day stand in September.

'Attlee, McCarthy Ruining Our Act,' Cry Webs' Coronation Stunt Flacks

As friction developed in Anglo-American relations last week, with Opposition Leader Clement Attlee criticizing U. S. policy and in turn being criticized by Senators Joseph R. McCarthy, William F. Knowland and William E. Jenner, the CBS and NBC networks took brief but wondering pause from their feverish preparations for radio-tele coverage of Queen Elizabeth's Coronation, June 2.

"What are the politicians trying to do," asked one newsman, "ruin our act?"

Then the network newsmen, stuntmen and flacks turned their backs on the chill diplomatic fronts and returned to the hot pursuit of new ways to outsmart one another with hoopla before and on Coronation Day.

From the postcards sent by the NBC bureau in London to American newspaper editors, the hundreds of thousands of Coronation study guides prepared by NBC and CBS (with the latter web schedul-

(Continued on page 34)

Mrs. Billy Sunday, 84, Takes to Sawdust Trail

Omaha, May 19.

Mrs. Billy Sunday, widow of the w. k. evangelist, has also taken to the sawdust trail. She joined the Guy Libbey outfit at Grand Island and is reminiscing about her husband's career.

Auditorium was jammed for initial session by the 84-year-old woman.

'Limelight' Theme Into Hit Bracket

Joining the current cycle of click film music backgrounds, Charles Chaplin's theme from his last production, "Limelight," is moving rapidly into the hit brackets. Despite the political attacks against Chaplin and the lifting of his reentry permit into the U. S., the tune has been meeting little opposition from this angle. While some jockeys in both Philadelphia and Los Angeles have nixed spinning the tune because of the Chaplin controversy, most jocks have been accepting the number on its merits as another piece of material.

"The Theme From Limelight," as it is being labeled, was kicked off last week by London Records with a cut by the British Frank Chacksfield orch. The N. Y. deejays were the first to spin the disk and it's one of the few times that Gotham jocks have been responsible for kicking off a number. Columbia Records followed with another British disk by the Wally Stott orch, originally cut under the overseas Philips banner. Decca

(Continued on page 14)

Another Ike 1st: Using Closed-Circuit TV Tonite For Ford-Dearborn Gala

Marking the first time a Chief Executive has used closed-circuit television to address a select audience, President Eisenhower is set to participate in the dedication ceremonies of the new Ford Research & Engineering Center in Dearborn, Mich., tonight (Wed.). President will speak directly from the White House over a completely closed-circuit to an audience of about 650 VIPs invited by the Ford Motor Co.

Eisenhower, who couldn't attend in person, may speak extemporaneously and will be seen on a theatre

(Continued on page 34)

NOW

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PHIL SPITALNY

London Ready for Coronation But Parade Ticket Sales, Visitors Lag

By HAROLD MYERS

London, May 19.

The bunting is out, lamp standards have been repainted, the stores are brightly decorated and all the roads on the processional route have been resurfaced. London is taking on a new and brighter look for the Cororation. The only thing missing so far is a sufficient number of people to fill the stands along the route.

Ticket speculators who thought they were in for a golden bonanza have burned their fingers. The public is not going for the fancy prices that have been asked, and prices have been tumbling at an amazing rate. Tickets on a public stand, which included a champagne lunch, were originally on the market at around $240; they now can be bought at a fourth of that price, and even then there are comparatively few takers. The trade unions, which traditionally get an allocation of nominally priced government seats at between $10-$16, have returned almost half of this allotment. Some organizations, such as Actors Equity, have been offering them to non-union members. The classified columns of the London papers are filled with offers of Coronation seats, and the asking price dips with the passing of each week.

The slump in ticket sales is attributed to TV. Tele cameras will be at all the main vantage points of the route, and also will be inside the Abbey. Apart from the loss of color, viewers will see far more than either the spectators in the stands or the VIPs in the Abbey. All this without loss of comfort, without being hemmed in by colossal crowds and without being in position several hours before the show commences. Despite all this, there are not likely to be any vacant seats on the day itself, even though the "gate" will be far below expectations.

'Greatest Show on Earth'

Hailed as "the greatest show on earth," this one-day stand has involved a production budget of nearly $6,000,000, has been in preparation for almost a year and will have a distinguished array of royal

(Continued on page 18)

20th's 'No Obligation' On Lindsay-Crouse Credits For 'Madam' Pic Version

Howard Lindsay and Russel Crouse, co-authors of the legit musical comedy, "Call Me Madam," are finding no credit lines in some 20th-Fox ads for the film adaptation. They thought their names should be mentioned even though the deal with 20th doesn't require it. Irving Berlin alone gets billing.

When the film company bought the picturization rights, reps for the authors suggested that 20th ought to feel a "moral obligation" to credit Lindsay and Crouse in the ads. It also was suggested to 20th that use of the names would be an added plus value for the film. But neither Darryl F. Zanuck, 20th's production chief, nor Sol C. Siegel, who produced the pic, made any film commitments and the librettists are not mentioned in some ad copy.

Lamour, Autry, Audie In Dallas Benefit For Texas Tornado Victims

Dallas, May 19.

Interstate Theatres has skedded a huge benefit midnight show Saturday (23) at the Palace, midtown deluxer, for tornado victims of Waco and San Angelo, where 113 and 10 lives were lost, respectively, in last week's Texas disasters.

Dorothy Lamour, Dorothy Malone, Gene Autry and Audie Murphy will do personals in a stage show, with local bands and nitery acts to be added. Murphy will emcee, and pic will be his latest, "Gunsmoke" (U-I), with Susan Cabot and Paul Kelly, donated by U-I.

Special midnight shows will also be given at 36 local film houses and ozoners, with entire proceeds donated to the two stricken cities. Four all-Negro pic houses will join the benefit midnighter.

Interstate Theatres will present 20 additional cuffo shows in 12 Texas cities the same night. Other film chains, Jefferson Amus. Co., and Theatre Enterprises, Inc., will participate.

Frisco Film Fete Plotted for 1954

San Francisco, May 19.

Plans for a San Francisco International Film Festival, patterned after and on the scale of the Venice and Cannes festivals, have been placed before the San Francisco Art Commission. Project calls for an 11-day showing of outstanding films of all types, from three-minute abstracts to 3-D Technicolor features.

The festival, which would require $100,000 sponsorship, would be held in June or July of 1954.

A civic committee made up of leaders of San Francisco museums, universities, theatres, film-making and the press is backing the venture.

In addition to prizes being awarded to outstanding films, which would be considered for recognition without regard to their length, accolades would include explanations why choices were made. This is intended as a means of eliminating backstage pressure for or against films. In addition to film showings and awards, a film forum would present a "World Film Congress" at which vital film issues, developments and techniques would be debated and analyzed by international experts.

Cantor (& Ida) All-Star Roundup for 39th Anni

Eddie Cantor and his wife Ida will celebrate their 39th wedding anniversary on the comedian's "Colgate Comedy Hour" stint of June 7.

On the NBC-TV anni show, Cantor will have as his guests George Burns, Gracie Allen, George Jessel, Dinah Shore, Jimmy Wakely, Jimmy Wallington and aud Dave Rubinoff.

5/20

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Christine's New Format For Vegas in July; That Travelog Pitch Ain't It

Hollywood, May 19.

Christine Jorgensen is facing more changes. Indications are that there will be drastic revisions in the act when the ex-GI bows at the Sahara Hotel, Las Vegas, July 14 for two frames. Travelog being displayed at the Orpheum to lethargic business isn't figured as an attention-getter in the gambling resort, so something will be worked out if she's to play Las Vegas.

Sahara booker Bill Miller has stated that Christine thought the act was not going well and was willing to do something about it. Miller has been sending in various producers and writers to offer suggestions.

Stan Irwin, Sahara's entertainment director, has been in town huddling with Christine. Sahara topper Milton Prell together with show producer George Moro are due in to catch the act and confer on a new format for Vegas.

Christine's $2,900 Net

Hollywood, May 19.

Christine Jorgensen netted approximately $2,900 for one-week stand at the Orpheum. She got 50% from first dollar, paying supporting acts, band out of her share. Gross was $15,800 and acts cost her $5,000.

House made a slight profit.

Wayne Earned $1,026,072 In 3 Yrs., L.A. Suit Shows

Hollywood, May 19.

Documents introduced in Superior Court, where John Wayne is battling a separate maintenance suit brought by wife Esperanza, reveal his 1950-51-52 earnings totalled $1,026,072. Wayne earned $122,000 in 48 days this year, including a $27,000 advance on "Hondo," Wayne-Fellows production which starts in Mexico this week.

Wayne testified he had a contract with Republic calling for 10% of gross on all pix, but did "Rio Grande" and "Quiet Man" for flat $100,000 each because Herbert J. Yates said the studio couldn't afford a percentage tab while paying John Ford as a director.

The studio and Famous Artists, talent agency, tried to quash a subpoena for documents detailing Wayne's activities for the last seven years. He had trouble identifying some documents and turned for help to business advisers seated in court, cueing the comment by Superior Judge William F. McKay that "most people sign anything their lawyers hand them."

Wayne drawled: "My attorney always says I should read before signing, and I do. But that doesn't mean I always understand it."

Van's Quadruple Play

Toronto, May 19.

Jumping from the Casino here to a week's engagement at the Chicago, Chicago, both first theatre engagements since his Broadway chorus boy days, Van Johnson flies back to the Seville, Montreal.

After that he planes to Hawaii for the Columbia filming of Stanley Kramer's "Caine Mutiny" production with Jose Ferrer and Fred MacMurray.

Friars' Winchell 'Roast' Becomes A Toast for His Cancer Fund Work

By JOE SCHOENFELD

Hollywood, May 19.

The Coast branch of the Friars Club held one of its most successful, if unexpected, Roastmaster dinners Thursday night (14) with Walter Winchell as the guest of honor. Stag affair, at $10 per scoff ticket, was moved at the last minute from the Friars' Beverly Hills clubrooms to the Mayfair Room of the Beverly-Wilshire Hotel in order to accommodate the enormous demand—and even then the room was barely large enough for the close to 400 guests.

The dinner served as a kickoff for the Friars drive for money for the Damon Runyon Cancer Fund, which is Winchell's virtually one-man charity foundation. Climax of the drive will be a ballgame here Aug. 3 between Hollywood and Sacramento, all proceeds going to the Cancer Fund. Winchell will return to the Coast for the ball game and attendant festivities.

There's no gainsaying the fact that the dinner Thursday night drew terrific attention because of the uncertainty as to how Winchell would take to a ribbing. That there was also great nervousness among the Friars regular dais-sitters and ribmasters was apparent several days before the affair. Winchell, himself, was edgy and, after the dinner, confessed to this reporter that he had a number of "insults" all figured out for his tormentors, but as it was he found little cause to use them.

Insults there were, and very funny, too, but few of them were as barbed as some in the audience figured they would or might be. And the probable reason was the underlying respect everybody present had for the guest of honor's great job in behalf of cancer research.

For the most part, the comedy side, as usual at Friars stag affairs, was unprintable. Between Jack Benny, George Jessel, George Burns, Pat O'Brien and Jack Haley, the crowd was given a demonstration of back-fence-word forensics such as they've rarely heard before and will rarely hear again. The laughs were so strong, that it was no wonder George Burns said:

"Everytime the Friars give a sociable I have to make a speech—for once I would like to sit out there with you fellows who have no talent."

Benny, abbot of the Friars, set the tone for the dinner in his very

(Continued on page 51)

Len Goldenson Writes Off Fee-TV as 'Not Practical'; Femmes Won't Pay to Sit

Subscription television, which has been eyed by Paramount and many distrib execs as an ultimate means of creating a home audience for films, was rapped as "not a practical thing" by Leonard Goldenson, president of American Broadcasting-Paramount Theatres, at a N.Y. stockholders meeting yesterday (Tues.).

Goldenson would write the obit for the fee-TV, he says, because: "Women in the home control the destiny of the family. The ladies on certain nights want to get out, they want to be seen. They will not pay to stay at home."

Exec also cited problems of clearance with the Federal Communications Commission plus what he termed the "simply fantastic" cost of operating coinbox video.

Mull Riviera As Gallic H'wood

Paris, May 19.

Every few years a movement gets underway here to create a Gallic Hollywood on the French Riviera between Nice and Menton. All the virtues of the climate, scenery as well as the physical and recreational aspects of the section are extolled in the effort to lure filmmakers from Paris. However this does not seem likely to become a full-fledged desertion of the important studios here, although the area has seen renewed activity this month as agitation for a French Hollywood there was resumed.

Unlike the U. S., France is only separated by a few hours from all of its borders. All show biz is centered in Paris with actors, stock and equipment on loan basis and too handy here to contemplate general desertion for the south. In early pic pioneering days there had been an attempt by biggies to found a film center on the Riviera, but this fell through, and left a few studios in its wake which are still used for some filmmaking down there.

There was a rash of shooting there in early silent days, but the advent of sound started the trek back to Paris with the need for new equipment and experimentation. Since most Gallic thesps also double in legit, Paris is the only spot where producers have a big choice of needed actors. There was a return to the southern studios during the war where a group of big costume specs were made such as Marcel Carne's "The Children of Paradise," Jean Cocteau's "The Eternal Return," "Visitors of the Evening" and the opera film of Marcel L'Herbier, "La Boheme."

Studios down south today are the Victorine in Nice, Studios of Saint Marthe in Marseilles, and Marcel Pagnol's studios on Rue Mermoz on the outskirts of Marseilles. The GTC lab there also has been modernized of late to handle increased work. Since the war, work has varied there. Eight films were made in 1945. There were 31 pix made there in 1930, 35 in 1951 but only 22 in 1952. A large amount of shorts and medium-length pix also have been turned out.

Important pictures shot there have been Pagnol's "Manon De Sources," Jean Devaivre's Technicolor "Un Caprice De Caroline Cherie." Fernandel in "Le Fruit Defendu," Maurice Cam's "Une Fille Dans Le Soleil," H. G. Clouzot's Cannes prizewinner, "Le Salaire De La Peur" and Fernand Gravey in "Mon Mari Est Merveilleux." In addition, another Fernandel opus, "Le Boulanger De Valorgue," Eric Von Stroheim in "The Other Side of Paradise," and Jacqueline Audry's color film, "The Blonde Gypsy" also were products of southern France.

Nip Strippers Add New 'Thrill' to Combat 3-D

Tokyo, May 12.

A Tokyo burlesque house decided last week to meet the threat of 3-D films being shown in the same building. The Togeki Burlesque Hall, located on the fourth floor of the Tokyo Theatre where "Bwana Devil" (UA) is being screened, included in this month's revue a skit called, "Carmen Jumps Out."

During the act strippers clad only in G-strings hop off the runway in the center of the house, and sit momentarily on the laps of patrons. Climax of the skit comes when "Carmen," played by top stripeuse, named Gypsy Rose, runs to end of runway, jumps off and exits at the rear of the house.

Lucy Monroe's 2d O'seas Trek for Camp Shows

Lucy Monroe will start her second trip this year to entertain overseas soldiers under USO-Camp Shows auspices. Singer planes out Monday (25) to Korea for six weeks.

Miss Monroe appeared in Germany and North Africa during the Christmas and New Year's holidays and spent the entire month of January in service entertainment. She's working this jaunt as a volunteer.

SOLVING 'NEW ERA' PIX DILEMMA

AB-PT Tooling Up First-Run Keys, Putting Trade Conversion in High

American Broadcasting - Paramount Theatres, which has film houses spread over 37 states, is equipping one first-run operation in each of its key cities with 3-D-widescreen installations in a program that's clearly giving the industry switch to the "new era" its greatest impetus. Leonard Goldenson, AB-PT president, in disclosing this at a meeting of stockholders in N. Y. yesterday (Tues.) added that a few large subsequent-run spots in Chicago and Detroit also will retool.

Goldenson said it's impossible to estimate the total investment but that so far the corporation has spent $500,000 on 3-D and $250,000 for stereophonic sound and widescreen. Immediate commitments, additionally, involve an expenditure of $1,250,000, the chief exec added.

Updating of the circuit's smaller locations will be decided in the future. Goldenson noted a growing demand among exhibs for screen standardization and commented that costs will be reduced as manufacturers' volume of new equipment increases.

Twentieth-Fox's CinemaScope was given an unqualified rave by Goldenson. He said tha he and other major circuit operators have seen demonstrations and "I can honestly say that it has far exceeded our best expectations . . . . This widescreen process makes it possible to tell a story on film far

(Continued on page 14)

New Screen Hero, UN Battling Global Woes, Sought in 20 Pix Yarns

While the United Nations can't remedy Hollywood's difficulties in finding suitable villains, it can offer a new type of screen hero in the person of the UN reps who are out in the field, battling various of the world's ills.

That's the word from Mogens Skot-Hansen, UN rep in Hollywood. He is in New York this week, on his way to Denmark for home leave. He's due back on the Coast in September.

Hansen, who has been UN liaison man with the pic biz for the past three years, said studios were giving him "wonderful" cooperation, but complained that the current story realignment due to 3-D and widescreen had killed a couple of prospective yarns about the UN. Since he's been in Hollywood, more than 20 originals revolving around UN activities have been offered for sale to the studios and another 20 pix have contained direct references to the world organization and its activities, Hansen related.

Describing himself as "something like a Father Christmas

(Continued on page 14)

Betty Grable Suspended By 20th for 'Pleasure' Nix

Hollywood, May 19.

For the third time in two years, 20th-Fox has suspended Betty Grable for refusing to report to Columbia for rehearsals of "Pleasure Is All Mine," for which she was loaned. She says the studio had announced William Holden and Henry Fonda as costars, but "now won't tell me who will be in the film. I didn't want to start extensive rehearsals without knowing. I'll go back when they tell me. I hate suspensions. I don't like trouble, but I feel entitled to know who will be in the film."

Miss Grable also revealed that she's trying to get out of the 20th-Fox contract which expires in September, 1954. Columbia never announced any players for the film except Miss Grable, but Louella Parsons a few weeks ago said Holden and Fonda would be in it.

She previously was suspended for nixing "Girl Next Door," which June Haver later did, and "Pickup on South Street," which Jean Peters went into.

Warners in N. Y.

Jack L. Warner, Warner Bros. production chief, arrived in New York from the Coast late last week, and will hold confabs with home-office execs before going to England for the coronation. Prexy Harry Warner is also due in Gotham shortly.

Prior to Jack Warner's arrival, veepee Samuel Schneider and sales chief Ben Kalmenson returned to N. Y. from Coast huddles which resulted in WB's announcement of its upcoming production slate.

Allied's 6G Unit Adapts Houses To Widescreen, 3-D

Washington, May 19.

Allied States Assn. and the Ballantyne Co., of Omaha, today (Tues.) jointly announced that Ballantyne is launching a low-price package to convert film houses for 3-D and widescreen projection.

Allied toppers, who have tested the equipment, endorsed it as the answer to the exhibtors' headache in deciding what equipment to purchase.

The packages, on which delivery will begin about Aug. 1, will cost from $5,700 to $7,000, with a price of $6,000 for the average theatre which would use a 15x30 foot screen. Included in package are a pair of wide-angled F.2 projection lenses, a wideangled screen with a 2 to 1 ratio; aperture plates to make the equipment usable for different systems of 3-D and widescreen; full steröphonic sound equipment; interlocking equipment or two projectors so they can handle 3-D; polaroid filters, etc.

The equipment will make any theatre adaptable for the various 3-D methods and for most widescreens. It would require only the 20th anamorphic lenses to make it adaptable for CinemaScope (reportedly about $800 for the pair); but it will not handle Cinerama.

Press conference was held at the offices of Abram F. Myers, Allied's board chairman and general

(Continued on page 20)

Ohio Solon Defers Fight for Repeal Of Pic Censorship

Columbus, May 19.

State Senator Charles Mosher has dropped his fight to repeal the Ohio film censorship law following the Senate's referral of his bill to committee today (Tues.).

Sen. Mosher said that since he could get 13 votes for the bill, with 20 against, he would not try to get it recommitted again. He said, however, he would introduce a substitute bill to end the censorship of newsreels in Ohio.

Superior Films, Inc., of New York has engaged the local law firm of Wright, Harlor, Purpus, Morris & Arnold to appeal to the U. S. Supreme Court for review of the Ohio Supreme Court decision

(Continued on page 18)

Weizmann's Biopic

"Trial and Error," autobiography by the late Chaim Weizmann, first president of Israel, is to be filmed by Michael Powell and Emeric Pressburger. They obtained the rights from Meyer Weisgal, literary executor of Dr. Weizmann's estate.

Producers likely will lens the film in Israel, according to United Artists, which has obtained worldwide distribution rights.

MPAA BLUEPRINTS STANDARD SCREEN

Officials of various major film companies believe that within the next 10 days to two weeks they'll have worked out all details of a formula determining the entire industry's future course anent a standardized, new pic lensing and exhibiting technique.

Already blueprinted, but in broad outline, is the initial step in what's hoped will prove the solution to the trade's "new era" dilemma, which centres around the presently conflicting width vis-a-vis height dimensions in shooting new product and showing it in theatres.

Committee of execs set up by the Motion Picture Assn. of America has agreed that the most feasible approach is the use of a "compatible" screen, that is, one which can accommodate films shot in all sizes. Public will decide, via support at the b.o., which screen aspect ratio is the most effective and this will be the one to be adopted uniformly, under the present plan.

Idea has won considerable support in the business so far because it brings into play competitive factors. The compatible screen means that pix from all studios, which now have different ideas on how

(Continued on page 21)

'Luther' Outpulls 2 & 3-D Smasheroos in Minn., To Roadshow Major Theatres

Minneapolis, May 19.

Following its initial test engagement at the local Lyceum, legit roadshow house, Louis de Rochemont Associates have spotted "Martin Luther," a sensational grosser here, into the Center Theatre, Hickory, N. C., for its first regular film house showing. F. Borden Mace of the de Rochemont organization declined to state the percentage terms.

Hickory is a town of 15,000, with a surrounding 85,000 predominantly Lutheran population from which to draw.

"Luther" then goes into the Interstate Circuit's Bijou in Houston, with other of the large chain's theatres likely to follow, Mace says. A deal also is being completed for

(Continued on page 20)

IMPPA Offers 5% of Pix Sales to TV As $6-8,000,000 Industry Pension Pool

Hollywood, May 19.

Independent Motion Picture Producers Assn. has offered a flat 5% of all revenue derived from sale of pix to television with coin going into industry-wide pension pool for Hollywood workers. Format was suggested by IMPPA prexy Steve Broidy (who's also prexy of Allied Artists), Jack Broder and Robert L. Lippert to a number of unions as solution to complexities of pix-to-television situation. Understood the trio told unions that if IMPPA membership didn't go along with plan, they themselves would go through with it on behalf of their respective companies.

Such a pool, they told John Lehners and Herb Aller, biz agents of Editors and Cameramen, respectively, would reach to between $6,000,000-$8,000,000 within a few years. Union reps reported conversations back to memberships. Producers' plan is to funnel 5% of gross into pension fund.

Schary's N.Y. 'Caesar' O.O.

Hollywood, May 19.

Dore Schary, Metro production chief, is due in New York on May 31 to be on hand for the preem of "Julius Caesar." Pic opens June 3 at the Booth Theatre, using M-G's own-developed widescreen and stereophonic sound.

Schary is expected to remain in Gotham for about 10 days for confabs with prexy Nicholas M. Schenck, veepee Charles Moskowitz and pub-ad chief Howard Dietz.

150G Lurie Loan To Cinerama; SW Deal Simmers

Immediate financial difficulties faced by Cinerama Productions, during the period of finalizing a deal with Stanley Warner Theatres, have been met with a loan from Louis A. Lurie. Millionaire San Francisco realtor reportedly put up $150,000 this week.

It's asserted that members of Cinerama's board of directors personally guarantee the loan. Lurie, who entered the snarled Cinerama-SW negotiations early this week, is seen as making a bid for eventual control of Cinerama in conjunction with board chairman Louis B. Mayer, an old associate. Although reports are that Lurie's contribution is a straight loan, it's believed to be a forerunner of further investments. Lurie has stated in the past his willingness to go along with anything with which Mayer is associated. Mayer's investment in Cinerama is now said to be about $350,000.

SW talks Continue

Meanwhile, attempts to reach a final agreement between the Si Fabian-controlled circuit and Cinerama continue. Wall St. sources indicated that, although there were many angles to work out, it appeared likely that a deal would be

(Continued on page 14)

H'wood & Vine Diplomats Mull 'Wha' Hoppen?' In Meggers' Protocol Tiff

Hollywood, May 19.

Diplomats at Hollywood and Vine are wondering, wha' hoppen?, in the strange case of the 28 directors. Not being closely acquainted with State Dept. protocol, they can't figure out why the 28 directors were cordially invited to handle a series of propaganda and documentary film, and then given an uncordial brushoff.

Some of the boys suspected that the sudden impasse in diplomatic relations was caused by Cecil B. DeMille's peeve because the story, and its consequent publicity, broke out without his knowledge. Although he was recently appointed

(Continued on page 21)

National Boxoffice Survey

Outdoor Yen Trims Biz; 'Wax' Stays in First Place 'Rouge' 2d, 'Let Me Go,' 'Titanic' Next

Seasonal factors are hurting first-run biz over the country this session. Heat wilted grosses in several sectors while an absence of new, strong product obviously hurt in others. Per usual, many of the better pix are being held for Memorial Day. This current transition period, when potential patrons get their first taste of warm weather, always has caused a b.o. downbeat.

The great boxoffice pull of "House of Wax" (WB) is keeping this big 3-D pic in first place for fourth consecutive week, although it is not being launched in many spots currently. Bulk of biz is coming from holdovers.

"Moulin Rouge" (UA) still is a smash second for the fourth session in succession. "Never Let Me Go" (M-G) is pushing up to third spot from far back in pack although not smash in many keys.

"Titanic" (20th), playing in some 10 keys, is doing well for a newcomer under present circumstances; it will land fourth position. "Cinerama" (Indie) is holding well, winding in fifth groove. "Man in Dark" (Col) will take sixth money while "Salome," from same company, has dipped to seventh place.

"It Happens Every Thursday" (U), just out this week, is latching on to eighth. "By Light of Silvery Moon" (WB) and "Lili" (M-G) round out the Top 10 list. "Abbott-Costello To Mars" (U) and "Small Town Girl" (G-G) are runner-up pix.

New entries do not look too promising. However, "Desert Rats" (20th) is doing nicely in N. Y., if modest in L.A. "Magnetic Monster" (UA), okay in N. Y., is fair in Philly. "Lone Hand" (U) shapes oke in L.A.

"President's Lady" (20th) is mostly mild or dull this round although, with Martin-Lewis on the stage in Detroit, it is terrific. "Split Second" (RKO) is disappointing on first week out although hinting it may do better. "Girl Next Door" (20th), also new, is slow in L. A.

"Girls of Pleasure Island" (Par) is fair in N. Y. Same is true of "Pony Express," from same company, in Boston. "Sheltering Palms" (20th) is slow in Providence and light in Buffalo.

"Hitch-Hiker" (RKO), okay in N. Y., shapes fairish in Cincy. "Bonzo To College" (U) is oke in Balto. "Battle Circus" (M-G), nice in Louisville, is okay in Detroit.

"Juggler" (Col), good in N. Y., is not so strong in Chi. "Blue Gardenia" shapes good in Chi. "Tonight We Sing" (20th), solid in Balto, is disappointing to slow in three other keys.

"Fair Wind To Java" (Rep), okay in Portland, is good in Frisco. "Off Limits" (Par) is good in Toronto.

(Complete Boxoffice Reports on Pages 8-9)

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Spain Offering 40% Remittance; Eyes U. S. Office to Promote Pix

Spanish industry eventually aims to establish an American office to plug, and possibly distribute, its own pix, Jose A. Jimenez-Arnau, head of the Spanish government's film subcommission, said in N. Y.

Arnau is here negotiating a new Spanish-American film deal to start next August. He returned to N.Y. Sunday (17) from Washington where he had talks with Motion Picture Assn. of America prexy Eric Johnston. A deal is expected today (Wed.) or tomorrow.

Spanish negotiator has been offering a compromise deal involving remittance of 40% of U. S. distrib earnings at the official rate. Rest of the money would be frozen but could be brought out through various deals. It's understood the Spanish are sticking to their 75 pix a year figure, but would be willing to revise it January 1, 1954, under a new deal.

Spanish government official said he was confident there would be an agreement, and he expressed the hope that something could be done to stimulate release of Spanish pix in the U. S. He disclosed, further, that his government was willing to come to some sort of arrangement under which the American distribs in Spain could officially remit a certain portion of their earnings. According to Arnau, the Franco regime is also willing to offer wider permitted uses of blocked U. S. funds in Spain. Latter are very small at this point, he said.

Spokesman for the MPAA commented in N. Y. that the Spanish were driving a hard bargain. It's understood that they want a reduction from the current 100 to 75 permits for the American distribs, and an increase in import duties. In return, U. S. distribs could bring in all the original versions they'd want. Hitch is that the latter are poor b.o. bets in Spain, a point of view taken by American execs but not shared by Arnau.

It's understood that, barring an agreement on compromise terms, MPAA is ready to take its case to the State Department. Arnau maintains that there is nothing discriminatory in the Spanish government's decision to raise the ante since all other importers are similarly affected.

Custard Pie's Last Stand, 3-D's Squirting Screen In Flack Pic Biz Spoof

By HY HOLLINGER

Jessica Landau, Joe Pincus and Arthur Willi, respective eastern talent diggers for Universal, 20th-Fox and Columbia, apparently have missed a good bet in not searching under their own roofs. Potential thesping talent is operating in their own shops in the guise of flacks. Momentarily dropping their bally cloaks, pub-ad staffers, associated with the Screen Publicists Guild, wandered behind the footlights Friday (15) to present a Gridiron-style rib of the film industry. Event took place at the Park Sheraton Hotel, N.Y., where a "Movie Page Ball" marked the 13th anniversary of the publicists' union before 400 guests.

SPGites displayed savvy in not following the usual pattern of lining up guest talent. They tapped their own ranks, with the result an unexpectedly socko presentation. The barbs registered with more sharpness than the spears in "Bwana Devil."

In a lampoon of 3-D, spectators saw a boy and girl watching a screen while wearing polaroid specs. "Dear, look at the 3-D tidal

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Variety Clubs' Mex Conv. Keynotes Global Growth

Mexico City, May 19.

Variety Clubs International 17th annual convention here yesterday (Mon.) indicated the show biz organization has gained new impetus in global expansion. In addition to new tents being organized in Europe, several capital cities in South America are forming chapters, it was said.

Delegates, numbering about 1,000, are here from many U. S. key cities.

Hines' 1,000 NT Buy

Earle G. Hines has joined the list of National Theatres officials who have been buying up stock in the outfit. He's a member of the board.

Hines last month acquired 1,000 shares of the common issue, bringing his direct holdings to 2,000 shares.

N.Y. Film Flacks Cut Red Tape In Return to CIO

Reentry of the N. Y. Screen Publicists Guild in the CIO last week is seen as paving the way for a clarification of the tangled union affiliation of the homeoffice pub-ad staffers. SPG returned to the fold of the national labor org as result of reaffiliation with the CIO of the Distributive, Processing & Office Workers of America, District 65, of which the flack outfit is a unit.

CIO reported from its Washington headquarters that it had taken back the indie DPOWA, which had been expelled for allegedly being Communist-controlled. CIO topper Walter Reuther declared that the leadership of the DPOWA had "sincerely and irrevocably broken with the Communist Party."

As result of the Red charges against the DPOWA, SPG underwent a serious splitup two years ago with staffers at Metro, Loew's, Paramount, RKO Pictures, RKO Theatres and Republic withdrawing from the union. Publicists at Warner Bros., Universal, Columbia, United Artists and Universal remained with the SPG. Metro remained unaffiliated, Paramount joined the IATSE-allied Motion Picture Homeoffice Employees Union, and Loew's, both RKO's and Republic went over to AFL-connected Sign, Pictorial and Display Union.

With split affiliation, negotiations for new contracts have been held on an individual basis, with filmeries bargaining separately with their staffers. Recent firings at Metro, RKO Pictures and Theatres has stirred up a movement for reorganization into a single flack union.

SPG is not making any direct organizational pitches to the pullouts, but is attempting to re-interest the dissidents via its "watchdog" stand to prevent the spread of firings. It's felt that with the elimination of the Red stigma, the pullout units may now be more inclined to return to the fold when their present contracts expire.

Pic Biz Divvy in '53's 1st Quarter $4,330,000

A thin $4,330,000 was paid out in film industry dividends during the first four months of 1953, compared with $9,481,000 for the same period in 1952, U. S. Department of Commerce announced last week.

Worst month this year was April. Last month, the stockholders got only $1,216,000, in contrast with $3,194,000 for April, 1952. However, some of this will be made up in May. For example, Warner Bros., which paid $1,405,000 in dividends in April last year, paid none this April. The studio is making a May dividends disbursement. However, there's no indication anything will be forthcoming from the Stanley-Warner theatre chain.

In April, the combined American Broadcasting-Paramount Theatres company paid a dividend of $1,077,000. This was a drop from last year's $1,650,000 by United Paramount Theatres.

Commerce Department reminds that the publicly announced dividends amount to only 60 to 65% of all dividends in any industry.

Wall St. Warily Awaits 3-D Stability; Few Buys

Wall Street brokers related this week that for the most part they're adopting a policy of "watchful waiting" so far as film industry stock investments are concerned. "With a few exceptions, as when the price of an issue drops unrealistically low, we are not recommending much new buying," one stock trader commented.

In line with this, Merrill Lynch, Pierce, Fenner & Beane told its clients that the future of the film industry is not too certain, that the outcome of the current switch to new screen techniques has yet to be determined. In a market report, ML, P, F&B stressed that film shares are strictly speculative.

Feeling in financial circles, as summed up by a professional observer of the pic biz, is "the companies seem to be going around in circles with their new dimensions." He added: "They (the studios) are spending money but I'm not sure of what they are buying."

Japs Give MPAA Thawed $2,500,000

Japanese check for $2,500,000, repping 38% of the American distribs' funds still frozen in Japan by March 31, '53, was in the hands of the Motion Picture Assn. of America in N. Y. last week. This left another approximately $4,000,000 to be thawed. Latter amounts to less than one-third of U. S. distrib earnings accrued in the seven years since start of the occupation.

The remitted coin will be divvied up among the companies on the basis of a domestic billings formula. Reason is that most of the funds accrued to the Motion Picture Export Assn., which handled American pix in occupied Japan. MPEA, operating on a pool arrangement, cut up earnings in line with the distribs' domestic averages in order to be free in the selection of films for its territories.

Conversion of the $2,500,000 was part of the new Japanese film agreement covering the Japanese fiscal year, which started April 1. Under its provisions, 30% of the current earnings could also be remitted, with the remaining 70% still frozen but subject to a wider

(Continued on page 20)

Deal for Unrestricted Belgian Imports Looms Among U.S. Pic Distribs

New and favorable Belgian film deal, permitting unrestricted imports and remittances, was described in N. Y. last week (15) by U. S. foreign managers as "about ready to crack," with only minor details remaining to be ironed out.

At the same time, it was understood that the American distributors have informally told the Bioscoopbond in Holland that they're dissatisfied with the existing rental pact, which imposes a 32% ceiling on rental terms, and are about ready to cancel it.

Similar, but much more liberal, rental agreement existed between the distribs and exhibs in Belgium. It was cancelled by the distribs and talks on a new and improved deal are to get underway as soon as the remittance and import pact is signed.

Although Belgium is a comparatively small market, yielding the American distribs about $3,500,000 annually, resolving of the U. S. difficulties there is seen as an im-

(Continued on page 51)

N. Y. to L. A.

David O. Alber
George Jessel
Phyllis Kirk
Frederick Knott
Jerome Lawrence
David Loew
Jack Rothenberg
Mike Sloan
Carey Wilson

Europe to N. Y.

R. A. Farnon
Olivia De Havilland
George Sanders
Robert Taylor
Mai Zetterling

NCA's 'Beware Of Looney Bin Fix'

Minneapolis, May 19.

Current North Central Allied bulletin reports a new selling gimmick being employed by RKO in offering "Peter Pan" and "Hans Christian Andersen," and warns independent exhibitors to "beware."

"If it isn't price fixing," charges the bulletin, "we've never seen that evil and unlawful trade practice."

According to the bulleting, gimmick consists of RKO offering to sell the pictures on a basis which will give the company 15c per child and 35c per adult for every admission. This is a 70% deal, the bulletin asserts.

"If you charge 25c for kids, you give RKO 15c of each such admission," bulletin points out. "Uncle Sam gets 4c, and you have 6c left for yourself. This is a 75% deal.

"The exhibitor who goes for this deal is headed for the looney bin, and we say this regretfully about two pictures that ought to be seen by every kid in the country."

In Unique Suit, N.J. Exhib Charges 'Discrimination' in Film Rentals

In what is regarded as the first case of its kind, a suit charging major film companies with discrimination in film rentals, is seen as having widespread implications in future distrib-exhib relations. Suit, filed by Jack Unger, operator of the Mayfair Theatre in Hillside, N. J., specifically charges distribs with giving more favorable terms to houses controlled by the large circuits than to indie theatres.

Unger's suit, originally entered on May 11, 1949, is currently being heard in New York Federal Court before Judge Sidney Sugerman. Trial, which has already consumed three weeks, is receiving top attention in both distrib and exhib quarters. Sitting in at the sessions almost daily are film company branch managers as well as exhib leaders.

Unger's suit contends that Warner and Skouras houses, comparable in every way to his theatre in seating capacity, run and clearance, have been paying less for the same films. Filmeries have denied they are giving better terms to the chain ops, claiming that each theatre presents an individual buyer-seller bargaining arrangement.

(Continued on page 20)

WB's All-Media Camera

Warner Bros. has announced development of an all-purpose camera, capable of shooting in 3-D, widescreen, color or black-and-white. It was designed under direction of Al Tondreau, studio's head camera research engineer.

WB says the camera contains twin lenses whose optical centers can be brought as close together as 1⅛ inches. Camera, studio claims, can be fitted with compressive lenses for company's WarnerScope widescreen lensing in two and three dimensions.

40 Days of WB's 'House of Wax' Bango 531G, N.Y.

"House of Wax" (WB) wound up a run of five weeks and five days yesterday (Tues.) at the N. Y. Paramount to establish the longest run at this Par flagship in more than four years. Including the final five days, "Wax" likely will finish run with a terrific $531,000 for one of greatest totals in the house's history. Only the longrun films like "Samson & Delilah," which ran over the year-end holidays, beat this total.

The recent greatest longrun, "The Stooge," Martin - Lewis starrer, went five weeks this year carrying through the two February holidays. This pic registered $442,000 on its run. Another M.&L. pic, "Jumping Jacks" ran five weeks, bulk of engagement being in July, 1952. The Bob Hope comedy, "Sorrowful Jones," also went five weeks in 1949.

Remarkable part of "Wax" engagement is that it went through the first outburst of warm summer weather. Just how big the b.o. draw proved is shown by the fact that it had such films as "Call Me Madam," "Salome" and "Moulin Rouge" as competition for part or all of its run.

Because the engagement continued beyond the fourth stanza, the stageshow headed by Eddie Fisher was supplanted after five days of that week by one topped by Xavier Cugat's band. Originally the bill had not been intended for longer than four weeks, but was continued into the sixth, with a new stageshow,—very unusual at the Par. Fisher's Palladium date in London forced him to bow out.

N. Y. to Europe

Alan Dalzell
Billy Daniels
Humphrey Doulens
Norman Grand
Adolph Green
Radie Harris
Audrey Hepburn
Hedda Hopper
Sol Hurok
Burl Ives
George S. Kaufman
Mary Anita Loos
Leueen MacGrath
Maynard Morris
William Okun
Patachou
Richard Sale
Danny Thomas
Jerome Zerbe

2:25 Rocky-Joe Pic Pads To 17 for OK Curioso B.O.; 3-D as Flat as Walcott

Briefie filmization of the championship fight between Rocky Marciano and Jersey Joe Walcott has some b.o. wallop via public and press comment, gags on subsequent radio-TV programs, etc., stirred by the bout's fluke climax. Nate Halpern production, padded into 17 minutes of footage, has the obvious additional plus of the 3-D novelty, being the first ring contest lensed with that new dimension.

Film clearly shows Walcott's position on the canvas upon the knockout count and offers a good view of Marciano's two blows

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L. A. to N. Y.

Julian T. Abeles
Charles W. Amory
Lauren Bacall
Francis A. Bateman
Arthur Bernhard
John Carradine
Fred Clark
Wendell Corey
Tony Curtis
Alfred E. Daff
Arlene Dahl
Rosemary DeCamp
Allan Dowling
Joel Gray
Stanley Horsley
Henry Hull
Van Johnson
Elsa Lanchester
Keith Larsen
Peggy Lee
Janet Leigh
Buddy Lester
Louis Lober
Gerald Mayer
Alan Mowbray
Adolphe Menjou
Joseph Pasternak
Tom Powers
Milton R. Rackmil
Irene Rich
Victor Saville
Joseph M. Schenck
Francis L. Sullivan
Carlos Thompson
Morris Weiner
Paul Weston
Richard Widmark
Walter Winchell
Harold Young

FTC PROBING MPEA ACTIVITIES

MPAA Data Reveal U.S. Press Strong For Axing 20% Tax, Ohio Censorship

Film trade execs are getting a lift out of what many regard as an unprecedented volume of editorial support of the industry in newspapers across the country. Press upbeat began a few months ago when literally hundreds of dailies noted the stimulating effect which 3-D and widescreen processes have had upon the business.

New York office of the Motion Picture Assn. of America, via its clipping service, recently has been receiving a steady flow of editorials commenting on the trade's campaign to repeal the 20% Federal admission tax. Many papers have been expressing sentiment for a complete elimination of the levy because of its economic burdens.

On another front, the press has been strongly on the side of the industry in its Ohio battle to wipe out censorship. With the exception of Dayton, dailies in every city in that state have editorialized on the industry-backed Mosher bill to kill off the official blue-penciler. For the most part the press opinion is unqualifiedly pro the Mosher measure.

The editorials have been spontaneous, that is, there has been

(Continued on page 14)

Skiatron Scolds Schary: 'We're the Missing Link Between H'wood and TV'

Reminder that Skiatron's Subscriber-Vision pay-as-you-see system "not only answers your criticism of toll-TV, but also offers the motion picture producer a unique and unprecedented chance to 'cash in' through television," was contained in a wire from Skiatron prexy Arthur Levey to Metro production topper Dore Schary this week (18).

Levey was miffed because Schary, in an interview in last week's VARIETY, highlighted technical and other difficulties of subscription-TV but failed to mention Subscriber-Vision. It's Levey's contention that Subscriber-Vision represents "the missing link" between Hollywood and TV, and that his system answers specific Schary criticisms in connection with practicality of fee-TV.

Subscriber-Vision, which scrambles the telecast picture and unscrambles it electronically via thin, plastic decoder cards, "employs no telephone lines and does not depend on any coinbox device," Levey pointedly informed Schary. He added the system was both practical and technically perfect, and that it solved the economic problem in program distribution. Subscriber-Vision will be demonstrated in New York for a 10-day period

(Continued on page 14)

AA NET PROFIT 354G IN 39 WEEKS OF '53

Miami, May 19.

Net profit of $354,127 after taxes was earned by Monogram Pictures Corp. (Allied Artists Productions) and subsidiaries for the 39-week period ended March 28, 1953, prexy Steve Broidy disclosed today (Tues.) at the company's international sales meet held at the Roney Plaza Hotel here. Figure compares with a $356,058 net for the corresponding stretch in the previous year.

Broidy revealed that in this 39-week period (first nine months of the company's current fiscal year) a reserve of $231,000 was set up for federal income taxes. Thus profit before the tax bite amounted to $585,127. Because of loss carry forward credits, no such reserve was required for the comparable 39-week stretch in 1951-52.

Gross income for the current 39 weeks, Broidy said, came to $7,147,360. This compares with $6,680,956 racked up in the like period during 1951-52.

McDonnell Leaving Tokyo

Col. Richard T. McDonnell, Motion Picture Assn. of America rep, who negotiated deals thawing American film companies' blocked funds in Japan, is returning to the U. S.

Abroad for almost the past full ear, McDonnell is set to leave Tokyo today (Wed.) for New York.

Broidy Tells AA Meet 'Annapolis' Set for C'Scope

Miami, May 19.

Steve Broidy, prez of Allied Artists, announced to more than 150 delegates attending the company's first international sales convention at Miami Beach's Roney Plaza Hotel, that negotiations have been completed with 20th for "The Annapolis Story" to be filmed in CinemaScope. Production start of the new film will depend upon availability of the CinemaScope lenses.

Picture, which will be filmed with cooperation of the U. S. Navy, who are turning over the facilities of the U. S. Naval Academy, is skedded to go before the cameras early in June.

Broidy also revealed that plans were now being formulated with MacGregor Scott, general sales manager of Associated British-Pathe, for the company to hold another international sales convention next year in London. Delegates will also go to Paris for spe-

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Rep Stock at New High Of $4.25; Trading Heavy; Wall St. Hints 'Deal'

Republic Pictures common stock climbed to a new high of $4.25 per share on the New York Stock Exchange Monday (18). Volume of trading was unusual heavy, placing second among all issues listed with over 15,000 shares exchanging hands.

Wall Street interest in Rep was unexplained by company reps. Possibility of a heavy sale of pix to TV, which could mean capital gains profits, was discounted by persons in responsible position. It was also pointed out that Rep earnings over a recent period were not so large as to justify any common dividend action.

Over the past several years rumors have been in circulation suggesting that an outside group might be buying into Rep but these consistently have brought denials from Herbert J. Yates, president of the film outfit.

Shaw Sues 20th

20th-Fox and writer Budd Schulberg were named defendants in a $60,000 damage suit brought in N. Y. Federal Court Friday (15) by one Sam Shaw whose occupation was not mentioned. He charges that between April, 1951, and December, 1952, at the film company's request, he procured it a story on waterfront crime written by Schulberg. This yarn, according to the complaint, was intended for production as a feature-length picture.

Shaw places the sum of $50,000 as "reasonable value" for his services. Moreover, he claims, at Schulberg's request he assisted and collaborated on preparation of a story and script suitable for filming during the 20-month period in question. Plaintiff contends that these services have "reasonable value" of $10,000.

'SMALL INDIES' STIR D.C. TO ACT

Federal Trade Commission has set its sights on the Motion Picture Export Assn. and for the past several months has been investigating the manner and scope of MPEA activities abroad.

Origin of the complaint on which FTC agents in New York are acting is something of a puzzle, since both of the parties that might logically have beefed to the Government insist that they hadn't done any finger-pointing. MPEA admits FTC agents have been around, but asserts it isn't aware of being investigated.

Society of Independent Motion Picture Producers exec James Mulvey said in N. Y. Monday (18) that his group hadn't originated the FTC move. Same denial came from Joseph Burstyn, Independent Motion Picture Distributors of America prexy, who added that his org was planning to meet later this week to decide whether any action should be taken on its plan to battle the subsidized distribution activities of Italian Films Export.

Samuel L. Williams, head of the FTC section in charge of the investigation, confirmed in Washington that it was going on, but refused to go beyond the statement that it was sparked by the complaint of "small independents."

General assumption is that FTC curiosity about MPEA has its roots

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Par's $1,374,000 Net; 59c a Share

Paramount's earnings are running ahead of last year, the company reported this week. Net profit for the first quarter, which ended April 4, amounted to $1,374,000, equal to 59c per common share, as compared with a net of $1,355,000, or 58c per share, for the corresponding quarter in 1952.

Earnings do not include Par's net interest in the combined undistributed earnings of partially owned non-consolidated companies for the first quarter of 1953 of $383,000 and the first quarter of 1952 of $169,000.

3-Developments

Hollywood, May 19.

PROCESS: Walter Lantz reports that he has developed a new process for filming cartoons giving the illusion of three dimensions. It's being used on "Hypnotic Hick," one of the Woody Woodpecker series, to be released in October as the first 3-D cartoon to hit the screen.

Lantz has applied for a patent on the process, which consists of shooting the drawings for the left eye and then moving them slightly to the left and shooting a second strip of film for the right eye. He says his first 3-D cartoon will cost approximately $45,000 — or $10,000 more than the average outlay for his standard cartoons.

INSTALLATIONS: First California film houses to be equipped for CinemaScope will be the Chinese in Hollywood and the Fox in San Francisco. Installation of screens for the Fox West Coast houses is expected in about 10 days.

As the CinemaScope screen is reported to be capable of taking any type of projection, the Chinese may make use of it for wide-angle screening of standard films during the period before the showing of "The Robe," 20th-Fox's first CinemaScope production.

TRAINING: Instructions in the new 3-D and widescreen systems will be handed out today and tomorrow (Tues.-Wed.) to theatre

(Continued on page 12)

No 'Chas. Green Blues' at 20th's Sweetness & Light Annual Meet

Dissident stockholder Charles Green, once a threat to management, faded from the 20th-Fox scene completely yesterday (Tues.) as 20th stockholders conducted their annual meet in N.Y., amid harmony that hardly permitted a discordant note.

In one of their quietest meetings, 20th shareholders elected the management-proposed slate of 10 directors and turned thumbs-down on two resolutions proposed by Green in his more truculent days.

Spyros P. Skouras, 20th prexy, who presided, told shareholders that net earnings for the first quarter ended March 28, 1953, amounted to $1,023,965, equivalent to 37c per share. Production-distribution ends of the company during the same period last year showed a loss of $723,407. Film rentals for the 13 weeks in '53 rose to $25,158,343 in comparison with $20,218,132 in 1952.

Directors elected by the stockholders with Skouras included L. Sherman Adams, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, William C. Michel, B. Earl Puckett and James A. Van Fleet. Proxy vote in their favor was 1,863,262 against 383,001 for the Green slate. Total votes cast were 2,259,490,

Since elimination of cumulative voting at the special stockholder meeting in Wilmington, Del., May 5, management had to get 51% of the outstanding stock (2,769,486 shares) to win the day, and it proceeded to do so easily. Green did no more than nominate his own

(Continued on page 18)

Solon's Not Hot 'Salome'

Los Angeles, May 19.

Public morals were not shocked when "Salome" appeared on a huge billboard in Wilshire Blvd., according to a verdict by Judge John G. Barnes in Municipal Court.

Case against Columbia was dismissed after the romantic portraits of Rita Hayworth and Stewart Granger were removed from the public eye.

Distrib Switch In Arbitration Of Film Rentals?

With exhibs, particularly Allied States Assn., precluding the reopening of arbitration without the inclusion of film rentals, industry sources indicate that distribs may accede to Allied's demands.

Tipoff is seen in testimony before the Senate Small Business Committee of Charles Feldman, Universal's domestic sales chief, during which the exec intimated that distribs may be willing to arbitrate film rentals.

Feldman told the Senate body that U made adjustments in rental terms when a picture did not come up to b.o. expectations. Other companies also follow this policy. One highly-placed exhib leader contended that this practice was not much different than a provision for arbitration of film rentals. His view is that distribs would continue to follow this practice, even with a clause covering arbitration of film rentals. He noted that latter would be used only in extreme cases, where the exhib felt he could not receive a fair adjustment.

However, exhib topper said he did not expect a flood of claims for arbitration of film rentals, since the process would be costly for exhibs. He doubted that the practice would be any different than that followed presently.

Meanwhile, Theatre Owners of America continued as the most ardent advocate of setting up of an arbitration system. Both prexy Alfred Starr and general counsel Herman M. Levy have been actively pushing the establishment of an arbitration plan in talks before exhib organizations.

Grainger, Boasberg Set RKO's Summer Release Sked in Chi, Det. Meets

James R. Grainger, RKO president, and Charles Boasberg, general sales manager, will be in Detroit today (Wed.) and in Chicago tomorrow officiating at field sales meetings on the company's newly set release sked for the summer months. Other homeoffice execs will participate in the sessions.

RKO has slated 10 new releases for May through September, highlighted by July handling of "Second Chance," Edmund Grainger production, starring Robert Mitchum, Linda Darnell and Jack Palance. Same producer's "Split Second," which Dick Powell directed with Stephen McNally and Jan

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Dowling's 'Brain' Deal

Allan Dowling, producer of the indie pic, "Donovan's Brain," arrived in N. Y. from the Coast this week to negotiate a distribution deal for the pic. Lew Ayres and Nancy Davis are in the leads.

Dowling is the son of Robert Dowling, head of City Investing Co., N. Y. realtors and theatre operators.

CinemaScope Lens in Public Domain? Allied Queries Patent Rights

Washington, May 19.

20th's CinemaScope lens will be investigated and possibly tested in the courts to determine whether it is patentable or belongs in the public domain, spokesmen for the Allied States Assn. announced today (Tues.).

"This CinemaScope lens," said Abram F. Myers, Allied general counsel and board chairman, "bears considerable investigation as to whether there is patent coverage. If not, Allied will move to stimulate production of this lens from other sources.

"I am informed that the French patents have long since expired, and that no patent is applicable to the lens in this country. I believe American patents have all expired, except for improvement patents by an America inventor.

Trueman Rembusch, chairman of Allied's Television and 3-D Committee, stated that he has been advised no American patents are applicable on the CinemaScope lens, but that the matter is now being checked through.

J. Robert Hoff, v. p. and sales manager for the Ballantyne Co., which is about to launch a low-priced 3-D, widescreen package for theatres, said he was certain the lens was not covered by patents, and that it could be available through many sources in a matter of a few months.

COL IN A 3-D HURRY; IT'LL BE 'TI' BEFORE 'T'

Because of what the company terms a "3-D urgency," Columbia now is rushing its "Fort Ti" 3-D'er ahead of Stanley Kramer's "5,000 Fingers of Dr. T," latter a conventional entry.

In a sequence switch, "Ti" is now set to open at the Criterion, N. Y., May 29 with the Kramer production to follow. Another factor influencing the decision to hold back on "Dr. T" is Col's pitch for children's trade with the film. Idea now is to await the beginning of school vacations before opening "Dr. T."

Take Me to Town
(SONGS—COLOR)

Ann Sheridan, Sterling Hayden in entertaining family comedy-drama of dancehall gal reformed by the outdoors, a preacher and kids.

Hollywood, May 19.

Universal release of Ross Hunted production. Stars Ann Sheridan, Sterling Hayden; features Philip Reed, Lee Patrick, Lee Aaker, Harvey Grant, Dusty Henley. Directed by Douglas Sirk. Story and screenplay, Richard Morris; camera (Technicolor), Russell Metty; editor, Milton Carruth; songs, Frederick Herbert, Milton Rosen, Lester Lee, Dan Shapiro. Previewed May 12, '53. Running time, 80 MINS.

Vermilion O'Toole	Ann Sheridan
Will Hall	Sterling Hayden
Newton Cole	Philip Reed
Rose	Lee Patrick
Corney	Lee Aaker
Petey	Harvey Grant
Bucket	Dusty Henley
Ed Daggett	Larry Gates
Ed Higgins	Forrest Lewis
Mrs. Stoffer	Phyllis Stanley
Felice Pickett	Dorothy Neumann
Louise Pickett	Ann Tyrell

Family audiences in the general situation should find "Take Me to Town" an amusing comedy-drama. It is a good entry for the program market, well cast and wearing a becoming Technicolor dress to show off the scenic and costume values of the period story.

Ann Sheridan and Sterling Hayden head the competent players who, under Douglas Sirk's direction, run through the antics in the Richard Morris screen story with likeable results. Film goes about its business of being a good, folksy offering in an unpretentious manner and sprinkles in several songs without straining for any particular musical aims that would be out of keeping with the plot.

Miss Sheridan is a lady with a past who is hiding out from the Federals in a northwest lumber town. When the law, in the person of Larry Gates, gets close to her trail, she takes advantage of a proposition from three engaging young tykes who think she would make a good mother to look after them while their father, Hayden, is busy in the big timber.

Papa gets wind of the situation from a jealous widow, Phyllis Stanley, who has set her own cap for him, and returns home. It doesn't take him long to see that his kids had the right idea, and it's only a matter of convincing Miss Sheridan and winning over the straitlaced members of the community, for which he is part-time preacher. She does it by helping them stage a show to raise money for a church, and by the time Gates catches up with her with the news she is cleared of the old charges, things are set for the happy ending.

Since Miss Sheridan is a saloon singer, there is ample reason for the sight values of the castumes she wears for display purposes. She does justice to them, as well as furnishing the situations and dialog with a well-charged humorous worldliness that's a big help to the picture. Hayden is excellent as the logger-preacher. The appealing types who know a good thing when they see it and use a direct approach to getting it are Lee Aaker, Harvey Grant and Dusty Henley. Philip Reed appears briefly as a scoundrel out of Miss Sheridan's past and Lee Patrick is the dancehall madam who helps her. Gates is good as the pursuing copper and Miss Stanley registers strongly as the widow after Hayden.

Ross Hunter's production, expertly lensed by Russell Metty, uses three situation tunes, plus "Holy, Holy, Holy," for the properly-spotted musical bits. Songs are "Oh, You Red-Head," written by Frederick Herbert and Milton Rosen, and sung by Miss Sheridan, Miss Patrick and a line of girls; the title song by Lester and Dan Shapiro, done by Dorothy Neumann and Ann Tyrell, playing old-maid sisters in the film, and "The Tale of Vermilion O'Toole," a saga sung behind the title by Dusty Walker to set the stage for the character introduction. *Brog.*

Siren of Bagdad
(COLOR)

Stock, costume desert actioner hoked up with comedy; just fair prospects, with Paul Henreid.

Hollywood, May 15.

Columbia release of Sam Katzman production. Stars Paul Henreid, Patricia Medina; features Hans Conreid, Charlie Lung, Laurette Luez, Anne Dore, George Keymas. Directed by Richard Quine. Story and screenplay, Robert E. Kent; added dialog, Larry Rhine; camera (Technicolor), Henry Freulich; editor, Jerome Thoms. Previewed May 13, '53. Running time, 72 MINS.

Kazah	Paul Henreid
Zendi	Patricia Medina
Ben Ali	Hans Conried
Sultan El Malid	Charlie Lung
Orena	Laurette Luez
Leda	Anne Dore
Soradin	George Keymas
Beautiful Girl	Vivian Mason
Telar	Michael Fox
Morab	Karl Davis

Fans who like this type of romantic action played straight aren't likely to go for the heavy-handed comedy introduced as farce to derrin'-do fiction. Such escapism has enough chuckles for the more sophisticated viewer when offered unadulterated, so there was no need to hoke it up further. Just fair prospects are in store for it in the program market.

Paul Henreid handles the male lead, portraying a glib magician and comic-opera lover who heads a magical troupe playing the camel stops around Bagdad. One-nighters run into trouble when a band of marauders kidnap his dancing girls, and they are cameled off to the well-stocked harem of Charlie Lung, sultan of Bagdad who is so occupied with his beauties he can't see that his chief adviser, George Keymas, is up to a lot of dirty work with oppressive taxes.

Henreid chases his girls to the city, ties in with Patricia Medina and her father, Michael Fox, who is a deposed sultan, in a try to get them back. With their aid and some confusion caused by sleight-of-hand and a magic box that makes gals appear and disappear, Henreid is successful, but by this time has decided to concentrate on Miss Medina instead of many girls.

During course of this adventuring, Henreid gets off one good situation poke at himself, lighting two hookahs (instead of cigarets) while entertaining a girl in his tent. Miss Medina looks very attractive in harem briefs, as do such other femmes as Laurette Luez, Anne Dore and Vivian Mason. Hans Conreid has fun with his role of Henreid's cowardly helper. Coming over in like vein are Lung, Keymas, Fox, Karl Davis and Carl Milletaire.

Sam Katzman production coin was well-spent in developing film's visual qualities, ably lensed by Henry Freulich, and the costumes and settings lend themselves to the Technicolor hues. Richard Quine's direction of the Robert E. Kent screen story is tongue-in-cheek. Larry Rhine contributed added dialog and quips are mostly contemporary in point, making them incongruous to the Oriental desert locale. *Brog.*

Houdini
(COLOR)

Fanciful biopic of the great escape artist, with Tony Curtis, Janet Leigh. Okay for general top bookings; good exploitation values.

Hollywood, May 18.

Paramount release of George Pal production. Stars Tony Curtis, Janet Leigh; features Torin Thatcher. Directed by George Marshall. Screenplay, Philip Yordan, based on book by Harold Kellock; camera (Technicolor), Ernest Laszlo; editor, George Tomasini; music score, Roy Webb. Previewed May 14, '53. Running time, 105 MINS.

Houdini	Tony Curtis
Bess	Janet Leigh
Otto	Torin Thatcher
Mrs. Weiss	Angela Clarke
Prosecuting Attorney	Stefan Schnabel
Fante	Ian Wolfe
Schultz	Sig Ruman
Dooley	Michael Pate
Mrs. Schultz	Connie Gilchrist
Warden	Malcolm Lee Beggs
White-haired man	Frank Orth
Inspector	Barry Bernard
Simms	Douglas Spencer

A typical screen biography, presenting a rather fanciful version of Houdini's life, is contained in this lengthy Technicolor drama. If accepted more as fiction than fact most general audiences will find it an entertaining, if overlong, feature with an accent on youth in the casting of Tony Curtis and Janet Leigh to play the great escape artist and his wife.

George Pal production does well by illusions and escapes on which Houdini won his fame, using these tricks to give substance to a plot that uses a backstage formula that follows pat lines. Under George Marshall's direction, story spins along nicely, with occasional emphasis on drama in several of escape sequences to keep interest up. Performances of two stars are likeable, although neither shows any aging in the time span that covers Houdini from 21 to death.

Philip Yordan screenplay, based on book by Harold Kellock, opens at the turn of the century to find Houdini performing as a "wild man" and magician in Schultz' Dime Museum in New York. To this amusement spot comes a group of school girls, including Miss Leigh, and Houdini is attracted to her. After an extremely brief courtship, they marry, try an act together, before she persuades him to take a job in a lock factory. Later, after winning a prize at a magicians' convention, Houdini and his bride go to Europe and he becomes a success with miracle escapes. He's unknown in the states, though, and has to start all over upon his return. His fame is spreading and is capped when he escapes from the Detroit river after a trick goes wrong. Death of his mother and his exposure of mediums as fakes follow during a two-year layoff. In the film plot, Houdini comes to his death as result of a ruptured appendix, fatal attack occurring while he is doing a water torture act suspended head first in a tank.

While sticking to film formula, rather than fact, the picture still comes off entertainingly enough to get by for regular top bookings in general playdates. Teaming of Curtis and Miss Leigh (a real life matrimonial team) and the commercial aspects of the Houdini name, as well as in the excellent way the stunts have been staged, are good exploitation angles.

Torin Thatcher carries off role of Otto, Houdini's assistant, rather well, and others in shorter footage who do okay include Angela Clarke, as the escape artist's mother; Douglas Spencer, a reporter; Stefan Schnabel, Ian Wolfe, Sig Ruman, Connie Gilchrist and Malcolm Lee Beggs.

Photography of this reel; not real, biopic is expertly done by Ernest Laszlo. Other technical credits are good. Paramount previewed the picture on its new wide-screen installation in the studio theatre, showing the picture, shot in the standard ratio of 1.33 to 1 with a projection lens having an aspect ratio of 1.66 to 1 on a screen 24 feet, 5 inches wide by 14 feet, 8 inches high. It is not a picture that becomes more impressive by the blowup, and the focus was not always as sharp as it should have been. *Brog.*

Phantom From Space

Okay science-fiction programmer of creature from space accidentally on earth.

Hollywood, May 19.

United Artists release of W. Lee Wilder production, directed by Wilder. Features Ted Cooper, Rudolph Anders, Noreen Nash, James Seay, Harry Landers, Jack Daly, Dick Sands. Screenplay, Bill Raynor, Myles Wilder; camera, William Clothier; special effects, Alex Welden; editor, George Gale; music, William Lava. Previewed May 19, '53. Running time, 72 MINS.

Lt. Hazen	Ted Cooper
Dr. Wyatt	Rudolph Anders
Barbara Randall	Noreen Nash
Major Andrews	James Seay
Lt. Bowers	Harry Landers
Wakeman	Jack Daly
Phantom	Dic Sands

United Artists has an okay science-fiction programmer in this feature, which will serve its purpose on dualers. It's a budget production telling an improbable tale, but with enough entertainment value to get by in its classification.

W. Lee Wilder produced and directed from a screenplay by Bill Raynor and Myles Wilder. Story undergoes a documentary treatment most of the time, opening without titles to show a strange object on the nation's radar screens. Object disappears in the vicinity of the Santa Monica beach, and shortly thereafter there are strange disturbances in communications. First clue that something odd has arrived is given when some picnickers are attacked by a creature wearing a weird, space-suit type of garb.

Ted Cooper, a communications expert, and Harry Landers, police lieutenant, are out to track down the creature, joining with scientists Rudolph Anders, James Seay and Noreen Nash, in attempting to capture it. Cornered at an oil refinery, the creature removes his space suit and is invisable. He follows his clothes to the laboratory where the scientists have taken it for study. Attempts of the phantom to communicate are hopeless, and scientists are slow to realize he is as frightened as they, in addition to which, he's dying because the earth's atmosphere will not sustain him. Chases in and out of the lab, many unnecessarily purlonged, stretch the footage out to 72 minutes, by which time the phantom falls dead and his now visible body disintergrates into the atmosphere, without scientists learning where he was from and how he accidentally landed on earth.

Cast go through the roles adequately, and Wilder's direction makes little demand on them in this seemingly hurry-up production job. Lensing by William Clothier, special effects by Alex Welden, and photographic effects by Howard Anderson, all contribute to the intended mood, which is heightened at appropriate points by the William Lava music score. *Brog.*

Roar of the Crowd
(COLOR)

Howard Duff in auto-racing programmer for general bookings.

Hollywood, May 15.

Allied Artists release of Richard Heermance production. Stars Howard Duff, Helene Stanley; features Dave Willock, Louise Arthur, Minor Watson. Harry Shannon, Don Haggerty. Directed by William Beaudine. Screenplay, Charles R. Marion; story, Robert Abel and Marion; camera (Cinecolor), Harry Neumann; editor, William Austin; music, Marlin Skiles. Previewed May 13, '53. Running time, 70 MINS.

Johnny Tracy	Howard Duff
Marcy Parker	Helene Stanley
Buster	Dave Willock
Rose Adams	Louise Arthur
Mackey	Minor Watson
Pop Tracy	Harry Shannon
Chuck Baylor	Don Haggerty
Mrs. Atkinson	Edna Holland
Tuffy Adams	Ray Walker
Max Bromski	Paul Bryar
Johnnie Parsons	Duke Nalon
Henry Banks	Manuel Ayulo

The general programmer market should find "Roar of the Crowd" an acceptable entry for supporting bookings. It's a regulation auto-racing feature in Cinecolor, with the action spots mostly actual shots of races and crackups, one a spectacular jalopy smash.

The plot, while formula, has one unusual twist; the hero doesn't win the big race. Otherwise it's stock material, satisfactorily put together in the script by Charles R. Marion and directed at a suitable pace for release intentions by William Beaudine. Richard Heermance's production wears its Cinecolor tints nicely and the choice of the actual racing scenes used to supply action is good.

Howard Duff is the hero driver of the story, continuing a family track career started by his father before him. He also is in love with Helene Stanley, who wants him to quit, but she consents to marry him when he promises to turn to tamer pursuits for a living after he does the Indianapolis 500-mile classic once. Before he hits the bigtime, though, Duff is injured in a crash and spends a crippled, unhappy time trying other jobs until his bride conspires to get him back on the track by using their savings to build a racer. He enters the big one, but his injured leg prevents him from finishing better than ninth. As the picture ends, his wife encourages him by saying: "Never mind. We'll win it next year."

Duff gives a suitable account of himself in the lead role, although the script and direction have him become a bit too petulant during the unhappy period when he's not racing. Miss Stanley is okay as the femme lead and there is dependable character support from Harry Shannon, as Duff's dad; Dave Willock, his race mechanic; Minor Watson, manufacturer and racing car enthusiast; Don Haggerty, a rival driver, and the others. Among real drivers seen as themselves are Johnnie Parsons, Duke Nalon, Henry Banks and Manuel Ayulo.

Harry Neumann's photography is okay and William Austin has given the picture good editing. Other technical credits are of like order. *Brog.*

Bellissima

"Bellissima," an Italian import which preemed at the Trans-Lux 60th St., Theatre, N. Y., Saturday (16), was reviewed by VARIETY April 9, 1952, from Genoa. *Hawk* rated the picture as "a good entry for the sureseater trade, with the Anna Magnani name and film's behind-the-scenes look at Italian film-making as drawing cards."

Authored by Cesare Zavattini, the story concerns attempts of a Rome worker's wife to get her little girl a role in pictures. Miss Magnani, *Hawk* opined, "runs the thespian gamut in this one, in her colorful portrayal of the mother's stint" while comedian Walter Chiari provides "splendid support." Luchino Visconti's direction was also praised. IFE is distributing in the U. S.

Cenerentola
(Cinderella)

"Cenerentola" (Cinderella), an Italian-made film version of Rossini's opera which opened at the Little Carnegie Theatre, N. Y., Thursday (14), was reviewed by VARIETY from Genoa, June 1, 1949. *Hawk* wrote that its appeal "will be limited to music lovers."

Mario and Ugo Trombetti production, which Times Film Corp. is distributing in the U. S., has Lori Landi and Gino Del Signore in top roles. "Slow moving at first," the critic opined, "film picks up speed and some light touches are contributed by director Fernando Cerchio."

Cow Country

Below-par oater toplining Edmond O'Brien.

Hollywood, May 15.

Allied Artists release of Scott R. Dunlap production. Stars Edmond O'Brien; features Helen Westcott, Bob Lowry, Barton MacLane, Peggie Castle. Directed by Lesley Selander. Screenplay, Adele Buffington, from novel, "Shadow Range," by Curtis Bishop; adaptation, Tom W. Blackburn; camera, Harry Neumann; editor, John C. Fuller. Previewed April 20, '53. Running time, 82 MINS.

Ben Anthony	Edmond O'Brien
Linda Garnet	Helen Westcott
Harry Odell	Bob Lowry
Parker	Barton MacLane
Melba Sykes	Peggie Castle
Walt Garnet	Robert H. Barrat
Fritz Warner	James Millican
Joe	Don Beddoe
Sledge	Robert Wilke
Smokey	Raymond Hatton
Tom	Charles Courtney
Skeeter	Steve Clark
Tim Sykes	Rory Mallinson
Riley	Marshall Reed
Stubby	Brett Houston
Pete	Tom Tyler
Maitland	Sam Flint
Terrell	Jack Ingram
Sanchez	George Lewis

"Cow Country," with sagacious selling, should do average biz in houses catering to western pix addicts. Marquee presence of Edmond O'Brien and a good title will help. Film, however, is below par and overlong at 82 minutes.

Fault of the Scott R. Dunlap production lies primarily in the writing, partially in the too-leisurely direction of Lesley Selander. Qualities that may have been apparent in Curtis Bishop's novel, "Shadow Range," are not evident in Tom W. Blackburn's adaptation of Adele Buffington's screenplay. Film is comparatively short on action while heavy on stereotyped sequences and familiar characters.

Story line sidebars a grim depression in the south Texas cattle country. Conflicting forces want to force a group of cattlemen, headed by Robert Barrat, out of business, but with the hero, O'Brien, leading the way, the baddies are disposed of.

O'Brien does what he can with his role, and through thespic force and ability comes off okay. Helen Westcott, as Barrat's daughter and femme interest of film, gives a stereotyped role pert attractiveness. Bob Lowry is properly sullen as the baddie who, while engaged to Miss Westcott, carries on an affair with Peggie Castle. Miss Castle, in flashiest role in the film, is good, while Barton MacLane as the banker in cahoots with the crooks, is competent, as is Barrat. In a brief role, Charles Courtney shows up well. Technical credits are stock. *Neal.*

Goldtown Ghost Riders
(SONGS)

Average Gene Autry oatuner for the action market.

Columbia release of Gene Autry (Armand Schaefer) production. Stars Autry; features Smiley Burnette, Gail Davis, Kirk Riley, Carleton Young, Neyle Morrow. Directed by George Archainbaud. Story and screenplay, Gerald Geraghty; camera, William Bradford; editor, James Sweeney; musical director, Mischa Bakaleinikoff. Tradeshown, N.Y., May 15, '53. Running time, 57 MINS.

Gene Autry	Gene Autry
Smiley Burnette	Smiley Burnette
Cathy Wheeler	Gail Davis
Ed. Wheeler	Kirk Riley
Jim Granby	Carleton Young
Teeno	Neyle Morrow
Bernie Malloy	Denver Pyle
Blackwell	Steve Conte
Bailey	John Doucette

"Goldtown Ghost Riders," latest entry in the Gene Autry series, shapes as average fare for the action market. Story is a bit involved but there's ample gunplay and fisticuffs to meet demands of the outdoor fans as well as Autry's regular clientele.

The Gerald Geraghty script has Autry portraying a frontier days circuit judge who's confronted with a mining town murder. When Kirk Riley is seized as the killer he submits the novel defense that he already served 10 years for the victim's murder and as a matter of law could not be tried twice for the same crime.

Long flashback reveals Riley and Carleton Young as promoters of a phony goldrush with the purpose of defrauding prospectors of their claims. Deciding to reform, Riley thinks he's killed his partner and is sent to jail. Actually, the "victim" lived and assumed another identity. Hence, the second killing a decade later.

While this may seem rather complicated, the screenplay unreels the yarn in plausible fashion amid rugged western terrain that's solidly lensed by William Brad-

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DOWN-TO-EARTH 'BIG PIX' DEALS

Can 11,000,000 Clubwomen Be Wrong? Their 'Rave' Pix Not So Hotso B.O.

Perennial Hollywood dilemma of strong b.o. pix vis-a-vis "special merit" films is brought home again in the annual picture servey of the General Federation of Women's Clubs. Of the releases during the year ended April 1, 1953, group touted 154, of which 78 rated "double stars" for being exceptionally fine of their type.

Interesting aspect of the listing is that it singles out for special recommendation many films which found the going rough at the b.o. Since the Federation claims to guide the film tastes of 11,000,000 members, industryites wonder how this appraisal equates with Hollywood's economic necessities.

Among pix recommended and single or double-starred by the Federation's motion picture committee were many which proved moderate ticket sellers. They included titles like "The Jazz Singer," "My Pal Gus," "Where's Charley?," "Wait Till the Sun Shines, Nelly," "The Thief," "The Happy Time," "The Turning Point," "The Four Poster," "Les Miserables," "O. Henry's Full House," "Park Row." Not mentioned by the Federation were such strong 1952 grossers as "Bend of the River," "Singin' in the Rain," "I'll See You in My Dreams."

List of recommended pix in release during the 12 months ended April 1 included one puzzler, Metro's "Julius Caesar," which hasn't even been tradeshown. Commenting on the increase of 24 films in this year's total of double-starrers, Mrs. Dean Gray Edwards, motion picture chairman of the clubs, commented that "never before have the motion picture producers and the theatres of our country offered such an abundance and diversity of fine films."

Brazil Cabinet Shuffle Won't Change Siphoning Of U.S. Pix' $14,000,000

Pending changes in the Brazilian cabinet are not expected to have any bearing on the remittance of U. S. distrib funds accumulated there to Feb. 21, 1953. It's understood that a substantial portion of the $14,000,000 in backlog coin will be transferred within 90 to 120 days.

Motion Picture Assn. of America now has in hand official notification that, as of Feb. 21, '53, 70% of the companies' New York share will be remitted at the official rate of exchange, with the remaining 30% coming out at the free market rate.

Remittance of earnings, which for the current year should be in excess of $8,000,000, will be in the chronological order in which remittance applications were filed by the distribs and will depend also on the category involved. Signing of the $300,000,000 Import-Export loan to Brazil April 30 opens the way for the Brazilians to start settling their outstanding debts. Loan goes to the Brazilians in five equal parts of $60,000,000, with the first installment now due.

Acad Bd. of Governors Gets 12 New Members

Hollywood, May 19.

Academy of Motion Picture Arts & Sciences elected 12 new members to the board of governors. They are Claire Trevor, Daniel B. Cathcart, Hal Mohr, George Sidney, Jacob E. Karp, Francis D. Lyon, Johnny Green, Samuel G. Engel, Sam Israel, Hal Elias, Gordon E. Sawyer and Charles Brackett.

Holdover members are Anne Baxter, Lyle Wheeler, John Boyle, George Stevens, Fred L. Metzler, Frederick Y. Smith, Edward B. Powell, Louis F. Edelman, Teet Carle, Cedric Francis, John Paul Livadary and George Seaton.

Monroe, Mitchum Return To 20th for 'No Return'

Hollywood, May 19.

Robert Mitchum shifts from RKO to 20th-Fox on a loanout deal to costar with Marilyn Monroe in "River of No Return," which Otto Preminger will direct, starting in July.

It is Mitchum's first job on the Fox lot since "White Witch Doctor," and Miss Monroe's first at RKO since "Clash by Night."

Techni 1st 3-Mo. Net $896,838, Up 378G Over 1952

Impression that, 3-D or no 3-D, Technicolor is sitting pretty in an increasingly color-concerned Hollywood was conveyed to Techni stockholders in N. Y. Monday (18) by Dr. Herbert T. Kalmus, company prexy. He underscored his point by disclosing that the lab's net for the first quarter of '53 was $896,838, or 94c. per share, as against a $518,948 profit, or 56c. per share, for the same period in '52.

Kalmus topped this by stating that, even assuming a 15% drop in biz for the rest of this year, Techni shareholders could still expect a 50c. per share boost over '52. Should Congress ditch the excise profits tax, per share earnings might be increased as much as $1 over 1952, he predicted. Techni last year paid $2 on its common stock.

Annual meet, according to Kalmus, the best attended in company history, saw 719,791 shares, or better than 70% of the outstanding stock, repped. Highlights were the following:

Stockholders approved all of the management-proposed resolutions, including a two-for-one stock split, reclassification of shares from no par value to a par value of $1, and reduction of $5,000,000 in the corporation's capital.

They also returned Kalmus, Lester G. Clark and Eversley Childs to the Techni board for another three-year period and elected Leonard S. Lyon to fill the board

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Metro Pushes Its Own Widescreen Mode Abroad

With the acceptance of a single widescreen system still an uncertainty in the domestic market, Metro may get the jump in pushing its own-developed screen in foreign countries.

Company is already installing its panoramic screen in its own theatres abroad, and foreign staffers have been notified "to see to it that the new panoramic screen is installed in theatres of the world." Although foreign reps haven't been specifically instructed to push the Metro screen, it appears logical that Metro's system will be advocated.

Clarifying Metro theatre and distribution policy abroad, M-G international topper Arthur M. Loew, in a letter to foreign reps, said firm's future production plans can be characterized by flexibility. Company, he pointed out, isn't wedded to any one filming or screen technique, nor is it rejecting any. It was stressed, however, that all Metro productions will be filmed in the company's own widescreen process "which permits projection at today's 1:33-to-one screen ratio, or any other ratio up to two-to-one."

All Metro pictures, he stated, whether filmed in widescreen,

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EXHIB DRIVE BEARS FRUIT

Exhib campaign against pre-release, high-percentage pictures calling for upped admissions is apparently curtailing the policy, according to theatremen. Both the squawks to Government authorities, highlighted by the recent hearings before the Senate Small Business Committee, as well as exhib reluctance to buy the high-priced pictures, has resulted in some revisions of distrib terms and changes in sales policy on several films in the "big" classification, exhibs contend.

Indie exhibs, represented by Allied States Assn., claim resistence to the pre-release pictures is springing up among the large circuits, with several bypassing the "specials" because of the high asking terms. The Independent Theatre Owners of Ohio cites Columbia's "Salome" as an indication of the trend.

Without naming the city, ITOO says "Salome" will open next month at six nabe and three ozoners sans a downtown run. Admissions, according to the exhib org, will be $1 for adults and 35c for children. "It will be interesting to see," says ITOO, "whether it will be offered to subsequent runs after this engagement and under what terms. It is booked to play in each of the theatres for a week with a control figure for a holdover. This is not the first time that a major picture has not had a downtown run but it is the biggest one on which this policy

(Continued on page 18)

Par's 'Depth Only' Chi Sales Bally

Chicago, May 19.

Reflecting the new order of things in the film business, Paramount conducted a national sales meeting here over the weekend with sales and merchandising stress placed on only two new films, instead of the usual full lineup of product. Pix getting the spotlight were "Shane," which the company is grooving for widescreen exhibition, and "Sangaree," 3-D'er.

Other pix were discussed at the session, presided over by distribution chief A. W. Schwalberg, but only limitedly. "Shane" bookings are being regarded as precedental for the company, in that other future entries, such as George Pal's "War of the Worlds," likely will follow a similar selling pattern. "Sangaree" is the first Par pic with third-dimension.

Par conclave had as another highlight the announcement of winners in the company's "Greater Confidence Parade of 1952" drive, top place going to the Detroit

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'Teenage Menace,' Dope Film, in Plea This Week To Upset License Denial

Albany, May 19.

Dr. Charles A. Brind, Jr., counsel for Commissioner of Education Lewis A. Wilson, the Board of Regents and Dr. Hugh M. Flick, director of the Education Dept.'s motion picture division, will argue at a special term of Supreme Court here Friday (22) for denial of the petition by Broadway Angels, Inc., Nevada corporation and producer of "Teenage Menace," for an order directing the Regents and the commissioner to license the film about narcotics. Appellant asked the court to view it, promising to make arrangements for projection.

In a reply Friday (15) to the appeal and accompanying brief filed by attorney Philip F. Barbarnell, of New York, Dr. Brind contended, "It does not state facts sufficient to constitute a cause of action."

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U.S. Newsreels' 'Sky the Limit' Jets To Vie With TV on Coronation Pix

Most extensive coverage of a news event in recent years is being planned by U. S. filmeries for Britain's Coronation. Despite competition of tele, American newsreel outfits are going all out to record the crowning of a new queen. In addition, special pictures, including two full-lengthers for theatrical release, are in the blueprint stage.

Reel outfits are augmenting their British staffs for the event, either sending over cameramen from the U. S. or shunting photogs from other European posts. In general, the newsreel outfits will work independently, with an occasional pooling arrangement for a particular phase of England's "greatest show."

Speed is the keynote of the newsreel companies' plans. Reels, similar to video outfits' will make use of a jet plane, provided by the RAF, to rush footage to the U. S. Shipping arrangements, although not completely crystallized, call for the RAF plane to land in Labrador, with the U. S. outfits arranging for the transportation from that point.

With the Coronation on Tuesday, June 2, reels will have their lab staffs standing by Tuesday night and early Wednesday. According to reel execs, will be ready to be shown in New York theatres Wednesday night, with the footage making the screens of other cities on Thursday. Color is still out for the newsreel coverage, since the processing of tinted footage will delay the issuance of the reel. Most of the newsreel outfits will devote a whole reel to the Coronation coverage.

There'll be no dearth of color material of the event, since special

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Big Crowds, No Pickets At Dallas 'Limelight'

Dallas, May 19.

The controversial pic, "Limelight," has drawn steady lines at the boxoffice of the Capitan here. The Charles Chaplin film drew no pickets on its opening, nor did it during the run. In fact, a number of comment cards were received congratulating the theatre on its stand in showing the pic.

Noted among the boxoffice patrons were many out-of-town groups where film is not likely to show.

N.Y. Boothmen Win 10% Hike, New 2-Yr. Pact

Following an eight-month hassle, Projectionists Union, Local 306, IATSE and a N. Y. metropolitan area theatre group, consisting of the Broadway houses and the Loew and RKO circuits, reached an agreement on a new contract this week based on a 10% increase, with 8% as wage hike and 2% going to the union's welfare fund.

New two-year pact, ratified by the union's membership Monday (18) night, goes into effect June 1, with the increase retroactive to Sept., 1952, expiration date of the previous pact.

Increase of 2% in the welfare fund ups joint union-company managed fund to 7%, with coin going toward payment of retirement benefits, hospitalization, etc. New pact calls for the union to handle all new projection equipment with the same manpower at no increase in wages. During the pact talks, projectionists sought extra pay for handling of 3-D and widescreen equipment. Exhib group, on the other hand, fought for a reduction in the number of men operating the booths.

Clause in the new pact, still being clarified by lawyers for both sides, provides for negotiation and arbitration, if necessary, of demands for extra men to handle

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3-D, Admish Tax Battle Highlight AITO Powwow

Kansas City, May 19.

Controversy over the Federal admission tax and extensive coverage of 3-D and panorama possibilities received major attention from exhibs from Kansas and Missouri, who gathered here last week for the sixth annual spring convention of the Allied Independent Theatre Owners.

Exhibs saw a screening of "Fort Ti" at the Paramount Theatre Thursday morning; heard a report by Max Davis, manager of the Lyons Drive-In, Lyons, Kans., about first 3-D showing in an outdoor theatre in this territory; and heard various angles of CinemaScope and other projection systems described.

Wilbur Snaper, National Allied president, in a flying trip in here from Des Moines, teed off on film company practices and quality of film fare in a fiery talk. All-industry luncheon Wednesday proved a high point, more than 200 industryites turning out for a screening of the COMPO film on the admission tax campaign.

Business session included election of officers, with Beverly Miller, Kansas City operator of drive-in theatres in nearby cities, chosen as the new president succeeding Jay Wooten, Liberal, Kansas, who has served the past two years. Gene

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20th Claims 49 Chains (1,478 Houses) 'Applying' For CinemaScope Units

Applications for 10 or more CinemaScope widescreen units from 49 circuits, constituting 94% of the leading chains, according to 20th-Fox, have been received so far by 20th. Breakdown provided by Al Lichtman, director of distribution, indicates these circuits plan to equip at least 1,478 houses with CinemaScope.

When introducing CinemaScope at the Roxy Theatre, N. Y. April 24, Lichtman told the audience that the company so far had 2,200 CinemaScope orders on hand. Difference of over 700 apparently is made up by circuits that ordered less than 10.

Term "application" is used deliberately by 20th since most of the 49 circuits covered have no firm commitments for the Cinema-

(Continued on page 14)

Large-Screen Eidophor Makes N. Y. Bow in Fall

First public showings of 20th-Fox's Eidophor color theatre TV system, using the CinemaScope lens but only a portion of the wide Miracle Mirror screen, are skedded in N. Y. this fall, Earl I. Sponable, 20th research director, said Friday (15).

Sponable indicated that slow progress in turning out the two Eidophor prototypes was due largely to the strike which has tied up the General Electric plant in Syracuse for some eight weeks. GE is turning out the Eidophor equipment.

It would be possible but "difficult" to optically reduce a CinemaScope print to standard size. Sponable admitted. He also said that, while CinemaScope pix could be shown on screens other than 20th's own Miracle Mirror sheet, on which it holds patents, "you just wouldn't get good distribution all over the house."

Question is an important one for exhibs, since the Miracle Mir-

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New Pix NSH in L.A.; 'Let Go' Fair $22,000, 'Second' Moderate 21G, 'Door' Slow 19G, 'Wax' Great 38G in 5th

Los Angeles, May 19.

Five new bills are current this week but none is impressive enough to give overall boxoffice pace a lift. Best of new crop is "Never Let Me Go," moderate $22,000 in two theatres. "Split Second," despite strong bally, is rated only mild $21,000 in two houses while "Girl Next Door" is slow $19,000 in four sites.

Combo of "One Girl's Confession" and "Problem Girls" looks thin $15,000 in three spots. "Abbott-Costello To Mars" is light $10,000 in two houses. "House of Wax," despite obvious offish tone here, is booming along with $38,000 in fifth round in two Paramount theatres.

"Cinerama," with a number of seats eliminated from the Hollywood, where playing, is down from previous stanza to sock $33,000. This dip was caused by switchboard fire Saturday (16) along with the trim of seating capacity by over 100.

Estimates for This Week

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1.10) — "Split Second" (RKO) and "Big Frame" (RKO). Mild $21,000. Last week, with Four Star, "Salome" (Col) (4th wk) (upped scales), $19,000.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10) — "Girl Next Door" (20th) and "Thief Venice" (20th). Slow $19,000. Last week, "Invaders From Mars" (20th) and "Guerrilla Girl" (UA) (2d wk-5 days), $11,000.

United Artists, El Rey (UATC-FWC) (2,100; 861; 70-$1.10)—"Abbott-Costello To Mars" (U) and "Law and Orders" (U). Light $10,000. Last week with other units.

Downtown, Wiltern, Beverly Hills (SW) (1,757; 2,344; 1,612; 70-$1.10) — "One Girl's Confession" (Col) and "Problem Girls" (Col). Small $15,000. Last week, Downtown only, "Girls Pleasure Island" (Par) and "Pony Express" (Par), $8,600.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Never Let Me Go" (M-G) and "Cry of Hunted" (M-G). Moderate $22,000. Last week, "Small Town Girl" (M-G) and "Code Two" (M-G) (2d wk), $12,000.

Wilshire (FWC) (2,296; 80-$1.50) —"Desert Rats" (20th) (2d wk). Light $5,500. Last week, $7,400.

Hollywood (SW) (1,364; $1.20-$2.80)—"Cinerama" (Indie) (3d wk). Over 100 seats eliminated from house. Big $33,000. Last week, socko $42,000. Current week off, too, because of small switchboard blaze Saturday.

Ritz (FWC) (1,370; 80-$1.50)—"President's Lady" (20th) (4th wk). Dull $2,300. Last week, $3,600.

Los Angeles, Hollywood Paramounts (ABC-UPT-F&M) (3,300; 1,430; 95-$1.50) — "House Wax" (WB) (5th wk). Mighty $38,000. Last week, $40,000.

Hawaii, Orpheum (G&S-Metropolitan) (1,106; 2,213; 80-$1.20)—"Man in Dark" (Col) (5th wk Hawaii, 5 days Orpheum). Slow $8,500. Last week, Hawaii and United Artists, $11,300; Orpheum, "Count the Hours" (RKO) (2d wk) with Christine Jorgensen onstage, $15,800.

Four Star, Rialto (UATC-Metropolitan) (900; 840; 70-$1.50)—"Salome" (Col) (5th wk Four Star, 1st wk Rialto). Okay $8,000. Last week, with other units.

Chinese (FWC) (2,048; 80-$1.50) —"Titanic" (20th) (5th wk). Nice $9,000. Last week, $10,300.

Fine Arts (FWC) (679; 80-$1.50) —"Importance Being Earnest" (U) (5th wk). Off to $1,700. Last week, okay $2,200.

Canon (ABC) (533; $1.20)—"Times Gone By" (Indie) (5th wk). Oke $3,000. Last week, $3,500.

Vogue (FWC) (885; 80-$1.20)—"Lili" (M-G) (9th wk). Fine $4,500. Last week, $4,400.

Broadway Grosses

Estimated Total Gross
This Week $450,600
(Based on 22 theatres)
Last Year $403,100
(Based on 23 theatres)

'Rouge' Smash 20G In Limping Cincy

Cincinnati, May 19.

Runaway lead of "Moulin Rouge," sock at Albee, measures margin of this week's total biz gain for downtown houses. Big starrer holds in RKO flagship for a second round. Other new bills, "Powder River" in Palace, "Hitch Hiker" at Capitol and "It Happens Every Thursday" at Keith's, range from fair to tame. Weekend trade was helped by rains which diverted traffic from season opener at Coney Island and Reds-Dodgers ball games.

Estimates for This Week

Albee (RKO) (3,100; 75-$1) — "Moulin Rouge" (UA). Socko $20,000. Holds. Last week, "Light of Silvery Moon" (WB), $10,000 at regular scale.

Capitol (RKO) (2,000; 55-85)— "Hitch-Hiker" (RKO) and "Count Hours" (RKO). Fairish $6,000. Last week, "Kansas Pacific" (UA) and "Luxury Girls" (UA), $5,500.

Grand (RKO) (1,400; 75-$1.25)— "House of Wax" (WB) (m.o.) (2d wk). Big $8,500 after last week's $10,000.

Keith's (Shor) (1,500; 55-85) — "Happens Every Thursday" (U). Fair $5,500. Last week, "Man on Tightrope" (20th), $5,000.

Palace (RKO) (2,600; 55-85) — "Powder River" (20th). Tame $8,000. Last week, "Never Let Me Go" (M-G), $8,500.

'Titanic' Stout $10,000, Seattle; 'Invaders' 8G

Seattle, May 19.

This week brings the shuttering of the Music Box, where "Moulin Rouge" is winding up its great six-week run. "Titanic" looks best new entry with sturdy takings at the Fifth Avenue. "Invaders From Mars" shapes fine at Coliseum. "Man in Dark" is rated fair in second Paramount round but "House of Wax" is still fancy in fourth Orpheum week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Silvery Moon" (WB) and

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'LET ME GO' LOUD 15G, ST. LOO; 'WAX' 16G, 3D

St. Louis, May 19.

Huge mass for the Catholic World-Wide Mission, outdoor Billy Graham revival meeting and first cuffo show of season at the Zoological Garden along with rain sloughed biz badly here Sunday (17). "Never Let Me Go" looks best of new pix with nice session at Loew's. "President's Lady" is rated mild at Ambassador while "House of Wax" continues smash at the Fox in third stanza. "Peter Pan" still is fine, in second week in two small houses.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"President's Lady" (20th) and "Perilous Journey" (Rep). Mild $11,000. Last week, "Light of Silvery Moon" (WB) and "Can't Beat Irish" (AA), $12,000.

Fox (F&M) (5,000; 60-90) — "House of Wax" (WB) (3d wk). Smash $16,000 after $22,000 second session.

Loew's (Loew) (3,172; 50-75) — "Never Let Me Go" (M-G) and "Code Two" (M-G). Fine $15,000. Last week, "Remains To Be Seen" (M-G) and "Cry of Hunted" (M-G), NSG $9,000.

Pageant (St. L. Amus.) (1,000; 90)—"Peter Pan" (RKO) (2d wk). Good $7,500 after $9,000 initial frame.

Shady Oak (St. L. Amus.) (800; 90)—"Peter Pan" (RKO) (2d wk). Nice $6,000 following $7,500 first stanza.

'Let Go' Nice 10G, Indpls; 'Thurs.' 8G

Indianapolis, May 19.

Rain put a damper on speedway prelims and other outdoor events over weekend, helping first-runs here to better grosses. "House of Wax," in second week at Indiana, continues to lead city. "Never Let Me Go" at Loew's is good while "It Happens Every Thursday," at Circle is fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Happens Every Thursday" (U) and "Blades of Musketeers" (Indie). Fair $8,000 or near. Last week, "President's Lady" (20th) and "Big Frame" (RKO), $7,000.

Indiana (C-D) (3,200; 50-$1.20)— "House of Wax" (WB). (2d wk). Holding up nicely at $15,000 after big $23,000 opening stanza.

Keith's (C-D) (1,300; 50-76)— "Hiawatha" (AA). Dull $4,500. Last week, "Anna" (IFE), $4,000.

Loew's (Loew's) (2,427; 50-76)— "Never Let Me Go" (M-G) and "Code Two" (M-G). Good $10,000. Last week, "Salome" (Col) (2d wk), slow $5,000 in 5 days at 76-$1.20 scale.

Lyric (C-D) (1,600; 50-76)—"Abbott-Costello To Mars" (U) and "Homesteaders" (AA). Nice $5,500. Last week, "Fort Apache" (RKO) and "Blood on Moon" (RKO) (reissues), $4,000

Martin-Lewis Push 'Lady' To Terrif $100,000, Det; 'In Dark' Bright 25G

Key City Grosses

Estimated Total Gross
This Week $2,271,700
(Based on 23 cities, 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,013,900
(Based on 25 cities, and 226 theatres.)

'Lili' Torrid 10G Philly, 'Thurs.' 9G

Philadelphia, May 19.

Champ fight in Chicago last Friday is blamed for hurting biz here. Intermittent rains washed out much of weekend biz. Newcomers are spotty. "Lili," picking up from slow start, looks fast at the Arcadia. "Never Let Me Go" looms good at the Boyd. "Titanic" is rated okay at Fox. "Light of Silvery Moon" looms light at Stanley and "Magnetic Monster" is just fair at Stanton.

Estimates for This Week

Arcadia (S&S) (500 85-$1.20)— "Lili" (M-G). Fast $10,000 or better. Last week, "Bad and Beautiful" (M-G) (14th wk-6 days), $3,000.

Boyd (WB) (2,360; 50-99)—"Never Let Me Go" (M-G). Good $16,000. Last week, "President's Lady" (20th), $12,000.

Fox (20th) (2,250; 50-99)—"Titanic" (20th). Okay $19,000. Last week, "Invaders from Mars" (20th), $14,000.

Goldman (Goldman) (1,200; 50-99)—"Split Second" (RKO). Fair $12,000. Last week, "Serpent of Nile" (Col), $9,000.

Mastbaum (WB) (4,360; 85-$1.25) —"House of Wax" (WB) (4th wk). Sturdy $19,000. Last week, $24,000.

Midtown (Goldman) (1,000; 85-$1.25)—"Tonight We Sing" (20th). Lean $9,500. Last week, "Hans Christian Andersen" (RKO) (14th wk), $6,500.

Randolph (Goldman) (2,500; 50-99)—"Happens Every Thursday" (U). NSH $9,000 or near. Last week, "Small Town Girl" (M-G), $13,000.

Stanley (WB) (2,900; 50-99)— "Light of Silvery Moon" (WB). Light $10,000. Last week, "Salome" (Col) (6th wk), $9,000.

Stanton (WB) (1,473; 50-99)— "Magnetic Monster" (UA). Fair $6,000. Last week, "Problem Girls" (Col) and 'One Girl's Confession" (Col), $7,000.

Trans-Lux (T-L) (500; 90-$1.25)— 'Moulin Rouge" (UA) (11th wk). Great $10,500. Last week, $10,000.

'Titanic' Fine $11,000, Port.; 'Wax' Hot 10G, 3d

Portland, Ore., May 19.

Biz at first-runs is in a nosedive here with lack of product blamed. Holdovers are hanging on this session but some are getting minor figures. "Moulin Rouge" held for fifth week. "House of Wax" is loud in third round. "Fair Wind to Java" looks okay while "Titanic" is nice in two houses.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"House of Wax" (WB) (3d wk). Loud $10,500. Last week, $14,000.

Guild (Parker) (400; 75-$1)—"Tonight We Sing" (20th) (3d wk). So-so $1,200. Last week, $1,700.

Liberty (Hamrick) (1,875; 65-90) —"Fair Wind To Java" (Rep) and "Blades of Muskaeteers" (Indie). Okay $6,000. Last week, "Anna" (IFE) and "Perilous Journey" (Rep), $6,300.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moulin Rouge" (UA) (5th wk). Held at $5,500. Last week, big $5,600.

Orpheum (Evergreen) (1,750; 65-90)—"Titanic" (20th) and "Hurricane Pilgrim Hill" (Indie). Fine $7,500. Last week, "Pony Express" (Par) and "Savage Mutiny" (Col), $6,300.

Oriental (Evergreen) (2,000; 65-90)—"Titanic" (20th) and "Hurricane Pilgrim Hill" (Indie). Good $3,500. Last week, "Trouble Along Way" (WB) and "System" (WB), $2,500.

Paramount (Evergreen) (3,400; 65-90)—"Great White Hunter" (Indie) and "Captain Kidd" (Indie) (reissues). Light $5,500. Last week, "Trouble Along Way" (WB) and "The System" (WB), $5,900.

United Artists (Parker) (890; 65-90)—"Off Limits" (Par) (3d wk). Sad $3,000. Last week, $4,300.

Detroit, May 19.

Martin and Lewis onstage at the Fox are sweeping everything before them this week. Looks like they'll push "President's Lady" to a tremendous $100,000. "Man in Dark" shapes great at the Palms. "Battle Circus" is good at the Adams. "Never Let Me Go" looks oke at the Broadway-Capitol. "House of Wax" still is hot in third week at the Michigan. "This Is Cinerama" in ninth week still is virtual capacity.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25 $1.50)—"President's Lady" (20th) plus Martin-Lewis onstage. Terrific $100,000. M-L set house record of $131,000 here two years ago, in July when schools were out. Last week, "Moulin Rouge" (UA) (6th wk), sock $14,000, to wind up record run. It was first pic ever to go a fifth week at house.

Michigan (United Detroit) (4,000; 95-$1.25)—"House of Wax" (WB) (3d wk). Still hot at $22,000. Last week, $32,000.

Palms (UD) (2,961; 95-$1.25)— "Man in Dark" (Col) and "Siren of Bagdad" (Col). Smash $25,000. Last week, "Blue Gardenia" (WB) and "The System" (WB), $13,000.

Madison (UD) (1,900; 95-$1.25) —"Salome" (Col) (5th wk). Played out at $6,000. Last week, $9,500.

United Artists (UA) (1,938; 70-95)—"Tonight We Sing" (20th). Slow $7,500. Last week, "Sombrero" (M-G) and "Roar of the Crowd" (AA) (2d wk), $8,600.

Adams (Balaban) (1,700; 70-95)— "Battle Circus" (M-G). Oke $10,000. Last week, "Hans Christian Andersen" (RKO) (8th wk), $5,000.

Broadway-Capitol (Korman) (3,500; 70-95)—"Never Let Me Go" (M-G) and "Ambush at Tomahawk Gap" (Col). Good $13,500. Last week, "Cry of Hunted" (M-G) and "Code Two" (M-G), $7,500.

Music Hall (Cinerama Productions) (1,236; $1.40-$2.80)—"This Is Cinerama" (Indie) (9th wk). Dropping some at $30,400, but still close to capacity. Last week, $31,200.

New Pix Fail to Boost Hub; 'Thursday' Oke At $10,500, 'Let Go' NG 22G

Boston, May 19.

Although a majority of downtown majors are displaying new product, biz at first-runs shapes below average this stanza. Best bet appears to be "Lili" which opened strong at the Astor. "It Happens Every Thursday" at Memorial looms okay while "Pony Express" at Paramount and Fenway is fairish. "House of Wax" in third frame at the Met still is big.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25) — "Lili" (M-G). Tall $17,000. Last week, "Salome" (Col) (6th wk), $4,000.

Boston (RKO) (3,000; 50-90) — "Rawhide" (Indie) and "Fighting Men of Plains" (Indie) (reissues). Opened Sunday (17) for 4 days. Last week, "Invaders From Mars" (20th) and "White Goddess" (Lip), disappointing $12,000 in 10 days.

Exeter (Indie) (1,300; 60-80)—"I Believe in You" (U). Opened Sunday (17). Last week, "Importance Being Earnest" (U) (6th wk), oke $3,700.

Fenway (NET) (1,373; 50-90)— "Pony Express" (Par) and "Bad Blonde" (Lip). Fairish $4,000. Last week, "Girls Paradise Island" (Par) and "Fort Vengeance" (AA), $4,600.

Memorial (RKO) (3,000; 50-90)— "It Happens Every Thursday" (U) and "Lone Hand" (U). Okay $10,500. Last week, "Never Wave at WAC" (RKO) and "Thief in Silk" (Indie), $15,000.

Metropolitan (NET) (4,367; 90-$1.25)—"House of Wax" (WB) (3d—final wk). Big $15,000, after $24,000 for second.

Orpheum (Loew) (3,000; 50-90)— "Girl Who Had Everything" (M-G) and "Serpent of Nile" (Col). Opened fair on Saturday (16). Last week, "Never Let Me Go" (M-G) and "Code Two" (M-G), Nsg $14,000.

Paramount (NET) (1,700; 50-90) —"Pony Express" (Par) and "Bad Blonde" (Lip). Okay $12,000. Last week, "Girls Pleasure Island, (Par) and "Fort Vengeance" (AA), $13,000.

State (Loew's) (3,500; 50-90)— "Girl Who Had Everything" (M-G) and "Serpent of Nile" (Col). Opened Saturday (16). Last week, "Never Let Me Go" (M-G) and "Code Two" (M-G), tepid $8,000.

Mpls. Mild; 'In Dark' Fancy $10,000, 'Luther' Huge $21,000, 2d, 'Titanic' 7G

Minneapolis, May 19.

Another "Bwana Devil" and "House of Wax" as far as chalking up phenomenal grosses are concerned, but sans 3-D and color, the amazing religious film, "Martin Luther," in its third and final, week, is still a local boxoffice giant. Presented as a regular theatre attraction but with Protestant church support, it continues to run away from field. Even such newcomers as "Man in Dark" and "Abbott & Costello Go to Mars" are having to take a boxoffice back seat to it. In addition to "Luther," holdovers include "Moulin Rouge," "House of Wax" and "Off Limits," in their fifth, fourth and second weeks, respectively. Biz was helped for a few days by chilly weather, but fishing season's start sloughed trade over weekend.

Estimates for This Week

Century (Par) (1,600; 75-$1) — "Moulin Rouge" (UA) (5th wk). Held over another stanza after its departure was announced, but finally winding up this week. Okay $4,000. Last week, $4,500.

Gopher (Berger) (1,026; 65-85)— "Abbott and Costello To Mars" (U). Fair $3,500. Last week, "Tall Texan" (Lip) and "Day in Country" (Lip), $3,500.

Lyceum (Nederlander) (1,850; 85-$1.20)—"Martin Luther" (Indie) (3d wk). Final stanza of 8 days started on Monday (18). Initial two weeks way over estimates. Church element flocking to it in amazing numbers as though on pilgrimage. Ducats being sold at discount in churches in surrounding area. Last week, terrific $21,000 on top of $22,800 in first canto.

Lyric (Par) (1,000; 65-85)—"Off Limits" (Par) m.o.). Fair $4,000. Last week, "Kiss of Death" (20th) and "Road House" (20th) (reissues), $4,000.

Radio City (Par) (4,000; 65-85)— "Titanic" (20th). Highly praised pic looks tame $7,000 or close. Last week, "Off Limits" (Par), $9,000.

RKO-Orpheum (RKO) (2,800; 65-85)—"Split Second" (RKO). Moderate $5,000. Last week, "Salome" (Col) (3d wk). $6,000 at 75-$1.

RKO-Pan (RKO) (1,600; 75-$1) —"House of Wax" (WB) (4th wk). Smash $6,500. Holds. Last week, $7,000.

State (Par) (2,200; 75-$1) — —"Man in Dark" (Col). Riding crest of 3-D popularity. Very good $10,000 or near. Last week, "Never Let Me Go" (M-G), modest $6,000 at 65-85.

World (Mann) (55c-$1.20)—"Don Camillo" (IFE). Moderate $2,500. Last week, "Member of Wedding" (Col), $3,200 in 9 days.

'TITANIC' OKAY $11,000, OMAHA; 'WAX' 9G, 2D

Omaha, May 19.

Biz is off at many first-run houses this week. New bills are not doing well with windup of school terms contributing to slump. "Titanic" shapes as okay at the large Orpheum while "House of Wax" still is nice in second week at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 20-76)— "Split Second" (RKO) and "Cattle Town" (WB). Fair $4,500. Last week, "Salome" (Col) (2d wk), $5,500 at 20-$1 scale.

Omaha (Tristates) (2,100; 50-$1) —"House of Wax" (WB) (2d wk).

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Dotty Lamour-Pinky Lee Lift 'Girl' To Lusty $50,000, Chi; 'Titanic' Tall 25G, 'Juggler' 17G, 'Island' NSH 13G

Chicago, May 19.

Six new bills, one a reissue, opened at film houses here this week, but few are smash. Most promising "Small Town Girl," given a great boost by Dorothy Lamour and Pinky Lee onstage. It looks a rousing $50,000 at the Chicago. "Titanic" at the Woods looks brisk $25,000. "Juggler" is mild $17,000.

Revival of "Here Comes Mr. Jordan" is lively $3,000 at the Surf. "Girls of Pleasure Island" shapes sluggish $13,000 at Palace.

In second frame, "Man in the Dark" still is excellent at McVickers while "Blue Gardenia" and "The System" looms trim at Roosevelt. Monroe still is neat in last six days of fifth week with "Sombrero."

"Moulin Rouge" in seventh stanza at State-Lake continues big and beating "Samson & Delilah" biz in several weeks, while "Little Sheba" in 11th week at Ziegfeld still is strong. Grand is holding well with "Salome" in seventh frame.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Small Town Girl" (M-G) with Dorothy Lamour onstage plus Pinky Lee. Fancy $50,000. Last week, "House of Wax" (WB) plus stageshow, (2d wk), same.

Grand (RKO) (1,200; 98-$1.50)—"Salome" (Col) (7th wk). Perky $12,500. Last week, $16,000.

McVickers (J, L&S) (2,200; 65-98)—"Man in Dark" (Col) (2d wk). Strong $16,000. Last week $25,000.

Monroe (Indie) (1,000; 55-98)—"Sombrero" (M-G) (5th wk). Handsome $4,000 in 6 days. Last week, same.

Oriental (Indie) (3,400; 98)—"Juggler" (Col). Moderate $17,000. Last week, "Call Me Madam" (20th) (7th wk), $16,300.

Palace (Eitel) (2,500; 98)—"Girls of Pleasure Island" (Par). So-so $13,000. Last week, "Off Limits" (Par) (3d wk), $11,000.

Roosevelt (B&K) (1,500; 55-98)—"Blue Gardenia" (WB) and "The System" (WB) (2d wk). Still holding well at $16,000. Last week, $17,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Moulin Rouge" (UA) (7th wk). Sock $18,000, and goes an eighth. Last week, $20,000.

Surf (H&E Balaban) (685; 98)—"Here Comes Mr. Jordan" (Col) (reissue). Good $3,000. Last week, "Importance Being Earnest" (U) (3d wk), $3,000.

United Artists (B&K) (1,700; 55-98)—"Angel Face" (RKO) and "Count the Hours" (RKO). Lively with $18,000. Last week, "President's Lady" (20th), and "Lady Wants Mink" (Rep) (2d wk), $12,000.

Woods (Essaness) (1,073; 98)—"Titanic" (20th). Bright $25,000. Last week, "Never Let Me Go" (M-G) (3d wk), $12,500.

World (Indie) (587; 98)—"Don Camillo" (IFE) (4th wk). Modest $2,500. Last week, $5,000.

Ziegfeld (Lopert) (495; 98)—"Little Sheba" (Par) (11th wk). Still holding well at $3,500. Last week, $3,600.

'Moon' Bright $8,000 In Pitt; 'Seminole' Fat 7G, 'Let Go' 11G, 'Thurs.' 4½G

Pittsburgh, May 19.

Picture looks a little brighter downtown this week. "Seminole" is getting some action at the Harris and "By Light of Silvery Moon" is giving Warner its best business in some time. Although not up to expectations for a Clark Gable starrer, at least "Never Let Me Go" will give Penn a much-needed lift after a string of weakies. "House of Wax" looks solid in fourth week at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Happens Every Thursday" (U). Good campaign isn't helping much and only fairly good $4,500 looms. Last week, "Men On Tightrope" (20th), $5,000.

Harris (Harris) (2,200; 50-85) — "Seminole" (U). Good $7,000. Last week, "President's Lady" (20th), $5,500.

Penn (Loew's) (3,300; 50-85) — "Never Let Me Go" (M-G). Around $11,000 isn't even close to what a Gable film usually does here, but compared to what house has been doing lately, it's very good. Last

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Moon' High 12G, Cleve; 'Show' 8G

Cleveland, May 19.

Steady downpour of May rain is washing out many of new pix in key stands although grosses are above usual spring marks. "Greatest Show on Earth," on pop-priced run at State is only modest. "By Light of Silvery Moon" stacks up nice at Allen but Stillman's "Stars Are Singing" is not doing well. "Split Second" looks just fair for Palace.

Estimates for This Week

Allen (Warners) (3,000; 55-85)—"Light of Silvery Moon" (WB) Nice $12,000. Last week, "House of Wax" (WB) (3d wk), big $11,500.

Hipp (Telemanagement) (3,700; 55-85)—"Treasure Golden Condor" (Col) and "Law and Order" (Col). Fairish $10,000. Last week, "Desert Legion" (U), $11,300.

Lower Mall (Community) (585; 55-85)—"Member of Wedding" (Col). Okay $1,700. Last week, "Don Camillo" (IFE) (3d wk), $1,300.

Ohio (Loew's) (1,300; 55-85)—"Never Let Me Go" (-G) (mo.). Satisfying $6,000. Last week, "Breaking Sound Barrier" (UA), $5,000.

Palace (RKO) (3,300; 55-85)—"Split Second" (RKO). Moderate $9,000. Last week, "Man in Dark" (Col), $14,000.

State (Loew's) (3,450; 55-85)—"Greatest Show" (Par). Light $8,000 on first pop-priced run here. Last week, "Never Let Me Go" (M-G), $10,000.

Stillman (Loew's) (2,700; 55-85)—"Stars Are Singing" (Par). Modest $6,000. Last week "Moulin Rouge" (UA) (9th wk), $4,000 in 5 days.

'Wax' $25,000, New High, K.C.; 'Moon' Bright $9,000, 'Let Me Go' Fancy 12G

Kansas City, May 19.

Third 3-D pic here is topping all others, "House of Wax" setting a new record for the Missouri with a huge $25,000. Theatre row is having one of its better weeks. "Light of Silvery Moon" at Paramount shapes nifty but "Never Let Me Go" at Midland is just good. "Lili" shapes socko at Kimo. First week in months here when every house offers a new bill. Rainy weekend continues the unseasonal cool spell.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Lili" (M-G). Sock $3,500, and looks in for run. Last week, "Casque D'or" (Indie), $1,400.

Midland (Loew's) (3,500; 50-75)—"Never Let Me Go" (M-G) and "Jack McCall, Desperado" (Col). Good $12,000. Last week, "Moulin Rouge" (UA) (3d wk), at $1 top, fancy $7,000.

Missouri (RKO) (2,650; 75-$1)—"House of Wax" (WB). Terrific $25,000 for a new house record, topping recently made high of "Peter Pan" (RKO). Will hold. Last week, "Hitch-Hiker" (RKO) and 'Count Hours" (RKO), $5,000.

Paramount (Tri-States) (1,900; 50-75)—"Light of Silvery Moon" (WB). Nifty $9,000, and may get extra days. Last week, "Trouble Along Way" (WB) (2d wk), $7,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Lone Hand" (U) and "Lady Wants Mink" (Rep). Fair $12,000. Last week, "Destination Gobi" (20th) and "Taxi" (20th), same.

Vogue (Golden) (550; 65-85)—"Magic Box" (Indie). Moderate $1,800, and may hold. Last week, "Member of Wedding" (Col) (4th wk), $1,400.

'EARNEST' BIG $6,000, BALTO; 'LET GO' 8½G

Baltimore, May 19.

With half of current entries on holdover, biz here this week tends to be mild. Local arty houses opened nicely with new entries, "Importance of Being Earnest" at Playhouse and "Man On Tightrope" at the Little. "Never Let Me Go" is around average at the Century. "House of Wax" in third Stanley week and "Moulin Rouge" at Town in fourth week both are big.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Never Let Me Go" (M-G). Okay $8,500. Last week, "Sombrero (M-G), $7,000.

Hippodrome (Rappaport) (2,100; 50-$1.25)—"Salome" (Col) (2d wk). Still potent at $22,000 after brisk opener at $24,800.

Keith's (Schanberger) (2,400; 30-75)—"Fort Ti" (Col). Opens tomorrow (Wed.) after week of "Jamaica Run" (Par) did fair $10,700.

Little (Rappaport) (310; 25-90)—"Man On Tightrope" (20th). Good $4,500 or near. Last week, "Caesar and Cleopatra" (U) (reissue), $4,000.

Mayfair (Hicks) (980; 20-70)—"Seminole" (U). Starting tomorrow (Wed.) after week of "Bonzo To College" (U) was okay $4,300.

New (Mechanic) (1,800; 50-90)—"Tonight We Sing" (20th) (2d wk). Holding well at $14,200 after $17,000 opener.

Playhouse (Schwaber) (420; 50-$1)—"Importance Being Earnest" (U). Opened strongly and looks big $6,000 or near. Last week, "Little Sheba" (Par) (9th wk), $3,900.

Stanley (WB) (3,280; 55-$1.25)—"House Of Wax" (WB) (3d wk). Still great at $16,000 or over after $21,000 second week.

Town (Rappaport) (1,500; 50-$1.25)—"Moulin Rouge" (UA) (4th wk). Smash $13,500 after $15,400 for the third.

'Let Me Go'-Vaude Trim $20,000, D.C.

Washington, May 19.

With only one new entry, main stem biz is less than sensational in current session. The newcomer, "Never Let Me Go" plus vaude, at Loew's Capitol, is bright. "Man in the Dark" nosedived after a smash initial week, but is still above average. "The Star" remains firm but not sock, in second semester at Lopert's Playhouse. Other holdovers are winding up runs, many now being down low.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Never Let Me Go" (M-G) plus vaude topped by Lisa Kirk. Trim $20,000, but not up to hopes. Last week, "Remains to Be Seen" (M-G), plus vaude, $17,000.

Columbia (Loew's) (1,174; 55-$1)—"Call Me Madam" (20th) (7th wk). Steady $6,000 after $7,000 last week.

Dupont (Lopert) (372; 55-$1)—"Leonardo da Vinci" (Indie) (2d wk). Pleasing $3,500 after fine $4,500 last week.

Keith's (RKO) (1,949; 70-$1)—"Man in Dark" (Col) (2d wk). Off to $10,000, but still good for this pic. May hold. Last week, smash $20,000.

Metropolitan (Warner) (1,200; 55-85)—"Mildred Pierce" (WB) and "Old Maid" (WB) (reissues). Trim $5,000. Last week, "Serpent of Nile" (Col), $4,500 so-so.

Palace (Loew's) (2,370; 74-$1.20) "Moulin Rouge" (UA) (7th-final wk). Okay $7,000 in final 4 days. Last week, socko $10,000.

Playhouse (Lopert) (435; 55-$1)—"The Star" (20th) (2d wk). Very steady $6,500 after $8,000 last week. Holds.

Warner (WB) (2,174; 90-$1.25)—"House of Wax" (WB) (4th-final wk). Great $12,000 after $16,000 last week.

Trans-Lux (T-L) (600; 90-$1.20)—"Salome" (Col) (6th wk). Steady $6,000 after $7,500 last week. Stays.

'Rouge' Rousing $28,000, Denver; 'Dark' Wham 33G

Denver, May 19.

"Moulin Rouge" is standout here this week with smash takings in two theatres. "Man in Dark" also is scoring with record takings at North Drive-In and great biz at Paramount where day-dating. Film is holding both places. "Small Town Girl" is showing enough in second Broadway week to be held a third. "Anna" looks fairish at Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Destination Gobi" (20th) and

(Continued on page 20)

Weather, Mild New Films Bop B'way; 'Monster' Oke 12G, 'Sins' Big $14,100, 'Second' 15G, 'Rouge' 30½G, 14th

The transition period between spring and summer, along with a dearth of new product, is handing Broadway first-run theatres a beating in the current round. Another ideal outdoor Sunday and continued warm most of the week are proving real business handicaps. The boxoffice takings dipped sharply Sunday after a fairly strong Saturday at many houses. Rain early Sunday night (17) hurt rather than aided at the wickets.

"Magnetic Monster," one of the three new pictures, looks only okay $12,000 in first week at the Globe. "Split Second" shapes fair $15,000 or under at the Criterion. Playing at the off-Broadway arty theatre, the Paris, "Sevén Deadly Sins" landed a sock $14,100 opening round, new high for a foreign language pic there.

Some of the real strength in the current session is coming from extended-run bills. The Paramount is finally winding up "House of Wax" after five days of the sixth week. Coupled with Xavier Cugat heading the stagebill, this is getting an okay $50,000 in the abbreviated stanza. It is one of the few pix to go more than five weeks at the Par flagship.

The best sustained strength, of course, is being shown by "Moulin Rouge," which is still going great guns after 14 weeks at the Capitol. It finished last week (14th) with a smash $30,500, virtually the same as the 13th round. Film calls it a day after the 15th week because Loew's wants it out in its N.Y. houses. It opens today (Wed.) at the Brooklyn Metropolitan.

"Shane" with stageshow is holding very close to the third week figure at the Music Hall to finish its run near a good $114,000 today (Wed.), final day of fourth stanza. "Young Bess," a timely Coronation booking, opens tomorrow (Thurs.).

"Trouble Along Way" with iceshow onstage is only fair $55,000 in second session at the Roxy. Bill holds a third. "Salome" is down to $14,000 in eighth frame at the Rivoli.

"Desert Rats" is holding nicely around $15,000 in second round at the Mayfair while "Juggler" slipped to a good $16,000 in initial holdover stanza at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.50)—"Never Wave at Wac" (RKO) (4th-final wk) winding up run today (Wed.) with light $8,000 after okay $11,500 for third week. "President's Lady" (20th) opens tomorrow (Thurs.).

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (34th wk). The 33d stanza ended yesterday (Tues.) held at $38,500 after smash $38,700 for 32d week. Moves to the Warner Theatre next month for continuation of run.

Baronet (Reade) (430; 90-$1.50)—"I Believe In You" (U) (3d-final wk). Second round ended Sunday (17) was off to $3,900 after good $5,200 opening week. "Tonight at 8:30" (Indie) opens May 25.

Capitol (Loew's) (4,820; 70-$1.80)—"Moulin Rouge" (UA) (15th-final wk). The 14th session ended last night (Tues.) held at great $30,500. The 13th round was $31,000. Might have gone a bit longer but pic is wanted on Loew's Metropolitan chain. When it finishes its 15th week, "Rouge" will have topped the previous record-holder, "Gone With Wind" (M-G), by three weeks and five days.

Criterion (Moss) (1,700; 85-$2.20)—"Split Second" (RKO) (2d wk). Initial week ended Monday (18) was only fair $15,000. "Fort Ti" (Col) is due in May 29, according to present plans.

Fine Arts (Davis) (468; 90-$1.80)—"Fanfan the Tulip" (Indie) (3d wk). Initial holdover round ended Sunday (17) held amazingly big with $10,200 after smash $11,200 opening week. Looks in for run.

Globe (Brandt) (1,560; 60-$1.50)—"Magnetic Monster" (UA) (2d wk). First week ended last night (Tues.) hit just okay $12,000. In ahead, "Invasion U.S.A." (Col) (2d wk), dipped to $8,000 including hefty boost from preview of "Monster," which is holding only two days of second round, with "Treasure of Golden Condor" (20th) due in Friday.

Holiday (Par-Rose) (950; 60-$1.20)—"Hitch-Hiker" (RKO) (4th wk). Third session ended last night (Tues.) still was okay around $6,500 after $8,000 for second week.

Mayfair (Brandt) (1,736; 70-$1.80)—"Desert Rats" (20th) (2d wk). Second round ending tomorrow (Thurs.) is holding fairly well at nice $15,000. Opening week was sturdy $19,000.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Landfall" (Indie) (2d wk). Initial holdover stanza is okay around $5,000 after fair $6,000 opener. "Strange Deception" (IFE) opens May 25.

Palace (RKO) (1,700; 50-$1.50)—"Girls of Pleasure Island" (Par) with 8 acts of vaudeville. Present round ending tomorrow (Thurs.) looks fair $18,000. In ahead, "Desert Legion" (U) and vaude, $17,500.

Paramount (Par) (3,664; 80-$1.80)—"Desert Song" (WB) with Jerry Gray orch, Four Aces, Alan King, Martin Bros. onstage. Opens today (Wed.). Last week, "House of Wax" (WB) with Xavier Cugat band topping stagebill (6th wk-5 days), fine $50,000 after $60,000 for fifth, full week. Makes longest run here in more than four years and total gross of $531,000.

Paris (Indie) (568; 90-$1.80)—"Seven Deadly Sins" (Indie) (2d wk). Initial frame ended Sunday (17) was sock $14,100, new high for foreign language pix here. In ahead, "The Freshman" (Indie) (reissue) (2d wk-6 days), $3,500.

Guild (Guild) (525; 85-$1.50)—"Mahatma Gandhi" (UA) (4th wk). Third session ended last night (Tues.) dipped to $3,500 after good $5,500 for second week.

Rivoli (UAT) (2,092; 95-$1.80)—"Salome" (Col) (9th wk). Eighth round ended last night (Tues.) was off to $14,000 after good $18,000 in seventh week.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"Shane" (Par) with stageshow (4th-final wk). Winding up run with good $114,000 after $115,000 for third round. "Young Bess" (M-G) opens tomorrow (Thurs.) on widescreen and stereophonic sound, both of which are being retained indefinitely here.

Roxy (20th) (5,886; 50-$2.20)—"Trouble Along Way" (WB) with iceshow onstage (3d-final wk). Second session ended last night (Tues.) was fair $55,000 after $70,000 opener. Stays only three weeks, with "Titanic" (20th) set to follow.

State (Loew's) (3,450; 85-$1.80)—"Thunder Bay" (U). Opening regular run today (Wed.) after elaborate preem last night (Tues.) with launching of State's widescreen and stereophonic sound. Last week, "Small Town Girl" (M-G) (2d wk-6 days), down to $7,000 after mild $14,000 opener.

Sutton (R&B) (561; 90-$1.50)—"Ring Around Clock" (IFA). Opened Monday (18). In ahead, "The Assassin" (UA) (4th wk-10 days), mild $5,300.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Bellissima" (IFE). Opened in nice style last Saturday (16). In ahead, "Justice Is Done" (Burstyn) (11th wk-5 days), mild $1,800 after okay $2,700 for 10th full week and making a solid longrun here.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (11th wk). The 10th session ended Monday (18) held at big $7,300, same as ninth.

Victoria (City Inv.) (1,060; 95-$1.80)—"The Juggler" (Col) (3d wk). Second stanza ended Monday (18) slipped to good $16,000 after fine $23,000 opening week.

Frisco Off; 'Titanic' OK 17G, 'Java' 11G, 'Moon' Hep 12G, 'Wax' 16G, 4th

San Francisco, May 19.

Most biz is in doldrums here this session. Biggest money is going to "Titanic," okay at the Fox. "Fair Wind To Java" is comparatively as strong with good total at Golden Gate. "By Light of Silvery Moon" looks fairly nice at Paramount while "Column South" is rated fair at Orpheum. "Salome" shapes fine in second round at United Artists though off sharply from opener "House of Wax" is big in fourth stanza at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Fair Wind To Java" (Rep) and "The Homesteaders" (AA). Good $11,000. Last week, "Fort Apache" (RKO) and "Blood On Moon" (RKO) (reissues), $7,300.

Fox (FWC) (4,651; 65-95)—"Titanic" (20th) and "Bright Road" (M-G). Oke $17,000 or near. Last week, "Invaders From Mars" (20th) and "Sheltering Palms" (20th), $16,000.

Warfield (Loew's) (2,656; 65-95)—"Never Let Me Go" (M-G) (2d

(Continued on page 20)

YOUR TOP BOXOFFICE STARS' SPOOK-BUSTING RECORD-BUSTER LAUNCHED BY PARAMOUNT IN 400 DECORATION DAY DATES!

DEAN M-M-MARTIN AND JERRY L-L-LEWIS

LIZABETH SCOTT · CARMEN MIRANDA

in HAL WALLIS' PRODUCTION

SCARED STIFF

with GEORGE DOLENZ · DOROTHY MALONE · WILLIAM CHING

Directed by GEORGE MARSHALL · HERBERT BAKER

Screen play by WALTER DeLEON and

Additional Dialogue by ED SIMMONS and NORMAN LEAR

Based on a play by PAUL DICKEY and CHARLES W. GODDARD

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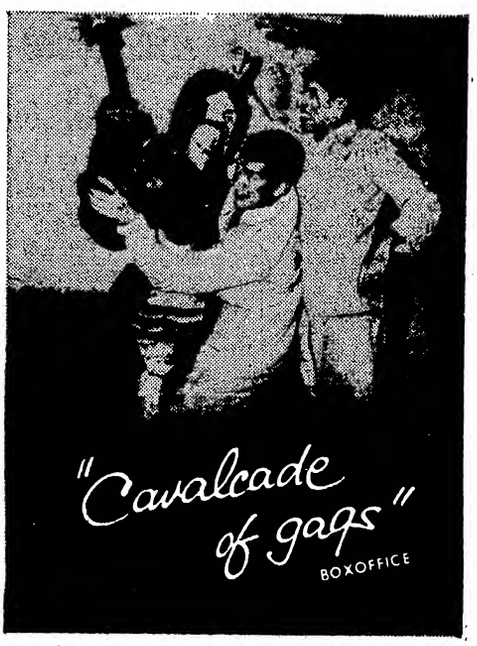

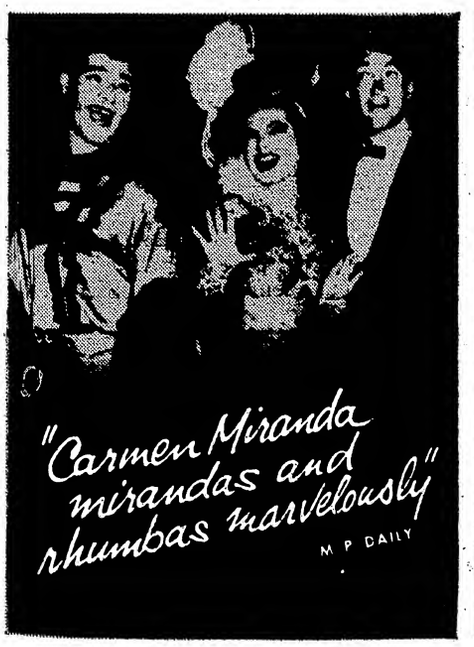

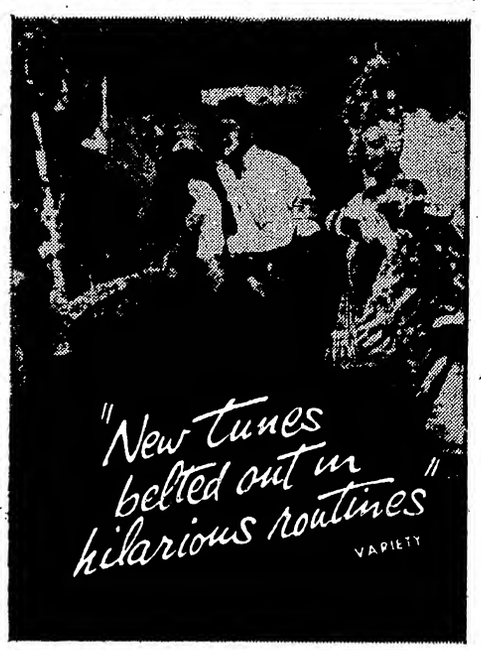

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FCC Affirms Par Control of DuMont; Okays 'Pattern of Cooperation'

Washington, May 19.

The Federal Communications Commission yesterday affirmed its ruling of Feb. 9 that Paramount Pictures Corp., by virtue of its 25% interest in Allen B. DuMont Labs, controls the latter. Acting on a petition for reconsideration filed by DuMont, the Commission, by a 4-2 vote, held that reexamination of evidence warrants no change in its original finding that " a pattern of cooperation" exists between Dr. DuMont and Paramount group.

"The whole record before us," the Commission majority ruled, "presents a picture of consistent management cooperation, both at the board of directors level and in terms of the role Paramount-nominated officers have had in corporate affairs. Paramount's control of DuMont was found to flow principally from the unique position of Paramount in DuMont, and from its rights and powers with respect to fundamental policies which that position assures it, rights and powers which it does not share with any other stockholder."

This power, together with Par's right (through ownership of Class B stock) to nominate three of eight directors and three corporate officers, the Commission said, "can lead to no other conclusion than that Paramount, in return for its investment in DuMont, successfully assured itself of a voice in DuMont so powerful that it is in a position to exert a substantial influence on corporate decisions. The very existence of the power creates the likelihood that the decisions of the corporate management and board majority will be calculated in the main to avoid conflicts with the Paramount group."

Decision limits both companies to a total of five TV stations under FCC multiple ownership rules. DuMont has three owned-and-operated outlets. Par owns KTLA-TV in L. A.

C'Scope Lens

Continued from page 7

ror screen will sell for about $3 a square foot, whereas others cost only $1.30 or $1.40 a square foot. Sponable, who is credited with making possible the combination of picture and stereophonic sound tracks on one strip of film, stated that there are no patents covering his invention. Four tracks are combined on one strip, as there is a reduction in the size of the sprocket holes.

The 20th engineering head wouldn't commit himself on whether or not other studios would follow suit to turn out film carrying both picture and directional sound. "Some of my colleagues are talking about six or seven tracks, but I can't see what they would use them for," he said. He added that, while Technicolor would have to modify its equipment, he foresaw no difficulties in getting film with the required sprocket hole size from Eastman Kodak.

Sponable said he did not think CinemaScope would be demonstrated abroad until after the Coronation in London June 2.

AITO Powwow

Continued from page 7

Musgrave, Minneapolis, Kans., was elected veepee and Jay Means, Kansas City, was re-elected secretary-treasurer.

A list of new directors also was chosen, those from Missouri including William Bradfield, Carthage; Komp Jarrett, Nevada, and E. E. Jameyson, Lee's Summit. New directors from Kansas are W. B. Adams, El Dorado; O. F. Sullivan, Wichita; Max Davis, Lyons; and Don Phillips, Colby.

Directors who hold over include Bill Silvers, Cameron; J. T. Ghosen, Sedalia; Charles Butler, Kansas City and Jay Means, for Missouri; Glen Cooper, Dodge City; R. R. Winship, Phillipsburg; V. Anderson, McPherson and Musgrave, for Kansas. Wooten continues as ex-officio member of the board for the coming year. Beverly Miller serves the Allied group as national director here. Fred Harpst continues as general manager of the Allied office here.

Omaha Exhib in 600G Suit Vs. Four Majors

Omaha, May 19.

Admiral Theatre Corp., here has filed a suit for triple damages of $600,000 against four major distribs.

Complaint charges Sherman Antitrust Act was violated by four, when they refused to negotiate to give the Admiral second-run pictures with clearance over the Military, Avenue and Dundee houses.

Defendants are Paramount, Loew's, Warners and 20th-Fox.

Paul Good, Admiral attorney, said that house now is running first-runs, but suit is for alleged damage suffered in past. He charged pix were sold to competitive theatres of Admiral for same dates at lower prices. Suit was brought in Federal District Court.

5th Ave. House As 'Sleeper' Groomer

Desire to cash in on moveovers from its Paris Theatre, and to create a showcase where "sleepers" could build, prompted Pathe Cinema to take over the 5th Avenue Playhouse, N. Y., under a 15-year lease, it's understood. House may also be used for dual bookings with the Paris on important pix.

The 280-seat Playhouse will be taken over by new management July 15 and will close for extensive alterations. It's set for a fall opening under the direction of Duncan McGregor, Jr., and Lillian Gerard, who are now running the Paris.

Theatre is being leased by Pathe from Samuel Kaplan. Since 1942 it had been managed by Samuel Baker.

UI's Rome Confab June 6

With sales and publicity execs from 24 countries skedded to attend, Universal-International opens its three-day European sales convention in Rome June 6. Meet will, among other things, view UI's 3-D release, "It Came from Outer Space," and see "Thunder Bay" on the U widescreen.

Milton R. Rackmil, U prexy, and Alfred E. Daff, U exec v.p., will jointly preside over the convention. They'll be assisted by UI v.p. Americo Aboaf.

Rocky-Joe Pic

Continued from page 4

which sent the challenger down. Because of these factors the film, done in Stereo Cine process, rates exhib attention and can be counted upon to supplement most programs, particularly where a 3-D feature is showing and there'll be no extra expense for the necessary viewing glasses. For other situations, 2-D prints will be made available.

Outside of public curiosity value, the 3-D lensing contributes little that couldn't be caught with conventional photography. The usual slow-motion reprise of the fight's highpoint, incidentally, appeared in 2-D. Depth effect is achieved in training-camp shots of Marciano, where he throws a punch into the camera, and of Walcott where, relaxing at a cardgame, he hurls a card in the direction of the audience. But the two minutes and 25 seconds of fight itself simply doesn't have any extra dee new look.

Jimmy Powers' commentary and good camera angles give the audience an adequate substitute for a ringside seat during the contest. United Artists, the distributor, which screened the first print in New York Monday (18), has a strong sales point in the controversy which the fight created.

Associated with Halpern in the production are Robert Wolff, head of Stereo-Cine, producer Sol Lesser who has lensing rights for the process, and Coast circuit operator Sherrill Corwin.

Flick-ers' 3-Dilemma

Polaroid glasses used in 3-D viewing may darken the scene for some, but they throw light on some hidden doings for Dr. Hugh M. Flick, the N. Y. censor.

Flick thought he could review 3-Ders in "flat" version at his own screening room, which has no 3-D screen, but he's nixed the idea. Seems he okayed a depth pic that way. Later, seeing it in the theatre via the viewers, he spotted an objectionable bit which hadn't been apparent in 2-D.

UI MAKES 4 TRAILERS TO BLURB 3-D 'SPACE'

Hollywood, May 19.

Universal-International made four separate and distinct trailers, for the first time in its history, to plug its 3-D production, "It Came From Outer Space."

Trailers include a 3-D one to bally the 3-D version; a 2-D plug announcing the 3-D version; a 2-D heralding the 3-D version on a widescreen with stereophonic sound, and a 2-D teaser announcing the 3-D version. P.S.—There will be no trailer exploiting the 2-D version which will also be available.

ACE's Gab Circuit

Hollywood, May 19.

James E. Newcom, American Cinema Editors veepee, was appointed chairman of a public speaking committee by that group. Idea is to supply speakers to appear before various organizations and explain the problems of the film industry.

Others on the committee are Frank Gross, Harold Kress, Bill Murphy, Irvine E. Warburton, Ralph E. Winters and Richard G. Wray.

3-Developments

Continued from page 5

projectionists from California, Arizona and Nevada, with Richard Walsh, IATSE international president, in charge of the meetings.

Principal instructor will be Merle Chamberlain, chief projectionist at Metro and an expert on the new systems. Visitors will be given a first-hand look at the processes and supplied with literature to make their jobs easier.

PRODUCTION: First Paramount picture to be lensed in the Technicolor 3-D process will be Nat Holt's forthcoming "Flight to Tangier." Switch to the depth dimension was approved by Y. Frank Freeman, studio boss.

"Sangaree" and "Those Redheads from Seattle," recently completed for Paramount by Pine-Thomas, were filmed in Paramount's own system.

Paramount's "Sangaree" is set as the first 3-D'er to play the screen ratio of 1.66 feet in width to each foot in height, which is being recommended by Par for some of its pix. Opening of "Sangaree" is set for the Victoria, N. Y. showcase, in the new dimensions. Date is unset as yet.

RKO Product

Continued from page 5

Sterling in the leads, is among the May releases. Set for August is Walt Disney's new feature, "The Sword and the Rose," costarring Richard Todd and Glynis Johns.

RKO Prod'n Upsurge

Hollywood, May 19.

Business is picking up at RKO after a long period of inaction, with five films slated to start in the next four weeks. This week opened with the start of "Fury in the Jungle," starring Glenn Ford, Ann Sheridan and Zachary Scott. "Son of Sinbad" started last week. Other impending starters are "French Line," "The Silver Horde" and "The Big Rainbow."

Meanwhile the studio announced 10 films going into release before Sept. 1. They are:

May—"Split Second," "Sea Devils", 'Below the Sahara."

June—"Affair With a Stranger," "Tarzan and the She-Devil."

July—"Arizona Outpost," "Second Chance," "The Sea Around Us."

Aug.—"The Sword and the Rose," "She Had to Say Yes."

Inside Stuff—Pictures

Lord Donegall, whose Regent Film Corp. started making commercial shorts for United Kingdom troops and has since branched out producing comedy shorts for advertisers, is in America as the Crown's representatives in connection with a replica of the Coronation coach. This went on display in Rockefeller Center, N. Y., on Monday (18), formally inducted by the British Consul-General in New York, and all the trimmings. The Coronation coach replica, paradoxically, is being bankrolled by London Records, with which Lord Donegall has no assocation other than his official representation of the Queen. The diskery, in turn, is doing this as a good will gesture.

The replica costs some 3,000 pounds more than the original Coronation coach which dates back to King George III, and has been many times refurbished, such as foam seats since, lacking springs, it is most uncomfortable. Another curtsy to modernity is the improved lighting within the coach this year, chiefly for benefit of the TV cameras.

The commercial shorts to British troops worldwide also has an unique huckstering reason. These are primarily intended (1) to maintain ties of the soldiers to the homeland and homeland products, and thus (2) not permit trade-names and trademarks to be forgotten, such as Bovril, Schweppes, Truman beer, Fortnum & Mason, Peak-Freans, etc. This is a chapter out of the American industry's book when, post-World War I, it was discovered how many doughboys had forgotten heretofore well-known Yank brand names which, curbed in production because of war restrictions, then lacked the foresight to keep identities alive by institutional advertising. World War II saw much ploughback coin into radio ballyhoo of businesses converted to wartime production.

Like knights of old, Allied Artists and Columbia are jousting over ownership of the film title, "The Black Night." AA claims it beat the other studios to the registration office, while Columbia contends that its rival lost its right because of its long delay in getting into production. The title, AA says, was originally registered by Walter Wanger, studio producer, and has been renewed by the company periodically. Spokesman added that backgrounds were being shot in England, with AA producing in collaboration with Associated British Pathe, and that the picture will roll next month at Elstree studio, regardless of Columbia's claims.

While American and British statesmen were exchanging angry words in a new cold war incident, all was calm along the film front of the two countries. An exhibitor in Manchester, England, wrote to Mayor Josaphat T. Benoit of Manchester, N. H., stating that arrangements were being made for a special showing of Queen Elizabeth coronation films for American soldiers in the area. The Briton added that he would also welcome any residents of the N. H. town who happened to be in the English namesake city during the event.

Practically every English-speaking key city in the world will see first-run showings of Metro's "Young Bess" during Coronation Week. Film will be world-preemed in London and Brighton and will have saturation bookings throughout the British Isles during the following week. In Australia it will open in Sydney, Brisbane, Melbourne, Adelaide and Perth. It will be shown in 10 South African cities, all the leading cities in Canada and 60 in the U. S. In addition the picture will be screened on all the British ships at sea.

Effective gimmick was employed by 20th-Fox in Jacksonville, Fla., in conjunction with the exploitation of "Titanic." Full-page ad, reproducing Page 1 of the Florida Times-Union, dated April 16, 1912, the day after the Titanic sinking, appeared in the Times-Union. Layout cleverly employed the "1,800 Lives Lost, Titanic Sinks" streamer to draw attention to the pic playing at the Florida. Page was covered with stories giving various angles of the disaster.

Unique promotion piece in the form of a picture album is currently being distributed to exhibs by Columbia. Col's upcoming product is pushed via simulated snapshots plus comments in handwritten form. Opening copy page describes book's aim: "People save, in album form, pictures which mean something to them. Here, for the convenience and ready reference of our exhibitor friends, is a collection of the pictures which will mean the most to them during 1953."

When Robert L. Lippert announced a 3-D featuret, "The Great Panty Raid," some months ago, exhibs advised him that such raids among college students were a thing of the past. So he changed it to "College Capers." With the publicity, trailers and main titles all made up, the Los Angeles newspapers broke out with front page stories about new panty raids at the U. of Southern California.

"Bear Country," Walt Disney two-reeler, gets an unqualified boost in the June issue of Holiday mag. Byliner Al Hine insists he could go on seeing any of the shorts in the Disney True Life Adventure Series as long as there are theatre screens to show them. He adds: "That statement stands in the face of three-dimensional threats, television and any other technical traps science may be planning to throw my way."

U. S. Newsreels

Continued from page 7

efforts are being made in the production of shorts and features. In addition to the newsreel coverage, Movietone's staff will shoot a special color short for 20th-Fox distribution in Europe. A Belgian tint process will be used.

Universal has skedded the most ambitious Coronation film plans. It will distribute in the U. S. the J. Arthur Rank production to be known as " A Queen Is Crowned," to be filmed in Technicolor. Scenes will include shots of the procession through the streets of London before and after the actual Coronation ceremony, plus scenes of the ceremonies inside Westminster Abbey. Total of 16 Techni cameras are to be used, placed in six vantage points along the Coronation route.

Narration for "Queen" will be written by Christopher Fry, with delivery by Lawrence Olivier. The London Symphony Orchestra will provide background music.

Full facilities of the Techni labs in England will be devoted to processing the footage to expedite the showing of the film. U expects the finished prints to be available in the U. S. within a week after the event. U. S. alone has been allocated 150 prints. "Queen" is skedded to open at the Guild Theatre, N. Y. within 10 days of the actual Coronation, with U planning a special preem.

Warner Bros. has announced plans for the filming of a full-lengther in WarnerColor, with Jack L. Warner going to the Coronation to supervise the event.

Over 200 Fotogs

London, May 19.

At least 200 British newsreel cameramen as well as a large number of foreign cinematographers will be along the processional route to film the Coronation. But inside Westminster Abbey, facilities have only been granted to the five British reels which will pool their results for the world market.

For the first time, special lighting has been installed inside the Abbey, which has been approved by the Queen. This will make possible the first color filming of a Coronation. The J. Arthur Rank Organization, Associated British-Pathe and Movietone will make tinters in addition to their newsreels. The Earl Marshall has okayed a minimum of at least 10 color cameras inside the Abbey.

Arg. Show Biz Hard Hit by Tension Over Govt. Policies, Tough Times

Montevideo, May 12.

It is impossible to describe adequately the state of tension which has spread throughout Argentina during the past two weeks, and which has gravely affected all show biz. Initially the hassles stemmed from acute food shortages, blamed on the Peron government's policies of the last few years. But the government blames profiteers and speculators, and claims to be taking strict measures to remedy them.

As a consequence of the clean-up, first the president's brother-in-law died, allegedly by suicide. He was reported to be chief beneficiary of speculation in food sales. The deceased Duarte was a partner in several film and legit ventures.

Following closely on this death, show biz has been deeply affected by subsequent events: a mass "concentration" of workers to declare their loyalty to the president, explosion of two bombs at that affair and setting on fire by armed squads of all the headquarters of Opposition parties and the handsome Jockey Club building on Calle Florida, with the destruction of its priceless paintings.

All this naturally has created nervous tension as literally every day thousands of citizens are jailed for "rumor-mongering" or "contempt" against the president. An amusing quirk of these jailings is that the prisoners must pay $3.50 a day for their food while in jail. There is an unusual silence in theatre lobbies during intermissions or even walking along the streets. Police spies are everywhere, and nobody dares speak his own mind. Naturally enough, under such setup, there is little urge for entertainment.

Tension, Coin Dearth Bop Biz

It is difficult to say whether the tobogganning stage and film grosses stem from this tension or are caused by the marked scarcity of coin which is having its effect on every form of business. However, the fact is that most legit houses are playing to empty seats and not even the higher scales at film theatres can conceal the sharp slump in attendance.

Following the order by the president to reduce prices on all classes of essential goods, the suggestion has been made that film entertainment prices must also be slashed. The native producers, already in financial straits, are bitterly contesting this move. They spend their days groveling before Entertainment Czar Raul Apold, begging him to make certain that this idea be shelved because it would be the deathblow to an already shaky industry.

Events during recent weeks have completely changed the outlook on Argentine relations with the U. S. Whereas orders had been given to the press and radio to hold off saying anything that might offend the Eisenhower administration, the official spokesmen now are back to insinuating that all the world's evils are due to "Imperialist intervention from up north." Even the bomb-plantings are alleged to have been inspired by Wall Street. In addition, a U. S. passport holder, Esteban Jacyna, who is an animal trainer with the Pan-American circus, was held for nearly a week as a suspect in the bomb planting, but, since has been released.

ITALO-FRENCH CO-PROD. INTO SHARP UPSWING

Rome, May 12.

Work on the Franco-Italian co-production front continues strongly, with recent boxoffice wins on both sides of the border spurring the pooled resource idea. A total of sixty pix have been produced by Franco-Italian partnership since 1948, and several more are in the works at the moment here and in Paris.

Peg Film of Rome, partnered with Cite of Paris, is shooting "Public Enemy No. 1," with Fernandel and Zsa Zsa Gabor in Paris, and "The Useless" and "Scampolo" in Rome. Rizzoli is producing a remake of "Gli Uomini Che Mascalzoni," and partnered with Franco-London is making "Madame de . . ." in Paris.

Gratz Censors Ban 3-D Pix as Harming Health

Vienna, May 12.

Gratz (Styrian capital) censors will not allow juveniles to see 3-D American films on the grounds that they are "too exciting." Preem at the Girardi Kino in Gratz of Metroscopix shorts brought the surprising decision by the censors.

Metro, which distributes these 3-D shorts, will appeal to the courts on the ground that the function of censorship does not include the protection of the health of potential patrons.

Dollar Ease In Aussie Forecast

Sydney, May 12.

Key Aussie financial experts with a finger on the government's treasury pulse predict an easing of dollar restrictions early next July with the end of the current financial year coming up. Prediction is that the dollar ease also will include the major U. S. distributors operating Down Under and carrying a top reserve of frozen funds in Australia.

For a long time distributor chiefs have told government toppers that dollars earned here are needed back in the U. S. to keep production going at high speed. Several major distributors have invested in local real estate with coin stymied from export but now find the realty market unprofitable. Any greenlight on a general coin unfreeze would make Down Under distribution operation less of a headache than currently. Overhead, via basic wage increases, plus an upbeat in such costs as printing and front-of-house accessories, continues a worry for Yank distribution chiefs because rentals have not kept pace with the operational upswing.

The Robert Menzies Liberal Party government has again won a majority in the Senate, and with inflation halted, together with a more favorable overseas' trade outlook, indications are that monetary restrictions will be eased in a few months.

Abbey Theatre Topper Lashes Bitter Crix As 'Rejected Playwrights'

Dublin, May 12.

Ernest Blythe, managing director of Abbey Theatre here, lashed out at drama critics and told a Dublin cultural group that very often people who had failed as playwrights became dramatic crix.

Over the years, a number of them had panned the Abbey continuously and unmercifully, but the public did not know what those who were running the theatre knew —that four or five of their manuscripts had been rejected. Defending the policy of not presenting plays of an experimental character, Blythe said that the experimental period of any institution belonged to its infancy. He said the Abbey, now firmly established, had come out of that pioneering period.

He added the fact that experience with the Queen's Theatre, temporary home of Abbey Players since Abbey was burned down two years ago, had shown that a new national 1,000-seat theatre, as originally planned, would be too big. The new Abbey would have about 650 seats.

Duke of Edinburgh Biopic

London, May 12.

A screen biography of the Duke of Edinburgh is now being completed and will be released shortly after the Coronation by Associated British-Pathe. Entitled "Prince Philip," it is being produced by Howard Thomas from a script by Alan Burgess and Terry Trench.

Commentary will be done by Jack Hawkins.

Crowds Carry Coin To Newcastle's Sunday Pix

Newcastle, Eng., May 12.

With Sunday film showings okayed in this northeast England city, more than 30,000 attended the 24 theatres that opened their doors on first Sunday night of scheme's operation.

Many lined up in queues several hours before opening time.

Hooliganism, which had attended Sunday concerts in the city centre, did not occur.

'Itch' Looks Lively As London Entry; 'Spirits,' 'Bouquets' Shape Fair

London, May 19.

Presented jointly by Williamson Music (the British outlet for Rodgers and Hammerstein) and H. M. Tennent, by arrangement with Courtney Burr and Elliott Nugent, "The Seven Year Itch" preemed at the Aldwych last Thursday (14). It opened to an enthusiastic reception, and a generally favorable press. There are bright prospects for a profitable run, this being likely to end string of failures from the U. S. recently.

Directed by John Gerstad, who was also responsible for the Broadway original, the London edition stars Brian Reece, with Rosemary Harris making an impressive West End debut as the girl. Margot Stevenson does well as the wife.

The writing team of Peter Myers and Alec Grahame, most of whose previous work has been restricted to club theatres, got its first West End break with "High Spirits," a new revue presented by Stephen Mitchell at the Hippodrome last Wednesday (13). They display a sharp wit and a fine sense of satire. Although the standard is uneven, the overall effect is above average. In a more intimate theatre, the revue could reckon on an indefinite run, and it should stand up reasonably well at the Hipp.

A firstrate cast is headed by Cyril Ritchard and Diana Churchill, with Ian Carmichael, Joan Sims and a Negro girl, Marie Bryant, prominent in support. Last-named stopped the show three times with her singing and dancing.

Anthony Vivian, for Cochran Productions Ltd., revived Eleanor and Herbert Farjeon's Victorian musical play, "The Two Bouquets" at St. Martin's Theatre last Tuesday (12). Sentimental comedy is beautifully mounted and sung. Warm audience reception denotes it as a good attraction for the Coronation season, despite lack of star names.

Chief roles are played by Sara Gregory, Sonia Williams, Rose Hill, Derek Oldham, Hugh Paddick, Denis Martin, Andrew Downie. It is directed by Willard Stoker.

'SHOW' SETS 3 HIGHS IN FIRST TOKYO WEEK

Tokyo, May 12.

Boosted by an extra holiday (The Emperor's birthday) during its opening week, "Greatest Show on Earth" (Par) broke all house records at the Hibiya Theatre here when it opened. Pic also smashed the boxoffice mark there, with $18,500 for the week and also set a new attendance record of 8,885 on the second day. Previous record-holder was "World in His Arms" (U) which did $17,600.

In order to avoid conflict with "Cinderella" (RKO), booked for general release May 18, Paramount officials here have asked the TY and SY exhib chains to take "Greatest Show" one week earlier instead of June 4 ac previously scheduled.

Flynn's 'Tell' in 'Scope

Rome, May 12.

"William Tell," the Erroll Flynn starrer scheduled to roll late this month here, with exteriors to be done in Switzerland, no longer is a 3-D venture as originally planned. Co-producer Barrett Mahon says "Tell" will be shot in CinemaScope and color. Mahon's Italian production partner under the Flynn sponsorship has not yet been named.

Jack Cardiff will photograph and direct the pic, with Gina Lollobrigida and Antonella Lualdi being considered for femme leads.

West End Film Biz Tapers Albeit 'Wax' Record $19,000; 'Story of G.&S.' Hefty 11G, 'Rouge" Solid 7½G, 8th

London, May 12.

Apart from the record-breaking start by "House of Wax," West End film biz appears to have lost the impetus of recent weeks and grosses are returning to a normal and lower level. A week of consistently good weather is undoubtedly partly responsible.

Warner's 3-D "Wax" has drawn tremendous crowds daily and five separate screenings per day has resulted in long lines from morning to night. First four days hit a new high at $10,600 at the Warner, with about $19,000 in first week, highest opening session take since the house was opened.

Another important entry was the British-made "Gilbert and Sullivan" which opened at the Plaza last Friday (8). It shapes hefty $11,000 in first frame. "Battle Circus" at the Empire looms only fair $12,300 in initial stanza. "Moulin Rouge" is holding solid at $7,500 in eighth Carlton round.

Estimates for Last Week

Carlton (Par) (1,128; 70-$2.15)—"Moulin Rouge" (UA) (8th wk). Continues solid at $7,500 this round. Stays another fortnight prio to moving to the Ritz for indef run.

Empire (M-G) (3,099; 55-$1.70)—"Battle Circus" (M-G). Only fair $12,300 looms on week. "Oracle" (Indie) joins the bill this Thursday (14). "Young Bess" (M-G) preems May 22 on widescreen.

Gaumont (CMA) (1,500; 50-$1.70)—"Abbott-Costello to Mars" (GFD) (2d wk). Shaping to fair $5,300 after nice $7,000 opener. Holds a third round.

Leicester Square Theatre (CMA) (1,753; 50-$1.70) — "Peter Pan" (RKO) (4th wk). Marked decline coincided with end of school vacation. Shapes around $4,200 after fair $5,700 for third. Stays another fortnight.

London Pavilion (UA) (1,217; 50-$1.70) — "Man Behind the Gun" (WB). Started moderately, with $5,300 likely for initial week.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Desert Rats" (20th) (3d wk). Continues to do brisk biz with $8,600 after $10,000 for second round. "Tonight We Sing" (20th) opens May 14.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Turn Key Softly" (GFD) (3d wk). Mild $4,000 for second frame. Stays third round with "Man On a Tightrope" (20th) preeming May 21.

Plaza (Par) (1,902; 70-$1.70) — "Story of Gilbert and Sullivan" (B-L). Opened staunchly as Korda's 21st birthday pic. Heading for sock $11,000 opening week. Continues indef.

Ritz (M-G) (432; 90-$2.15)—"Quo Vadis" (M-G) (56th wk). On decline although still oke for length of run with $2,500. Finishes this season in a fortnight to give way to "Moulin Rouge" (UA).

Warner (WB) (1,735; 50-$1.70)—"House of Wax" (WB). Exceeding expectations as b.o. bonanza, having shattered house record with huge $10,600 in first four days. Business continues strong, and first frame looks at least $19,000. Stays, natch!

Morality Council Raps Phony Sex Ads in Brit.

London, May 19.

Film advertising designed to convey grossness and sensuality not found in the picture was condemned in the annual report of the Public Morality Council published last week, which also criticized the exploitation methods for X (adults only) films.

Claiming that such publicity was harming the best interests of the cinema, the Council believed it did the greatest possible disservice both to the industry and the public. Welcoming the London Council's ban on strippers, the report complains that theatre nude shows have become a boxoffice attraction in "second-rate touring revues."

Coronation On European TV

London, May 12.

Tests made throughout the past week confirm that a live telecast of the Coronation will be picked up in France, Holland and Germany. The British Broadcasting Corp.-TV programs will be relayed by two French, two Dutch and seven Western Germany transmitters.

Idea of spanning the Continent came up first last summer when BBC-TV, in conjunction with Radiodiffusion-Television Francaise, carried out a successful Franco-British week during which nightly programs beamed from Paris were received throughout Britain. The Channel was bridged successfully with a microlink at Dover and on the French coast.

During the last week in April, normal BBC transmissions were used for test purposes, and the reception in the three countries concerned was rated sufficiently good enough to justify the belief that there will be a successful transmission of the Coronation June 2.

Rank Steals March On Competish by Launching 1st London Widescreen

London, May 19.

The J. Arthur Rank Organization jumped the gun on its competitors by introducing the first widescreen into the West End. Without any advance ballyhoo, the new technique was used to preem "Tonight We Sing" at the Odeon, Leicester Square last Thursday (14).

It had been previously announced that the Metro widescreen, which is being installed at the Metro showcase, the Empire, Leicester Square, would swing into operation Friday (22) for its Coronation film, "Young Bess." Many believed that this would have been the first widescreen to be used in London.

The secrecy by the Rank Organization was maintained to the extent of press-showing "Sing" on the conventional screen. Crix reviews which, in some cases appeared before the opening, made no mention of the new technique. The Odeon, Leicester Square was closed the day before the preem to complete the installation and the first tests were made around midnight. When success was assured, early morning telephone calls were put through to newspaper offices giving them an advance tipoff.

Manufactured by a Rank subsidiary, Stableford Screens, the new installation is on a ratio of 1.6 to 1. The curved screen, which measures 45 feet by 25 feet, is capable of other ratios and can be used for any known 3-D process. A short focus 3-inch lens has been fitted in the projection booth which insures ample light. Installations in other key Odeon and Gaumont theatres are expected to follow.

AM. BALLET THEATRE OPENS WELL IN PARIS

Paris, May 19.

Because of late arrival of scenery, the American National Ballet Theatre opened May 12 with a top-heavy selection of pieces. However, the Agnes De Mille ballets "Rodeo" and "Harvest According," flanked by the excellent "Pas De Deaux" of stars Alicia Alonso and Igor Youskevitch and the burlesque antics of "Gala Performance" gave this a good welcome from a smart firstnight crowd here. The large Palais De Chaillot was almost capacity. This looks in for a good run here with the prestige of their last visit plus the crix and word-of-mouth sure to help.

American Ballet started its Continental tour in Naples, then came here to stay until the end of May. Then it goes to Lausanne, Vienna, Venice, Rome, Monte Carlo and Covent Gardens in London, the last named from July 18 to Aug. 8.

Chains to Divvy Zones in Non-Bid Areas for Exhib-Backed 'Main St.'

With "Main Street to Broadway," the exhib-backed film set for national release July 10 by Metro, the top circuits reportedly will divide territories in non-bidding areas in booking the film, 25% of the profit of which will go to the Council of Living Theatre.

Exhibs with coin invested in the film said they expected no undue problem in distribution of the film. Although they considered it unlikely, it was conceded that a non-investor in a bidding zone could conceivably outbid a theatre-owner who holds a percentage of the picture. It was stressed that the widest possible circulation would be sought and that all exhibs would cooperate in pitching the film.

Lester Cowan-produced picture will have preem showings in 21 cities outside of New York, where the subscription theatre is jointly sponsored by the Council of Living Theatre and the American Theatre Society.

It's planned to have stage and screen stars at the preems, with admission at the opening performance one of the subscription privileges. Council has already received $50,000 from the picture, representing a donation by Robert E. Sherwood of his entire salary for writing the story. Council expects to hit another $200,000 from its 25% of the profits arrangement.

In the absence of Council prexy Arthur Schwartz, due to the death of his wife, Lawrence Langner at a press confab reviewed the accomplishments which the $50,000 fund brought about. He said a matching sum for the American Theatre Society financed subscription campaigns in 10 of 21 subscription cities. He said the drives increased subscription playing weeks to 251, and added approximately 185,000 pre-sold tickets to the season's sales.

'Road Theatre Healthy'

Added Langner: "The road theatre was never healthier or more eager for shows. If, as we are encouraged to expect, the film brings more funds to the Council, the money will be available for campaigns to make subscription theatre-going strong enough to remove all financial risks from touring shows."

M. A. Lightman, prexy of Cinema Production, the exhib production company, and a Tennessee-Arkansas circuit operator himself as well as the only film industry member of the Council, said exhibs are aware that stage and films profit alike through a unity of interests and will go all out in pushing "Main."

In addition to Lightman, exhibs associated with "Main" include Herb Stern, Alliance Theatres; Samuel Rinzler, Randforce Circuit, Brooklyn; Frank Walker, Comerford-Publix Theatres, Scranton; Kermit C. Stengel, Crescent Circuit, Nashville; S. H. (Si) Fabian, Fabian and Stanley Warner circuits; Sidney Stoneman, Interstate Theatres, Boston; Louis R. Lurie, Lurie Co., San Francisco; Fred J. Schwartz, Century circuit, Long Island; Morton G. Thalhimer, Neighborhood Theatres, Baltimore; George Skouras, Skouras Theatres, N. Y. and N. J.; Sam Pinanski, American Theatres Corp., Boston, and Robert Dowling, City Investing Co., N. Y.

'Depth Only'

Continued from page 7

branch of which Mike Simon is manager. Total of $50,000 in prizes will be distributed among 146 individuals around the exchanges.

Charles R. Daily, optical engineer at the Par studio, discussed details of the outfit's widescreen preferences, centered on the 1.66:1 aspect ratio promotion program was given by ad-pub topper Jerry Pickman, and other execs addressing the session included E. K. O'Shea, distribution v.p.; Oscar Morgan, short subjects sales head; Sid Blumenstock, assistant ad-pub director, and Sid Mesibov, exploitation manager.

Following the meeting, Morgan disclosed that Par will produce cartoon shorts in 3-D, the first of which will be made available in September.

RKO MIDWEST GRANTED STAY ON CINCY HOUSES

RKO Midwest Corp., required to dispose of the Capitol and Shubert Theatres in Cincinnati under the Government consent decree, last week was granted a temporary stay until June 1 by a three-judge statutory court in New York.

Houses originally were due to be divested this month. Judges Augustus Hand, Alfred Coxe and Henry Goddard also indicated that a further extension past the June 1 deadline may be entertained.

Lurie Loan

Continued from page 3

finalized either with the present management or with Lurie, if he takes over.

In addition to the problem of equipping theatres, talks revolved around production plans, with Fabian seeking assurance of a continuity of product. It's clear that an immediate followup effort to the widescreen firm's "This Is Cinerama" is required, resulting in SW's desire to finance a picture immediately. Project, because of the consent decree splitting Warner Bros. into separate production and theatre companies, would require Dept. of Justice approval.

It's understood Fabian's general counsel, David Fogelson, is working on papers for presentation to the D of J. If it can be arranged, it's understood, Fabian would prefer remaining out of the production end. Theatre topper would like to concentrate on equipping and operating theatres, with production activities in the hands of a separate group. Fabian reportedly would welcome Lurie or any other substantial coin source to meet the production requirements.

Cinerama's tangled financial structure still remains a pic biz enigma. On the receiving end of raves and operating profitably wherever it has opened, it still has been unable to get off the ground. It reportedly has been netting $20,000 per theatre weekly on the New York and Los Angeles engagements and about $15,000 in Detroit. It opens in Chicago July 29.

For an overall profitable return, it's estimated that Cinerama would require about 20 key theatres which are assured of a flow of product.

New Screen Hero

Continued from page 3

without whiskers," the UN rep stressed that his mission in Hollywood was strictly an advisory one.

"I don't ask anything of the companies," he said. "All I am there for is to provide available information about the UN and to alert the studios to the fact that we have a vast amount of material in our files that could be made into dramatic screen fare."

He admitted that, at the start, he had a tough time convincing producers that there was no intent to censor anything they were doing and to apply pressure of any kind. "Once they understood that, we got along famously," Hansen stated. "Of course, while we may supply background, we are in no way responsible, nor do we have any control over, what eventually appears on the screen."

The UN official, who is attached to the department of public information, said Hollywood had the double responsibility of making Americans visualize the important job the UN is doing in the field, and to represent the U. S. to audiences abroad as a good and loyal UN member.

Dramatizing UN activities was "a completely new approach" for Hollywood, Hansen asserted, adding that it took some doing to get the studios to look at the world body as anything, but a newsreel subject. There was no plan for the UN to make any feature pix about itself, Hansen declared. However, it is turning out six to seven documentaries a year. UN-lensed Korea footage has been made available to Hollywood for war pix.

MPAA Data

Continued from page 5

an absence of any direct film campaigning for newsaper support. On the tax matter, the Council of Motion Picture Organizations actually has nixed any effort to bring press or public in on the battle.

Filmites believe that the press is feeling a closer relationship with pix as a medium of expression and is showing this in the opinion columns. The film reps add, however, that the reporters and headline writers cannot be expected to refrain from stories concerning screen personalities which appeal to their sensationalism instincts.

Herman Levy's Tax Talk

St. Louis, May 19.

Herman Levy, general counsel of Theatre Owners of America, principal speaker at the first joint meeting of the members of the Kansas-Missouri Theatre Assn., Inc., and the MPTOA of St. Louis, Eastern Missouri and Southern Illinois at Kirkwood Lodge. Lake of the Ozarks, Mo., fully explained the fight being waged in Washington to eliminate the 20% Federal tax on admissions.

Levy also stressed the need for a system of arbitration for the motion picture business, adding, "The industry is such that it does not lend itself to external regulations. Exhib grievances, for the most part, arise from practices that evolve in the industry and are peculiar to it. As these practices evolve and as new arbitrable matters appear, a functioning system of arbitration could be enlarged by way of amendment to encompass them."

Tom Bloomer, prez of MPTOA, related the mechanics of the Amus. Employees Welfare Fund of St. Louis as being a setup whereby employees in the industry will be aided financially. A $5,000 nucleus is being raised to get the plan underway. Experience in all-year operations of ozoners was given by William Waring, Jr., Cobden, Ill., and Edward Clark, Metropolis, Ill.

AB-PT Tooling

Continued from page 3

more effectively than any of our present techniques. And, in the ultimate analysis, that is what counts."

Goldenson was equally high on stereo sound. A stockholder comment on critics' downbeating of the new sound systems brought from the topper the observation that public support which was well evidenced with the showing of Warners' "House of Wax," is all that counts. He added, incidentally, that "Wax" is headed for a $7,000,000 to $8,000,000 domestic gross.

Theatre business generally has been "encouraging," said the exec. He reported that while the first quarter of this year was slightly off, the first six weeks of the second quarter show a "definite improvement" over the corresponding period last year.

Another bolstering factor he cited was that the film industry is again "news," that is, pix are attracting wide press and public attention.

Goldenson said AB-PT is in excellent financial condition to handle outlays of cash for new theatre equipment, the acquisitions of new houses and for the broadcasting division's present talent and programming buildup. The outfit has about $28,000,000 in cash at present, he revealed.

Chain now comprises 699 houses and this will be down to 625 by the end of this year with completion of its reorganization under the Par consent decree. Thereafter, said Goldenson, new properties will be acquired, subject to the approval of the N. Y. Federal Court.

Robert E. Kintner, in charge of the broadcasting end, told stockholders that the network is "progressing slowly but steadily." He added: "The other companies (CBS and NBC) are giants in the field and we can't expect to overtake them overnight." Kintner further said that sale of new programs being built around George Jessel, Ray Bolger and Danny Thomas is expected in the fall.

Stockholders reelected Goldenson and all other directors. Over 80% of the stock was represented at the meeting. Board meets today (Wed.) to reelect officers.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (19)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	101	14¾	14⅜	14½	— ⅛
44	38¼	CBS, "A"	28	44	43¼	43½	— ¼
43⅜	38½	CBS, "B"	34	44⅜	43¼	44⅛	+ ⅝
14⅝	11⅝	Col. Pic.	58	14	13½	14	+ ½
11¾	9¼	Decca	594	12⅛	10⅞	11⅛	+ ⅝
47	43¼	Eastman Kdk.	112	44⅜	43½	43¾	—
14⅜	11¼	Loew's	142	12¾	12⅜	12½	— ⅛
7¾	4⅛	Nat. Thea.	250	7⅛	6⅜	6⅞	+ ¼
30⅜	26⅛	Paramount	27	27¾	27¼	27⅜	+ ⅛
36½	31	Philco	70	33¼	32	33¼	+1⅛
29⅜	25¼	RCA	189	25⅞	25½	25⅝	+ ⅛
4⅜	3¼	RKO Picts.	40	3½	3⅜	3½	+ ⅛
4¾	3⅝	RKO Thea.	37	4⅜	4⅛	4⅛	+ ⅛
4⅛	3½	Republic	227	4¼	3⅞	4⅛	+ ¼
11½	10½	Rep., pfd.	7	11¼	11⅛	11¼	+ ⅛
12¼	9⅞	Stanley War.	180	11¾	10⅞	11⅛	+ ⅜
19¼	13½	20th-Fox	187	16⅛	15¾	15¾	— ¼
16⅜	14	Univ. Pix.	50	16¾	16¼	16¾	+ ⅜
65	61	Univ., pfd.	*10	64¼	64¼	64¼	—
17⅛	14⅞	Warner Bros.	53	15⅜	14⅞	15⅛	+ ⅛
84	68	Zenith	24	72¼	70⅝	70¾	—2⅜

American Stock Exchange

17¾	14⅝	Du Mont	48	14⅞	14¾	14¾	—
4⅛	2⅞	Monogram	203	4⅛	3⅜	3¾	+ ⅜
33	25⅜	Technicolor	88	33	31⅝	32⅝	+ ⅝
3¼	2⅞	Trans-Lux	40	2⅞	2⅞	2⅞	—

Over-the-Counter Securities	Bid	Ask	
Checolor	1⅛	1⅝	+ ¼
Cinerama	3¼	3¾	—
Chesapeake Industries (Pathe)	3⅝	4⅛	— ¼
U. A. Theatres	8¾	10	+ ¼
Walt Disney	8⅜	9⅜	— ⅛

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

Ct. Denies Bronx Exhib's Plea Vs. 20th-Skouras

J. J. Theatres, which last February lost a $3,075,000 antitrust suit against 20th-Fox and Skouras Theatres following a jury trial in N. Y. Federal Court, last week was denied injunctive relief against the distrib. Federal Judge Edward Weinfeld, in tossing out J. J.'s motion to restrain 20th from failing to negotiate in good faith, held he lacked jurisdiction since the plaintiff had filed notice of appeal from the jury verdict.

Operator of the Luxor Theatre in the Bronx, N. Y., J. J. Theatres had charged 20th and Skouras with conspiring to deprive the Luxor of suitable product. After the jury refused to grant the exhib damages, it moved for an injunction. Arguments on the motion were held before Judge Weinfeld, but in the interim the plaintiff had appealed the jury's final judgment.

Skiatron Scolds

Continued from page 5

during early June.

Schary, who had said he thought the industry would make pix for TV when the number of sets currently in use has quadrupled, had also found fault with the use of telephone company facilities and coinbox devices to bring about subscription TV. "The gas company tried that years ago," Schary commented of the latter method.

Levey's wire closed with another plea for Metro to make pix available for the Subscriber-Vision June run, which, Levey opined, "will open the industry's eyes to a vast new source of income." Distribs have been extremely slow in replying to a Skiatron letter, asking them for product for the demonstration. Request was nixed by 20th. Levey also has a letter from United Artists, stating that the decision whether to supply films is up to the independent producers.

20th Claims

Continued from page 7

Scope "package". Letter was sent out by 20th some time ago, urging exhibs to get in line for the units. Theatremen still don't konw details on either price or delivery date and thus have done no more than signify their interest for a specified number of houses.

Lichtman said National Theatres had handed in "the largest single order," having contracted for 212 installations. Stanley Warner will install CinemaScope in from 75 to 100 of its theatres with RKO due to equip 43 to 47 theatres. Loew's and "the former national Publix circuit" also will go CinemaScope in several of their houses, Lichtman stated.

FTC Probing

Continued from page 5

in the to-do about its subsidy for the Italian industry, amounting to 12½% of the Americans' frozen coin in Italy over the past two years. It's part of this money IFE is using to finance its activities in the U. S. Indie distribs have squawked bitterly about this practice, declaring that it cuts off their source of supply and pushes them out of the American market.

Yet, Burstyn has expressed appreciation of Motion Picture Assn. of America Prexy Eric Johnston's recent Italian deal under which the subsidy is cut to 10% and there is a clear understanding that none of the coin is to be used to subsidize distribution in the U. S. Johnston and his associates have made it clear that IFE's entry into distribution was an unpleasant surprise to them also.

MPEA reps the distribs abroad and functions under the Webb-Pomerene Act which permits American industries to act together in foreign territories without violating the antitrust laws. At one time, immediately following World War II, MPEA operated in 13 countries. Today it's largely a paper organization used to make film deals abroad. Only place where it still operates actively is Yugoslavia.

Private complaints against MPEA have been numerous, particularly from SIMPP, which from time to time has threatened to tear into the Webb-Pomerene "umbrella." Unfavorable ruling from the FTC could bring about a "cease and desist" order along with a directive for changes.

'Limelight' Theme

Continued from page 1

is covering with the Victor Young orch while Victor is also coming up with a British version. Bourne Music is the U. S. publisher.

Columbia Records had originally wrapped up the rights to the "Limelight" musical soundtrack while the pic was in production, but has since decided to drop the project. Col's soundtrack set would have been a Masterworks release, but the pop tune potential of the pic's theme cued Col to ride with the Stott etching as a single release.

Trade execs are still watching reaction to the tune from such organizations as the American Legion, which blasted the pic out of numerous theatre engagements. The film, as a result, pulled a disappointing gross in the U. S., although a smash in Europe. Although composed by Chaplin, the pic's music is considered to be less identifiable with him and may thus escape the censure accorded the film.

JULY 4th

"You're looking at a Booking!"

Millions of holiday merrymakers want fun, songs and romance on the 4th! M-G-M's new Esther Williams musical is made-to-order for holiday business. Call your M-G-M Branch right now and say, "I want fireworks for the holidays. Give me M-G-M's BIG, NEW TECHNICOLOR MUSICAL—

"DANGEROUS WHEN WET"

M-G-M presents "DANGEROUS WHEN WET" • starring ESTHER WILLIAMS • FERNANDO LAMAS • JACK CARSON Charlotte Greenwood • Denise Darcel • with William Demarest • Donna Corcoran Color by Technicolor Written by Dorothy Kingsley Music by Arthur Schwartz Lyrics by Johnny Mercer Directed by Charles Walters Produced by George Wells

"As sure-fire as anybody's got a right to expect any picture to be." —M. P. DAILY

Film Reviews

Continued from page 6

Goldtown Ghost Riders

ford. Lest filmgoers take the proceedings too seriously, rotund Smiley Burnette is on hand to inject his usual comedy relief. Several uncredited songs are also spliced into the footage.

Autry is plenty forthright as the champion of the law. Gail Davis lends a note of pulchritude as Riley's winsome daughter. Riley and Young measure up to demands of their roles, as do most of the supporting players. George Archainbaud's direction is breezy while producer Armand Schaefer supplied standard background mountings. James Sweeney edited to a tight 57 minutes. Mischa Bakaleinikoff's score is good.

Gilb.

Singing Taxi Driver

(SONGS)
(Italian)

IFE release of Cines Film production. Directed by Carmine Gallone. Stars Beniamino Gigli; features Danielle Godet, Philippe Lemaire, Virginia Belmont, Screenplay, Aldo De Benedetti, from story by Bruno D'Agostini; camera, Giordani Aldo; songs, Kaslar Donato. At Cinema Verdi, N.Y., May 15, '53. Running time, 88 MINS.

Nello Spadoni	Beniamino Gigli
Laura Morani	Danielle Godet
Luisa Forenti	Virginia Belmont
Alberto Franchi	Philippe Lemaire
Farenti	Carlo Ninchi
Simon	William Tubbs
Signora Forenti	Ione Morino
Conte Tattini	Aroldo Tieri
Butler	Giuseppe Varni

(In Italian; English Titles)

Vibrant tenor of Beniamino Gigli is the outstanding feature of this otherwise transparent comedy about a singing taxi driver who's trying to find the parents of a child abandoned in his cab. It's a trifling, though pleasant concoction, and promises only moderate b.o. returns here.

Gigli gets opportunity to sing a number of arias and semi-pop numbers, and does them all very nicely. His voice, while an excellent one, has more than the proper amount of schmaltz to appeal to all age groups. In the thesping department, too, he cuts a good figure as the misfortune-plagued driver who shrugs things off with a song.

Pic has all the commercial ingredients—a cute baby, two love stories and a goodly amount of comic cavorting. Danielle Godet and Philippe Lemaire please as the young couple who in the end decide to adopt the child. Aroldo Tieri scores as a foppish count who gets across a couple of funny bits. And Carmine Gallone's direction keeps proceedings at a goodly clip. But if anything brings the customers out, it'll be Gigli. *Chan.*

The Seven Deadly Sins

(FRENCH—ITALIAN)

Arlan Pictures release of Arthur Davis production. "Avarice and Anger" stars Eduardo de Filippo, Isa Miranda. Directed by de Filippo. Screenplay, Charles Spaak; camera, Enzo Serafin. "Sloth" stars Noel-Noel. Directed by Jean Dreville. Screenplay, Carlo Rim; camera, Andre Thomas. "Lust" stars Viviane Romance, Frank Villard. Directed by Yves Allegret. Screenplay, Aurenche and Bost; camera, Roger Hubert. "Envy" stars Andree Debar, Orfeo Tamburi. Directed by Roberto Rossellini. Screenplay, Rossellini, from story by Colette; camera, Enzo Serafin. "Gluttony" stars Henri Vidal. Directed by Carlo Rim. Screenplay, Rim; camera, Robert Le Fevre. "Pride" stars Michele Morgan, Francoise Rosay. Directed by Claude Autant-Lara. Camera, Andre Bac. "The Eighth Sin" stars Gerard Philipe. Directed by Georges Lacombe. At Paris Theatre, N.Y., May 13, '53. Running time, 120 MINS.

Avarice and Anger

Eduardo	Eduardo de Filippo
Mms. Alvaro	Isa Miranda
Alvaro	Paolo Stoppa

Sloth

The Director	Noel-Noel
Laziness	Jacqueline Plessis
The Frenchman	Louis de Funes
1st Secretary	Madeleine Barbulee

Lust

Mme. Blanc	Viviane Romance
Ravila	Frank Villard
Chantel	Francette Vernillat
Julien	Jacques Fabbrias
The Cure	Maurice Ronetas

Envy

Camille	Andree Debar
Oliver	Orfeo Tamburi

Gluttony

Antonin	Henri Vidal
The Wife	Claudine Dupuis
The Husband	Jean Richard

Pride

Anne-Marie	Michele Morgan
The Mother	Francoise Rosay
M. Signac	Jean Debucourt
The President	Marcelle Praince
Uncle Henri	Louis Seigner

The Eighth Sin

The Barker	Gerard Philipe

Some of the top names in French and Italian film-making are combined to fashion this socko seven-part omnibus film. The short films are neatly threaded together via their concern with seven mortal sins—wordly misgivings which are presented in a highly entertaining manner. Pic is a natural for art house and language spots.

With five stories in French and two in Italian, the combined effort is equal to the best of the cinematic exports of Continental Europe. Participation include such names as directors Roberto Rossellini, Yves Allegret, Eduardo de Filippo, Claude Autant-Lara, Jean Dreville, George Lacombe and Carlo Rim as well as a large cast featuring such labels as Gerard Philipe, Michele Morgan, Noel-Noel, Viviane Romance, Isa Miranda, Francoise Rosay, Frank Villiard and Henri Vidal.

Sharply directed, clearly written and excellently acted episodes have a varied appeal with a healthy difference of opinion bound to crop up among viewers as to the No. 1 choice. The anecdotes are either amusing, satiric, ironic or dramatic, with an occasional O. Henry twist. Following the portrayal of such moral evils as avarice, wrath, sloth, lust, envy, gluttony and pride, there is a neatly-fashioned, tongue-in-cheek clincher, a surprise presentation of an eighth sin: "the unnamed sin—believing evil of others."

In "Avarice and Wrath" a miserly landlord loses his money and the love of his wife. "Sloth" pokes good-natured fun at the world's mania for speed. "Lust" depicts adolescent love as contrasted to adult passion. In "Envy," a cat wins out in a wife's battle for affection of her painter-husband. "Gluttony" is a rollicking piece of double entendre, as a visitor is asked to share the bed of a French farmer and his wife. "Pride" depicts the social fall of an impoverished aristocratic mother and daughter.

Technical aspects are generally good, although a few of the presentations might have been improved visually by better lighting.

Holl.

Four Sided Triangle

(BRITISH)

Sub-standard British attempt at a horror pic; minor bookings indicated for film which may get by on exploitation possibilities.

Astor Pictures release of Alexander Paal production. Stars Barbara Payton, James Hayter, Stephen Murray. Directed by Terence Fisher. Screenplay, Paul Tabori and Fisher, based on William F. Temple novel; camera, Reginald Wyer; editor, Maurice Bootes; music, Malcolm Arnold. At Rialto, N. Y., May 15, '53. Running time, 74 MINS.

Lena	Barbara Payton
Sir Walter	Percy Marmont
Dr. Harvey	James Hayter
Bill	Stephen Murray
Robin	John Van Eyssen
Sir Walter	Percy Marmont
Bill as a child	Glyn Dearman
Robin as a child	Sean Barrett
Lena as a child	Jennifer Dearman

"Four Sided Triangle" unlikely will stir much of a ripple in U. S. boxoffice waters. A possible exploitation film, this slow-moving British conception of a horrorific yarn has the added handicap of having no big draw names recognizable by prospective patrons in this country. Even the attempt to excuse the basic idea (reproducing animals and humans) by sugar-coating with some scientific hocus-pocus is not saved by a somewhat stirring climax. Too many tedious passages and dearth of humor bog it down.

In some ways reminiscent of "Frankenstein," this does not create a scientific monster but merely reproduces the lone comely femme in the pic, Barbara Payton. Here the mad scientist is shown duplicating this blonde because his sweetheart, Miss Payton, has wed his co-worker in this screwball laboratory. Even when the Payton twin is created the crazed professor finds she loves him no more than the original gal. So the producers stage a fire in which the machine-born beauty dies. The pic had died long before that time.

All of this is unfolded in a methodical manner with a minimum of movement and production overhead. James Hayter struggles valiantly to make his Dr. Harvey lifelike, but this medico can't do much with the two young scientists who concoct the reproducing machine. Miss Payton, as the heart interest of these two inventors, is attractive but seldom convincing, either as Lena or "Helen," her machine-made twin. Percy Marmont, vet of countless screen vehicles, is relegated to a minor role as an elderly British lord. Stephen Murray and John Van Eyssen are the two scientists, the former doing nicely as the one who goes whacky when the femme walks out on him.

Produced by Alexander Paal, this is not helped much by Terence Fisher's methodical direction. Fisher also had a hand in the screenplay, which was unfortunate. Paul Tabori is credited also with helping on the script and adapting this minor item. The whole thing is based on a novel by William F. Temple. Apparently much was lost in transferring it to the screen. Reginald Wyer's camerawork is sub-standard. *Wear.*

Strange Deception

(ITALIAN)

Casino Film Exchange release of Excelsa (Eugenio Fontana) production. Features Raf Vallone, Elena Varzi. Directed by Curzio Malaparte. Screenplay, Malaparte; camera, Gabor Pogany; music, Malaparte. Previewed N.Y. May 15, '53. Running time, 99 MINS.

Bruno	Raf Vallone
Nella	Elena Varzi
Mastro Antonio	Alain Cuny
The Sexton	Gino Cervi
Bruno's Mother	Rina Morelli
Maria	Anna Maria Ferrero
Pinin	Philippe Lemaire
Bruno's Father	Gualtiero Tumiati
The Old Woman	Ernesta Rosmino
Andrea	Luigi Tosi

(In Italian; English Titles)

One of the world's oldest themes—a man's Christ-like self-sacrifice for the sake of the innocent—is revived with tremendous dramatic intensity in this superior Italian import, written, directed and musically scored by novelist Curzio Malaparte. Film should do socko biz in the Italian-language and art house circuit, but its chances for general release are slender because of its grim message and lack of marquee names. Sexy displays of two succulent young dishes, Elena Varzi and Anna Maria Ferrero, might warrant exploiting to bolster the b.o.

Malaparte, reputedly a former Fascist, author of the recent novel, "The Skin," is known for his muscular prose and ability to evoke scenes of brutality. In this film, brute strength runs rife, but coupled with it is a gentle sympathy for the impoverished Italian peasant.

Story deals with Raf Vallone, an Italian soldier released from a Russian PW camp, who returns to his native Etruscan village to avenge the death of his brother who had been betrayed as a partisan to the Nazis. A village carpenter, Alain Cuny, feeling his own death will atone for the collective guilt of his neighbors, falsely confesses that he was the betrayer. Vallone kills him, but as he dies, the carpenter reveals his lie and pleads that his sacrifice has paid for the sinner. Vallone then discovers the true betrayer, a cringing coward, Philippe Lemaire, but in an emotionally wracking payoff scene finds himself impotent to conclude his mission of murder.

Malaparte's direction is at times forceful, with a keen eye for symbolic detail (a decapitated pig in a butcher shop, Christ inert on a crucifix). The dialog is stripped to simplicity and even seemingly extraneous scenes of the peasants arguing over land reform are pertinent, because they contribute to the overall picture of violent disorder in postwar Italy. Despite choppy editing, camerwork by Gabor Pogany shapes as topflight in his attempt to capture clean, bold lines. *Rask.*

April 1, 2000

(AUSTRIAN)

Wien-Film production. Stars Josef Meinrad, Hilde Krahl; features Karl Ehmann, Elisabeth Stemberger, Judith Holzmeister, Hans Moser. Directed by Wolfgang Liebeneiner. Screenplay, Rudolf Brunngraber, Ernst Marboe; camera, Fritz Arno Wagner, Karl Pech, Sepp Ketterer; sets, Otto Niedermoser; music, Josef Fiedler. Previewed in N.Y., May 13, '53. Running time, 90 MINS.

World Security Council President	Hilde Krahl
Prime Minister	Josef Meinrad
Cabinet Chief	Karl Ehmann
Secretary	Elisabeth Stemberger
Senora Egusquiza	Judith Holzmeister
Capitano Herakles	Curd Juergens
Hieronymus Gallup	Peter Gerhard
Alessandro Vitalini	Guido Wieland
Hajji Halef Omar	Heinz Moog
Moderato Robinson	Ulrich Bettac
Wei Yao Chee	Robert Michal
Mitzi	Waltraut Haas
Franz	Harry Fuss
Composer	Hans Moser
Augustin	Paul Hoerbiger

(In German; English Titles)

The problem of an occupied nation making a film about its occupiers and why they should quit is at best a difficult and at worst a hopeless one. In "April 1, 2000," an Austrian government-inspired satire which pokes gentle, if not always tactful, fun at the great powers and coats the bitter pill with music and a sightseeing tour around Vienna past and present, this difficulty is demonstrated very convincingly.

The picture has many faces, not all of them complete. Its sum and substance is a plea for Austrian freedom and independence, and there are some with a superficial knowledge of Austrian history and a short memory for more recent events who may find this bid convincing. But mixed in are many other elements, including an attempt to trace the cultural heritage of Austria, the one area where director Wolfgang Liebeneiner finds himself on firm and safe ground.

Montage presenting excerpts from various Austrian operettas has appeal and one could only wish that the rest of the picture had similar charm. It doesn't, however, being heavy-handed and obvious in its production and acting and all too concerned with making history fit its purpose. Film has obviously limited appeal and will probably go best with German-language audiences.

Story takes place in the year 2,000 when Austria, after 55 years of occupation, declares herself free, an act which draws an investigation from a world commission headed by Hilde Krahl. Austria is accused of breach of world peace and defended by its prime minister, Josef Meinrad, who manages to convince the commission members through glimpses into Austrian history that his people are not only peace-loving but that Austria deserves its freedom.

It is probably expecting too much to have scripters Ernst Marboe and Rudolf Brunngraber recreate for their audience the raging Vienna mobs of 1938. Their Austrians are a gay, carefree people, given to throwing flowers and remembrances of "the good old days." Into this happy pattern are woven an abundance of historical reenactments, including the Turkish defeat before Vienna and little Mozart playing before Empress Maria Theresa, and some fine shots of contemporary Vienna. Camera handling in the St. Stephan's Cathedral sequence is impressive.

Couple of the supporting performances are better than the leads in which Miss Krahl and Meinrad fail to impress. Hans Moser as the composer is fine, and so is Karl Ehmann as the harried cabinet chief. Members of the world commission for the most part are made to look so foolish that one isn't sure whether this is meant as an insult or whether it's all to be taken in the April 1 spirit.

At any rate, "April 1, 2000," does come up with occasional laughs, even if it doesn't bother to as much as hint why the four occupying powers are still in Vienna. The main purpose is to establish "innocent" little Austria as a helpless victim and, for better or worse, that purpose is served. *Hift.*

Rue de L'Estrapade

(FRENCH)

Paris, May 12.

Cinedis release of Cinephonic-Gestion production. Stars Anne Vernon, Louis Jourdan, Daniel Gelin. Directed by Jacques Becker. Screenplay, Annette Wademant; camera, Marcel Grignon; editor, Marguerite Renoir; music, Georges Van Parys. At Marbeuf, Paris, Running time, 100 MINS.

Francoise	Anne Vernon
Henri	Louis Jourdan
Robert	Daniel Gelin
Denise	Micheline Dax
Christoph	Jean Servais

Jacques Becker's flair for situation, invention and pacing has given this slight story a charm and movement which makes it a refreshing comedy of love and manners. This will pay off here, and should please in art houses and in the U. S. with the added advantage of the Louis Jourdan name.

What story there is concerns an ingratiating well-off couple who have found love and contentment with each other. Drama is suddenly brought into their lives when the husband goes off on a slight escapade. The wife moves to the Bohemian section of town and is almost seduced by an intense existentionalist type. All ends well when the husband comes back for her.

Anne Vernon adds warmth and grace to the role of the gracious wife, with Louis Jourdan fine as the slightly stuffy but affable husband. Daniel Gelin plays the offbeat character with an erratic intensity that makes for fine feeling in the Left Bank scenes.

Becker has been able to give each character shading and life through his knowing visual handling. *Mosk.*

Puccini

(ITALIAN)
(Color)

Genoa, May 12.

Dear Film release of a Rizzoli-Franciex production. Stars Gabriele Ferzetti, Marta Toren, Nadia Gray. Directed by Carmine Gallone. Screenplay, Gallone, L Benvenuti, A. Bizzarri, Glauco Pellegrini; camera, Claude Renoir; music, Giacomo Puccini, adapted by Carlo Rustichelli; editor, Rolando Benvenuti. At Verdi, Geona. Running time, 118 MINS.

Giacomo Puccini	Gabriele Ferzetti
Elvira	Marta Toren
Cesira Ferrari	Nadia Gray
Friend	Paolo Stoppa

Biopic of famed composer, nicely garbed in color and other production trimmings, should rate a general audience spot above other local pix of similar nature despite lack of star names and its somewhat weighty scripting. Thesping, singing (with Beniamino Gigli dubbing the male voice), color, plus an appealing though downbeat story, give it many plus values boxoffice-wise. Properly dubbed and slightly trimmed, film has a good chance for some U. S. houses.

Pic spans the creative life of Puccini, from student days to his success, and then to the early flop of "Madame Butterfly" on to his incompleted "Turandot" and death. Script places three women in his life: a famed singer, whom he drops for his smalltown love, and a servant girl who commits suicide when he spurns her advances.

Unfortunately, Puccini's character as drawn by the scripters, lacks sufficient warmth and sympathy, especially in the film's initial phases despite fine acting by Gabriele Ferzetti. Marta Toren is fine as the long-suffering smalltown femme, the role being overly lachrimose. Nadia Gray makes the most of the showiest role, the sexy, beautiful singer, while newcomer Miriam Bru, as the servant gal, does her brief role well. Well-selected excerpts from "Manon," "Boheme," "Butterfly" and "Turandot" are given, and other Puccini music is used to backdrop the action. Claude Renoir's Technicolor work is generally fine while sets, costumes and other production values are of top quality.

Hawk.

The Secret Conclave

(ITALIAN)

IFE Releasing Corp. release of Cinella production. Stars Henry Vidon; features Tullio Carminati, Luigi Tosi, Filippo Scelzo, Sandro Ruffini, Corrado Annicelli. Directed by Umberto Scarpelli. Screenplay, De Mori Bacchion; camera, Romolo Garroni; editor, Margadonna Duse. Reviewed May 15, '53, at the Bryant Theatre, N.Y. Running time, 80 MINS.

Pius X	Henry Vidon
Cardinal dei Val	Tullio Carminati
Father Parolin	Luigi Tosi
Cardinal Ferrari	Filipo Scelzo
Prince Chigi	Sandro Ruffini
Monseignor Bressan	Corrado Annicelli
Austrian Ambassador	Antonio Centa
The Woman of Mantua	Fanny Marchio
Count Tisza	Mario Pisu

(Italian dubbed into English)

A moving and thoroughly expert performance is given by Henry Vidon as Pope Pius X in "The Secret Conclave," an Italian film which has been dubbed into English by IFE for the obvious enjoyment by Catholics who should find the picture both stimulating and engrossing.

Production-wise, the picture leaves much to wish for, but it has poignant moments which transcend the occasionally amateurish treatment and the static script. Vidon breathes life into his characterization of the simple village priest who became Pope as the flames of World War I lick across the globe.

Climax, reenacted with great skill and with a documentary flavor that preserves the solemnity of the occasion, takes place in the Sistine Chapel of the Vatican where the 62 Cardinals from all over the world are assembled to elect a new Pontiff. Director Umberto Scarpelli obviously loved his subject and understood it, for the Vidon portrayal is as vivid as it is sympathetic and perceptive.

Through a series of flashbacks, the life of Pope Pius X unfolds—his priesthood, his years in Venice; his election, which he almost refused, feeling himself not worthy of the post; his attempt to avert the war and, finally, his death during Mass.

Performances are all fine and the De Mori Bacchion script adds stature to the film. The dubbing job is spotty as is the quality of Romolo Garroni's lensing. Margadonna Duse's editing is below par.

Hift.

Suivez Cet Homme

(Follow That Man)
(FRENCH)

Paris, May 9.

Sirius release of SFDC production. Stars Bernard Blier; features Suzy Prim, Yves Robert, Andree Clement, Guy Decomble, Paul Frankeur, Veronique Deschamps. Directed by Georges Limpin; screenplay, Jacques Remy; dialog, Alexandre Breford; camera, Jean Bourgouin; editor, Robert Isnardon. At Le Francais, Paris. Running time, 100 MINS.

Basquier	Bernard Blier
Rolande	Yves Robert
Olga	Suzy Prim
Maret	Paul Frankeur
Jean	Guy Descomble
Yvonne	Veronique Deschamps

A piecemeal whodunit, this has a police inspector reminiscing about two of his top cases on his 50th birthday. Done with a certain slickness and sureness, this has all the ingredients and gimmicks of a police inquest, plus the side building of the simple, humane character of the inspector. Shortness and sudden switches of the two plots keep them necessarily a bit dry in characterization, and the denouement is told off verbally. Pared in two, this could be good TV fodder, for stories are usually in one locale, have interest and color. It might do moderately here on the Bernard Blier name, but is only of dualer stature for stateside regular sureseater runs.

Georges Lampin gives this a workmanlike, commercial gloss, and uses all the accepted suspense gimmicks. Blier is fine as the inspector and gives the plodding but gifted policeman a well-rounded aura. Suzy Prim is properly insidious as the moneylender, and Veronique Deschamps suffers movingly as the innocent who is beaten, stripped of her clothing and finally strangled in broad daylight. Lensing is good and editing helps bring off the more hopped-up moments. *Mosk.*

THERE'S A GOLD MINE IN "THE DESERT RATS"!

3rd BIG WEEK, NEW YORK!

3rd BIG WEEK, LOS ANGELES!

SMASH OPENING, MINNEAPOLIS!

THE DESERT RATS starring RICHARD BURTON • ROBERT NEWTON with Robert Douglas • Torin Thatcher and JAMES MASON as ROMMEL • Produced by ROBERT L. JACKS Directed by ROBERT WISE • Written by RICHARD MURPHY

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Blue Laws Squelch Pix for Sabbath In N. C., Md.; Say TV Run 'Different'

Greensboro, N. C., May 19.

In their first big legal test in North Carolina, exhibs and television tangled headon in the state Supreme Court and films came out second best. The high court handed the theatres a setback when it held that the state's old Sunday blue law, dating back to the 1740s, is constitutional.

A Charlotte exhib had contended that the act, empowering municipalities to regulate Sunday activities, was unconstitutional. The operator, Charles B. McGee, also charged that the act discriminates against the film industry, since radio and TV stations are permitted to operate at any hour. But Judge E. B. Denny, writing the court's opinion, said:

"In our opinion, the operation of a motion picture theatre is an entirely different business from that of operating a radio or television station, and these operations may be placed in different classifications." Judge Denny noted that no fee is charged for listening to the radio or watching tele.

McGee appealed the case to the Supreme Court, after he was convicted in Charlotte of violating an ordinance, which prohibited shows and other amusements for which fees are charged between the hours of 6:30 p.m. and 9 p.m. on Sundays. In his appeal, he charged that the City of Charlotte has no authority to enact or enforce the blue law ordinance under the grant of power to it by the General Assembly.

The high court couldn't see it that way. Said Judge Denny: "The right of the municipality to enact and enforce ordinances relative to the observance of Sunday must be delegated, if it exists, by the Legislature . . . Municipal corporations have no inherent police powers and can exercise only those conferred by statute." The fact that churches meet during the hours involved does not mean that the ordinance attempts to legislate in religious matters, the court held.

"There is nothing in it," Judge said Denny, "that offends the First Amendment of the United States Constitution or that attempts to interfere with the natural and inalienable right of man to worship Almighty God according to the dictates of his own conscience."

Early Tix Sale No Go

Baltimore, May 12.

Effort to get around Maryland blue laws was squelched last week in Harford county by Robert H. Archer, Jr., state's attorney. In answer to complaints from residents in Cardiff, on Maryland-Pennsylvania line, deputy sheriff found illegal film showing progress on a recent Sunday at the Cardiff Theatre. Exhib had sold admission cards earlier in the week for the Sunday showings.

No arrests were made, since there was no exchange of money. Archer, however, issued a strong warning to the operators, threatening to make a test case if necessary.

Only spots showing films on Sunday in Harford county are Havre de Grace and Aberdeen. Residents of these towns voted to legalize the Sabbath showings recently.

Techni Net

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vacancy created through death of John L. Anderson.

Kalmus stated that Techni was in midst of all dimensional developments, as well as color television; that 122 pix were contracted for tinting in '53 compared to 97 in '52; that the Techni lab now was ready to handle regular color printing besides its own dye transfer process, and that preliminary earnings figures for April indicated a level "at least as good" as that for the first quarter.

Kalmus told stockholders that 27 companies had contracted for the 122 films and that of the latter 30 would be lensed in the company's three-strip process and 25 in Eastman or Ansco color. He broke down the 122 into 15 widescreen pix, 20 3-Ds and 35 conventional "flats," with the rest undetermined.

Exhibs Get 3-D Lowdown At Des Moines Powwow

Des Moines, Ia., May 19.

Three-dimensional films dominated the thinking of approximately 250 delegates attending the annual film exhibitors' convention here last week. The Allied Independent Theatre Owners of Iowa and Nebraska heard B. J. Palmer, prexy-general manager of Central Broadcasting Co., Des Moines and Davenport, describe the "stereo-color" technique of producing 3-D color films. Invented by R. E. Schensted, Marshalltown, Ia., the technique will permit full-scale of 3-D color films at moderate cost, according to Palmer. Stereo-color will be demonstrated at Davenport on May 31.

Dr. Edward J. Fuller, Fayetteville, Ark., demonstrated another 3-D technique which is based on a system of making present two-dimensional films into 3-D films. Also, the convention saw "Fort Ti," an outdoor-type 3-D film, in a showing at the Orpheum Theatre.

Other speakers included Wilbur Snaper, New York, president of Allied States Assn.; Robert Hoff, Omaha, Neb., prexy of Theatre Equipment Supply & Mfrs. Assn., and Mike Simons, of M-G's home-office.

Custard Pie's Stand

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wave!" exclaimed the gal. A bucket of water shot out to douse them.

In another takeoff, on the "cultural progress" of films, the flacks imitated Hollywood tycoons, sporting cigars and counting wads of the green stuff. Vignettes portrayed films rising from silents, to talkies, to 3-D, all accompanied by variations in the art of throwing the custard pie. U's Jerry Evans was the pie-heaver, while Col's Sheldon Raskin was on the receiving end of custard's last stand.

Standout sketch was "Death of a Publicity Man," featuring 20th's Ira Tulipan as Willie Showman, the veteran publicist who was "well liked" but whose copy no longer flowed as he wrote "coming to the...theatre on..." Willie's trouble was that, as he wrote, he felt himself running off into the margins.

The flack's description of Willie ran:

"He'd just sit in his own club chair at 21, and the newspaper guys came to him, and he told them what to write. When he died, they came from all over. From Toots, the Stork, Moore's, Lindy's and Sardi's, just to see a great publicity man go. Why, they even reported his death off the movie page. I think they called it the obituary column."

Flack-thesps in all the sketches showed surprising stage knowhow, especially Harold Rand, 20th tradepress contact, and Bert Hirschfield, U writer. Rand depicted "a day in the life of a publicist" who goes to the movies on company time," "spends intimate hours with the great stars," and rents a tuxedo to attend a preem. Hirschfield's contribution stressed a delineation of a pub-ad veepee who thinks out loud, speaks "off the top of his head," "spitballs it around" and advises his staffers to crystalize, finalize, concretize and "let's get on the ball."

Also on the receiving end of barbs were newspapermen, TV coverage of film preems and pic yarns. Performers included Al Mendelsohn, Ed Feldman, Paul Grosz, Paul Kamey, Lisa Loring Frances Rosen and Marion Zinn.

Col's Joe Hyams rated a special nod for handling of the lights. Max Weinberg's direction kept the action moving.

Sketches were written by Guy Biondi, Jerry Evans, Hyams, Paul Kamey, Al Mendelsohn, George Nelson, Sheldon Raskin, Leon Roth and Ira Tulipan. Roth was chairman of the ball committee. Harry Hochfeld, SPG prexy, was presented with a watch by the SPG for his services to the union, which reps staffers at Warner Bros., U, 20th, United Artists and Col.

Incidentally, next year's SPG ball is coming to the . . . Hotel on . . .

London Ready

Continued from page 2

personalities. Daily rehearsals are now being held.

It had been hoped that most of the public cost would have been offset by a marked upsurge in tourist travel, but at least a half of the private householders who offered moderate-price accomodations are without potential guests. The major hotels, of course, have been sold out for months, but a substantial number of neighborhood establishments still have rooms and many out-of-town hoteliers who looked for an overflow from London are sadly disappointed.

London generally is being smartened up for the occasion to give visitors a good impression, but so far there are no visible signs that anything has been done to cope with the problem of the ladies of the evening, who have extended their operations to cover almost all the West End.

Fast-Working Ladies of Evening

As their beat expands, the girls, many of whom have been imported from Paris, are adopting new tactics which often pay off on a sort of blackmail angle. They hang around street corners where traffic is controlled by lights, and wait for an auto driven by a solitary male to be held up by a red light. Then they move quickly into the front seat to begin their negotiations. An uncooperative client faces the prospect of being the center of a noisy scene unless he pays off.

Meantime, the traffic congestion in the heart of the West End becomes more acute daily. Crash barriers, which have been erected so that the processional route can be sealed off on June 2, have most effectively slowed up transport. A normal five-minute cab ride now takes as much as 30 minutes.

Niteries Set Top Acts

What the Coronation will do for show biz is still anybody's guess, but showmen are trying to do the right thing by the Coronation. Nitery operators, particularly, who feel that their prospects are brightest, are certainly putting their best feet forward. Noel Coward, Hermione Gingold, Josephine Baker and Tessie O'Shea are among those already set for Coronation cafe dates. A few prominent night spots still have to finalize their arrangements.

Legitwise, the outstanding show so far has been the revival of George Bernard Shaw's "The Apple Cart," in which Noel Coward is starred. During the month that Coward plays the Cafe de Paris, he will have to double this stint with his cabaret date. "The Glorious Days," which has a royal motif, is the Tom Arnold entry while Jack Hylton's production of the Crazy Gang show, "Ring Out the Bells," has been coining money for several months.

The London Casino withdrew the nudes when the new Latin Quarter show opened "Three Cheers" as a gesture in the Coronation year, but hurriedly put them back when receipts declined.

The big, new musical entry will be the production of "Guys and Dolls" which bows at the Coliseum May 28. On the same night there will be a midnight charity gala at the London Palladium to aid of the Actors' Orphanage and the Jewish National Fund. Noel Coward, joint chairman of the organization committee, is lining up a cast of Anglo-American toppers.

Ohio Solon

Continued from page 3

in upholding the Ohio censor board ban on the film, "M."

Appeal will be based on the alleged unconstitutionality of the Ohio law. Wright firm will cite "The Miracle" and "Pinky" cases to the high court.

Meanwhile, state convention of the Knights of Columbus, meeting here this week, passed a resolution opposing the Mosher Bill, which would repeal Ohio censorship. In objecting to the senate measure, the K. of C. declared that "a moral guide is needed, particularly for young people." Organization charged that removal of the censorship bars would permit any type film be shown in the state.

Now in committee, the Mosher bill is expected to come up for a vote shortly.

Beware of 'Straitjacket' 3-D, Screen Uniformity: Barnett to Pa. Exhibs

Big question of the moment is how far the industry should go in standardizing 3-D and widescreen techniques "without limiting the technical and artistic developments essential to profitable operations." Herbert Barnett, Society of Motion Picture and Television Engineers prexy, told that to the Allied Motion Picture Theatre Owners of Western Pennsylvania convention in Pittsburgh yesterday (Tues.)

He said that when carried to excess, standards can, "like government regulations, become straitjackets that curb development and thereby jeopardize the future of your business and mine."

Referring to the current rash of systems, Barnett pointed out that neither stereo nor widescreen is a novelty for the industry, and that in 1899 there were some 120 different projector makes on the market. The depression, he said, saved not only the primitive screen, but gave " a new lease on life to obsolescent equipment in studios and theatres." Management, he declared, "has overlooked the fact that the technical facilities upon which it relies are outmoded."

The SMPTE exec said, frankly, that "to expect the major studios to compromise on any one widescreen ratio or system is a lot to ask this side of heaven."

'Big Pix' Deals

Continued from page 7

has ever been attempted."

There are indications that Col may be dropping its initially-announced policy of limiting the first-run to cities of 75,000 and over. Exhibs in cities with population of less than 75,000 report they have been dickering for the picture, but haven't come to terms as yet.

Resistance on 'Pan'

Exhibs assert that RKO is continuing to meet resistance on Walt Disney's "Peter Pan" and that several zones have bypassed the picture completely because of the terms. In addition, they contend that Samuel Goldwyn's "Hans Christian Andersen" is running into strong opposition, with the chains registering many beefs.

Opposition is even extending to 3-D pictures. While theatres were willing to shell out extra coin for the depth pix with their big b.o. potentials, the contention now is that some of the 3-D pix have lost their drawing value. Just because a picture is in 3-D, exhibs say, it should not be automatically placed in the high-percentage category. It's apparent that an "ordinary" steropic won't command the terms of the early entries.

Exhibs claim credit for United Artists following a regular release policy on "Moulin Rouge," which they feared would be offered at pre-release terms.

Trade Law Lapse

Continued from page 1

trade policies could seriously imperil the foreign markets for our films and thus threaten the very existence of the motion picture industry. Another striking fact about the motion picture industry is that it is the only major film enterprise in the world that neither directly nor indirectly receives a Government subsidy. We want it that way. We want to stand on our feet even if we have to compete against film-makers who are propped up by their governments.

"Today there are no restrictions on the import of foreign motion pictures into the United States and we are asking for none. We believe in free competition, despite the fact that foreign competition is increasing and despite the fact that the American film industry is in very serious financial condition.

"We feel that open competition is healthy and that it leads to a better product and improved service to the public. In the best of American traditions, we are content to let the consumer be the final judge.

"If I may say so, I believe that the principles we follow in the American film industry might well merit wider application."

'Teenage Menace'

Continued from page 7

The reply denied, without comment, many of the allegations made by Broadway Angels. Answer did concede that the picture, produced by William Free, of Dallas, had been refused a license by Dr. Flick; a Regents' reviewing committee of three submitted a report upholding Flick; the full board voted to adopt the committee's findings.

Receipt of letters from James R. Dumpson, of the Federation of Protestant Welfare Agencies, Inc., and from Mildred Zucker, of the James Weldon Johnson Community Center, Inc., testifying to the beneficial educational effects of the film, were also acknowledged.

Dr. Brind's reply repeated the Regents' ruling that "Teenage Menace" would, under Section 122 of the Education Law, "tend to incite to crime," is "immoral" ("in the sense that it is vicious") and "would tend to corrupt morals, in that it shows addiction to vice and the satisfaction of degraded and depraved appetites and corruption in principles and conduct, in such manner as to incite a course of conduct particularly among teenage children, grossly contrary to good moral behavior."

The reply summarized the plot of the film's story which, the motion picture division, Dr. Flick and the Regents contend, is of such character that "Teenage Menace" should not be publicly exhibited. Appellant argued directly the opposite in its brief and in an affidavit, insisting that: "Teenage Menace" portrays in the visual scenes and accompanying dialog, "the disastrous consequences" of narcotic addiction. They declared that the film was made "under careful scientific supervision" and "has a high educational value."

20th Meet

Continued from page 5

slate of five directors and never even asked a question.

Board meet following the annual meeting voted the regular 25c dividend and elected the following officers for one-year terms:

William C. Michel, executive vice-president; Darryl F. Zanuck, vice-president in charge of production; Murray Silverstone, Joseph H. Moskowitz, S. Charles Einfeld, veepees; Donald A. Henderson, treasurer and secretary; Wilfred J. Eadie, comptroller and assistant treas.; Francis T. Kelly and Fred L. Metzler, assistant treasurers; C. Elwood McCartney, assistant comptroller; Frank H. Ferguson, J. Harold Lang, Norman B. Steinberg and William Werner, assistant secretaries.

In a lengthy address to stockholders, Skouras said that, due to heavy amortization, management didn't expect much of the second '53 quarter, but that there should be a distinct improvement in the third and fourth quarters, with the latter particularly good due to the release of various CinemaScoped pix. Inventory will be brought down from a high of $58,000,000 to about $37,000,000, putting the company into an improved cash position, he maintained.

He disclosed that the company now had applications for 3,402 CinemaScope installations repping an investment of about $45,000,000 to $50,000,000. He was confident, he said, that 90% of these investments represented firm commitments.

Skouras On Zanuck

In reply to questions asked, Skouras defended Zanuck's contract. Earlier, he had praised Zanuck as the ablest producer in Hollywood and thanked him and others for sticking by him in the proxy fight.

Skouras repeated his intention of reducing the 20th budget to about $30,000,000, a drop of about $15,000,000, and stressed possibilities of the Eidophor color theatre TV system. Addressing himself to Green, he assured him that management felt "a great obligation" to safeguard minority interests.

Only telling shareholder criticisms came from Jack Averick, who inquired about the Zanuck contract, and from Miss Rosalind Copping who asserted 20th producer Nunally Johnson was a "money-loser" and should be dropped. However, she drew applause with her commendations of the Skouras regime.

This can happen in YOUR theatre TOO!

Audiences are pretty much alike. If they shriek with laughter in San Francisco, it's an even bet they'll scream in Feathersville, Conn. too.

A few nights ago it happened at Loew's 72nd Street Theatre in New York. Eighteen hundred people howled their way through a 'sneakpreview' and then for good measure choked up a little at a sentimental fade-out.

Columbia was previewing "Let's Do It Again." Jane Wyman, Ray Milland, Aldo Ray and a host of players were leading the cheer section through the Technicolor rhapsodies of a great new picture.

Maybe other audiences have had just as much fun before; but to a pretty tough industry group that was a part of the audience, there was a feeling that when the laughs are so loud and so continuous that they interfere with the jokes, they were witnessing entertainment of the highest possible calibre.

There's an easy way to check what might read to you like just another piece of advertising copy.

STEREOPHONIC SOUND!

THERE'LL BE A 'SNEAKPREVIEW' OF "LET'S DO IT AGAIN" IN YOUR EXCHANGE CENTER SHORTLY. Ask the Columbia manager to be sure you're present. It's just as simple as that!

Picture Grosses

PITTSBURGH

(Continued from page 9)

week, "Remain to Be Seen" (M-G), dismal $6,500.

Squirrel Hill (WB) (900; 50-85)—"Tonight We Sing" (20th) (3d wk). Keeping on right side of ledger. Should top $1,500 for wind-up. Last week, nice $3,100.

Stanley (WB) (3,800; 85-$1.25)—"House of Wax" (WB) (4th wk-5 days). Holdover will be limited to 5 days to give "Shane" (Par) Thursday (21) opening. Last week, $15,000, which means around $90,000, huge, on run here.

Warner (WB) (2,000; 50-85)—"Light of Silvery Moon" (WB). Doris Day-Gordon MacRae starrer originally booked at Stanley but moved here on account of extended run of "Wax" at other houe. Doing very good at $8,000 or near. Last week, "The System" (WB) and "Among Sheltering Palms" (20th), $4,000.

SEATTLE

(Continued from page 8)

"System" (WB) (3d wk). Good $2,500. Last week, $2,800.

Coliseum (Evergreen) (1,829; 65-90)—"Invaders From Mars" (20th) and "Rough, Tough West" (Col). Nice $8,000 looms. Last week, "Ambush at Tomahawk" (Col) and "49th Man" (Col), $7,000.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Titanic" (20th) and "Count Hours" (RKO). Sturdy $10,000 or close. Last week, "Kilimanjaro" (20th) and "Hurricane Pilgrim Hill" (Indie), $7,300.

Liberty (Hamrick) (1,650; 65-90)—"Split Second" (RKO) and "Winter Seranade" (Rep). Slow $4,000. Last week, "Hitch-Hiker" (RKO), $4,200 in 6 days.

Music Box (Hamrick) (850; 90-$1.25)—"Moulin Rouge" (UA) (6th wk). Winding up with indicated big $5,500 in 8 days. Moves to the Blue Mouse. Last week, $5,400.

Music Hall (Hamrick) (2,263; 65-90)—"Happens Every Thursday" (U) and "Brandy Parson" (Indie). Light $5,000. Last week, "Never Let Me Go" (M-G) and "Right Road" (M-G), $6,200 in 8 days.

Orpheum (Hamrick) (2,700; 90-$1.25)—"House of Wax" (WB) (4th wk). Still solid at $7,000 in final week after $9,800 last stanza.

Paramount (Evergreen) (3,039; 84-$1.09)—"Man in Dark" (Col) and "Magnetic Monsters" (UA) (2d wk). Fair $7,500. Last week, $9,800.

DENVER

(Continued from page 9)

"Happy Go Lovely" (RKO) (reissue). Fair $5,500. Last week, "Sheltering Palms" (20th) and "Call of Wild" (20th) (reissue), $5,000.

Broadway (Wolfberg) (1,200; 50-85) — "Small Town Girl" (M-G) (2d wk). Okay $6,000 or near. Holds again. Last week, $10,000.

Denham (Cockrill) (1,750; 50-85)—"Jamaica Run" (Par). Moderate $8,000. Last week, "Blue Gardenia" (WB), $8,000.

Denver (Fox) (2,525; 70-$1) — "Moulin Rouge" (UA). Sockeroo $23,000 or close. Last week, "House of Wax" (WB) (2d wk), $15,000.

Esquire (Fox) (742; 70-$1) — "Moulin Rouge" (UA). Smash $5,000. Last week, "House of Wax" (WB) (2d wk), $3,500.

North Drive-In (Wolfberg) (750 cars; 85)—"Man in Dark" (Col) and "Born To Saddle" (Indie). Record $9,500. Stays. Last week, "Serpent of Nile" (Col) and "49th Man" (Col), $5,500.

Orpheum (RKO) (2,600; 50-85)—"Anna" (IFE) and "Fast Company" (M-G). Fairish $11,000 or near. Last week, "Split Second" (RKO) and "No Time for Flowers" (RKO), $10,000.

Paramount (Wolfberg) (2,200; 50-85) — "Man in Dark" (Col) and "Born To Saddle" (Indie). Great $23,500. Holds. Last week, "Serpent of Nile" (Col) and "49th Man" (Col), $11,500.

Tabor (Fox) (1,967; 50-85) — "Destination Gobi" (20th) and "Happy Go Lovely" (RKO) (reissue). Fair $5,500. Last week, "Sheltering Palms" (20th) and "Call of Wild" (20th) (reissue) $5,000.

Vogue (Pike) (600; 60-90) — "Jamaica Inn" (Indie). Fair $1,700. Last week "Curtain Up" (Indie), $2,000.

Webber (Fox) (750; 50-85) — "Destination Gobi" (20th) and "Happy Go Lovely" (RKO) (reissue). Okay $3,000 or close. Last week, "Sheltering Palms" (20th) and "Call of Wild" (20th) (reissue), $2,500.

Prov. Laggard But 'Wax' Rousing $15,000 in 2d; 'Titanic' Moderate 13G

Providence, May 19.

"House of Wax," playing upped scale, is making the Majestic the leader for a second week here. The State is the coin leader with "Titanic" but only a fair session looms. Another rainy weekend helped. Albee's "Down Among Sheltering Pines," Strand's "Torpedo Alley" and Metropolitan's "Tall Texan" are all mild.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Down Among Sheltering Pines" (20th) and "Silver Whip" (20th). Mild $6,000. Last week, "Invaders from Mars" (20th) and "Port Sinister" (RKO), good $7,000.

Majestic (Fay) (2,200; 74-$1.00)—"House of Wax" (WB) (2d wk). Very lively $15,000. First week was sock $18,000.

Metropolitan (Snider) (3,100; 44-65)—"Tall Texan" (Lip) and "I'll Get You" (Lip). Moderate $5,500. Last week, "Abbott-Costello To Mars" (U) and "Gunsmoke" (U), $6,500.

State (Loew) (3,200; 44-65) — "Titanic" (20th) and "Bandits of Corsica" (UA). Fair $13,000. Last week, "Small Town Girl" (M-G) and "Confidentially Connie" (M-G), $10,000.

Strand (Silverman) (2,200; 44-65) — "Torpedo Alley" (AA) and "Hiawatha" (AA). Slow $5,000. Last week, "Pony Express" (Par), $7,000.

SAN FRANCISCO

(Continued from page 9)

wk). Fair $8,000. Last week, $12,000.

Paramount (Par) (2,646; 65-95)—"Light Of Silvery Moon" (WB) and "Run For Hills" (Indie). Fine $12,000 or less. Last week, "Lady Wants Mink" (Rep) and "Woman They Almost Lynched" (Rep), $11,000.

St. Francis (Par) (1,400; 95-$1.25) —"House of Wax" (WB) (4th wk). Big $16,000. Last week, $21,000.

Orpheum (No. Coast) (2,448; 65-95)—"Column South" (U) and "Abbott-Costello To Mars" (U). Fair $10,000. Last week, "Ambush At Tomahawk Gap" (Col) and "Serpent Of Nile" (Col), $9,500

United Artists (No. Coast) (1,207; $1.25-1.50)—"Salome" (Col) (2d wk). Fine $14,000. Last week, $23,000.

Stagedoor (A-R) (370; $1.50-$1.80)—"Hans Christian Andersen" (RKO) (13th wk). Big $7,000. Last week, $9,000.

Clay (Rosener) (400; 65-85) — "Importance Being Earnest" (U) (7th wk). Okay $1,600. Last week, $1,800.

Larkin (Rosener) (400; 65-85)—"Don Camillo" (IFE) (6th wk). Still big at $2,000. Last week, $2,200.

Vogue (S. F. Theatres) (377; 85-$1)—"Times Gone By" (Indie) (5th wk). Okay $1,400. Last week, $1,800.

OMAHA

(Continued from page 8)

Fancy $8,500 after smash $16,000 opening stanza.

Orpheum (Tristates) (3,000; 20-70)—"Titanic" (20th) and "My Darling Clementine" (20th). Oke $11,000 or near. Last week, "Destination Gobi" (20th) and "Taxi" (20th), $9,000.

State (Goldberg) (865; 25-76)—"President's Lady" (20th) and "Great Adventure" (20th) (2d wk). Mild $3,000 after $4,500 opener.

Near Settlement of HFE Suit Over Lost 'Vacation'

Los Angeles, May 19.

Damage suit filed by Louis and Adrian Weiss against Hollywood Film Enterprises was taken off the Superior Court calendar by Judge Philip N. Richards, indicating a settlement out of court.

Suit, asking $10,000, involves a two-reel film, "Winnie's Vacation," which the plaintiffs turned over to the defendants for processing. Claim is that only one reel was returned. Defendants declare the film was in such condition that they couldn't do much work on it and consequently didn't charge for it.

N.Y. Censor Doesn't See Double (Fee) on Triple D; Based on Running Time

Dr. Hugh M. Flick, the New York censor, has ruled that N. Y. censorboard fees in the case of 3-D pix are determined only on the basis of the projected film and not on the amount of footage actually submitted.

His decision is hailed as precedental by distribs with 3-D product since there have been rumblings from censor boards in other states that would like to assess 3-D pix double. Problem is also facing the companies in some countries abroad. They are currently awaiting a ruling from the British Board of Trade, which is to decide whether each of the two prints needed to project 3-D is taxable.

Flick said the question first came up with Cinerama and that it was then decided, informally, to charge on the basis of footage corresponding to the running time. With 3-D coming into its own, however, the censor board asked its legal division for a formal opinion, which confirmed the original policy.

Leisen, Taylor Drop 'Garters' in Disagreement

Hollywood, May 19.

Mitchell Leisen, director, and Don Taylor, actor, ankled Paramount's "Red Garters" after disagreement over complications arising from the unusual theme of the picture, a western filmed in Par's new-style Technicolor.

Producer Pat Duggan replaced Leisen with George Marshall. In Taylor's case, it was decided to recast his role with a straight comedian to be named later. The rest of the cast remains the same.

'Luther' Outpulls

Continued from page 3

its presentation in a Broadway legit theatre.

For the Minneapolis world premiere, de Rochemont Associates leased the Lyceum outright for two weeks and enlisted support of 1,300 Protestant clergy and leading laymen throughout the immediate territory. Amazing boxoffice results ensued, the pic proving to be the heftiest local grosser in years and even making some of the big 3-D boxoffice performers take a back seat.

With hundreds of churches selling tickets at a discount price from the 85c-$1.20 boxoffice scale, it will have outgrossed such recent local smashes as "House of Wax," "Bwana Devil" (which had a larger first week, however), "Hans Christian Andersen," "Moulin Rouge," "Peter Pan" and "Call Me Madam," a number of which have been its simultaneous opposition.

Take is borne out by perusal of the boxoffice statements. To accomodate the big demand, the theatre here has been retained for an additional eight-day third week.

Mace is considering road-showing the picture in other large cities before putting it into general distribution through a major company. Eventually it will wind up in 16m for churches and schools.

N. Y. Boothmen

Continued from page 7

new devices that may be introduced for the projection of films.

Negotiations followed the pattern of extended talks which have occurred between the union and the theatre men in recent years. With the pact settled with the top outfits, union will begin confabs with the other N. Y. chains, such as Skouras, Randforce, Century. Contracts with these circuits are expected to follow the pattern established with the Loew's and RKO chains. Union opens talks with distribs Friday (22) for a pact for N. Y. screening room projectionists.

Under the new contract, the total weekly booth cost for a Loew or RKO nabe house is $629.43 for six men, with $567.84 as the basic booth cost, $37.75 for the pension and welfare fund and $21.84 for the vacation fund. The breakdown for Broadway houses employing 10 men is as follows: Basic booth cost, $1,290; pension and welfare fund, $78.60; vacation fund, $43.

Broidy Tells

Continued from page 5

cial meetings with European exhibs.

With Allied Artists' first international sales conclave winding up tomorrow (Wed.) at the Roney Plaza Hotel, foreign chief Norton V. Ritchey told that the company is not seeking to expand its own offices in the overseas field.

On the contrary, Ritchey added, the company will improve distribution wherever possible by placing it in the hands of veteran showmen with their own established outlets—a policy which long has been in effect. "Local men are fully conversant with local problems and conditions," he emphasized, "and know their territories and exhibitors intimately."

Ritchey pointed out that the firm has set up its own offices only in such territories, primarily in Latin America, where other distribution outlets have proved inadequate. Tracing the company's growth, he noted that AA product is now screened worldwide in more than 50 nations.

Prexy Steve Broidy, in the course of the opening day slate yesterday (Mon.), paid tribute to the company's global sales force as a major factor in its international expansion. He stressed quality of the firm's upcoming product, which includes a recently completed 3-D film, "The Maze."

Value of 3-D and widescreen techniques in attracting new patrons was pointed up by Robert J. O'Donnell, veepee and general manager of the Interstate circuit, in addressing delegates yesterday (Mon.). "One of the most gratifying experiences that we had with the introduction of three-dimension," he said, "came out of a survey conducted in our larger cities during the showing of 'House of Wax'.

"Our managers talked with thousands of people and came up with the amazing discovery that a great percentage of patrons belonged in the lost audience category, and at least 15% were brand new patrons. This, in addition to our normal audience, cannot help but prove a bonanza to our industry. And I predict that with the lost audience, the new patron and the normal attendance, three dimension and larger screens will recreate the motion picture attendance habit."

Wenland Sued on $5,000 Claim by Pic Investor

Hollywood, May 19.

Irving King, proprietor of an air conditioning firm, filed suit in Superior Court against Adolphe Wenland, asking return of his $5,000 plus accounting of profits on a film he thinks was made. Complaint says King invested $5,000 in December, 1950, in the projected "Run For The Hills," and was to receive 4% of the profits. He says he understands the film finally was made under a different title.

Among papers filed were letters from Wenland acknowledging the investment, and guaranteeing King against loss. He says he hasn't gotten anything.

Form N.Y. Dubbing Co.

American Dubbing Co., Inc., has been formed in New York by Peter Riethof, who produced American version of the Italian-made "Anna." Outfit currently is dubbing two features for Italian Film Exports, as well as one for Lazar Wechsler's Praesens Films Co.

Praesens' venture is a new version of the children's classic, "Heidi." Filmed in the Swiss Alps, the picture stars Elsbeth Sigmund in the title role. 20th-Fox, incidentally, turned out "Heidi" in 1937 with Shirley Temple topping the cast.

LOEW'S UNLOADS IN BUFF.

Buffalo, May 15.

Loew's has relinquished Shea's Elmwood here, subleasing it to Albert G. Pierce, manager of Shea's Bellevue, Niagara Falls, for the past 12 years. Elmwood, one of the oldest and best known westside nabes, was operated by Shea-Par-Loew for past 15 years.

Deal involves only a sublease, building being owned by the Ullman Estate.

Colorado Exhibs to Mull 3-D Moves at May Meet

Denver, May 19.

Three-dimension will be the entree on the bill-of-fare for the Allied Rocky Mountain Independent Theatres convention here May 26. Since the principal topic is all-important to theatres, Allied is urging all theatremen, whether members or not, to attend the one-day meeting, and hear about the latest developments.

Plans call for the meeting to be held at the Variety Club, but if advance reservations are heavy, then another spot will be picked. The day will close with a banquet and dance at the Top of the Park.

Japs Give

Continued from page 4

range of uses. Annual American film import quota was set at 146.

Thawing of the $2,500,000 is being credited to special MPAA rep Richard T. McDonnell, who has been in Tokyo since September '52, working out on this deal. When MPAA prexy Eric Johnston originally dispatched McDonnell to Japan, there was some criticism among the foreign managers over the move. Film agreement itself was worked out in Tokyo by Irving Maas, head of the MPAA's Asiatic department.

Wider uses clause in the deal is seen speeding unlatching of the remaining $4,000,000. Japanese government has set up a bonus scheme, under which additional dollar remittances are permissible for local funds expended in the Japanese film biz. Blocked yen can also be applied for exchange deals with American church and other groups.

Unique Suit

Continued from page 4

Unger's suit also charges a horizontal conspiracy, saying that all distribs sell to the chains at lower prices.

Indie exhib is asking $600,000 in damages, although Lawrence Abrams, Unger's attorney, states that his client overpaid between $75,000 to $100,000 over a six-year period. Abrams is presenting to the court a rundown of all pictures, totalling 1,059 for six years, which have played at the Unger's Mayfair and at a comparable Warner house. He is detailing terms and prices received and paid by Unger as compared to those obtained by the Warner theatre.

Attorney is also introducing a new concept into the proceedings by charging violation of the Robinson-Pattman Act, a statute that heretofore has never been applied to films. Act says it's unlawful to discriminate in price between different purchasers of commodities of like grade and quality.

Trial continues this week, with Phillips, Nizer, Benjamin and Krim representing the distrib defendants.

Allied's 6G Unit

Continued from page 3

counsel; with Wilbur Snaper, president of Allied; Trueman F. Rembusch, chairman of Allied's Television and 3-D committee; J. Robert Hoff, veepee and general sales manager of Ballantyne Co., of Omaha, and Sidney E. Samuelson, of Allied of Eastern Penn. in attendance.

Snaper declared the new package was result of exploration by Allied board to interest other manufacturers in turning out such equipment, "thereby bringing the price within the means of the smaller independent theatres."

Rembusch added: "I believe the package deal includes necessary equipment for the best possible presentation of about 85 or 90% of the 3-D and widescreen productions that will be available during the next 18 months or two years. Also, the financing plan appears to be liberal."

Financing plan calls for $1,000 down with th signing of the contract; another $1,000 on delivery; balance to be paid out in two years. This would come to about $45 a week on a $6,000 contract.

Clips From Film Row

NEW YORK

North Bronx Theatres, Inc., and Melba Cinema, Inc., headed by the Bolte interests, pioneer Bronx theatre operators, leased the Craft and Melba Theatres in the Bronx from corporations headed by Julius Gulkis. Leases on both are for 25 years. Deal was consummated through the theatre brokerage firm of Berk & Krumgold.

Maurice Segal bowing out as trade press rep at RKO to join the Norton & Condon public relations outfit, effective June 1. Al Stern replaces Segal in the RKO spot.

Herb Copelan, former WB theatre exec, in N. Y. for a few weeks looking at 3-D equipment for his theatre in Havana.

PHILADELPHIA

Confusion over two film versions of "Julius Caesar"—a 16m college-made pic being distributed by Brandon Films and the Metro production—resulted in the erroneous report last week from Philadelphia concerning Leonard Mintz. Actually Mintz, a Philadelphia indie distrib, is distributing the 16m version and is not beating the drums for the M-G picture.

Melvin Fox, Philly and South New Jersey indie exhibitor, recovering from injuries suffered in an auto collision.

Final arrangements made to move Stanley Warner offices from Earle Theatre Bldg., where located for more than 25 years, to the Frankel Bldg., three blocks away. The Earle is being torn down, being replaced by new department store.

Leslie Caron here to attend benefit preview of "Lili" at the Arcadia. Preview was sponsored by Metro for benefit of Women's Auxiliary of the Children's Heart Hospital.

Paramount chain reopening three key nabes. The Tower and Roosevelt relighted with "I Love Melvin," while the Nixon kicks off with "Peter Pan." Houses have been closed for more than a year.

John Turner, branch manager at United Artists, upped to eastern district manager to have charge of this city, Washington, Pittsburgh and New England branches. Mort Magill, UA's former city salesman, succeeds Turner.

Mickey Shaughnessy, Columbia contract player who just finished work on "From Here to Eternity" in Hawaii, back in town to fill nightclub commitments.

PITTSBURGH

Milton Broudy back on Film Row as salesman for United Artists, working for same boss he had at the old Eagle-Lion exchange, Jimmy Hendel, who now manages UA office here. Broudy takes over Erie and the Main Line, with John Zomnir switching to West Virginia territory following resignation of William Rhodes from sales force.

Ralph Moyer, of Pottstown, is new manager of Ambridge Theatre for Stanley Warner. He formerly was with Goldman circuit in Philadelphia.

Harry Brady, who was assistant at the Enright when Phil Katz managed that big nabe house, named manager of Strand in Miami.

Frank Bowman, brother-in-law of the late James H. Cooke, took over management of the Marsh, Wheeling, W. Va.

Hiland Theatre here is closing and will be dismantled.

Johnstown area's four drive-ins, Westmont, Richland, Family and Silver, granted wage hikes of slightly more than 10% to operator members of Local 561.

Leopold Satori, former manager of indie Beacon in Squirrel Hill, joined Stanley Warner staff as relief manager.

Andy Battiston, local theatre broker, had to cancel reservations for Variety Club convention in Mexico City at last minute when his wife was ordered to Mercy Hospital for an operation.

DALLAS

Al Reynolds, general manager of Claude Ezell & Associates Drive-In Theatres, awarded third annual R. J. O'Donnell award for distinguished service to the picture industry; also the O'Donnell Showmanship Award.

S. G. Fry circuit purchased the Rose Garden Drive-In at Tyler, from Howard Arthur and Bob Rogers. Circuit recently bought the Liberty, there, and now operates five theatres in Tyler.

Mrs. Alpha Allen took over operation of the Palace at Abilene; formerly was operated by A. L. Smith.

The Encanto reopened at Galveston by Carmen Lopez. House formerly was used by Galveston Little Theatre group.

Bob Ham bought the Spring Theatre, Roaring Springs, from Mr. and Mrs. Frank Gillespie. Ham also operates the Rogue at Matador. Mr. and Mrs. L. M. Drickson purchased a half interest in the Rogue and Spring and also the new Matador Drive-In.

Mr. and Mrs. S. T. Gibbs, Jr., took over as manager and operator of Alto Theatre at Alto; replace Russell Smith who resigned after four years.

CHICAGO

Irving Mack, head of Filmack Trailers, chosen as Chicago delegate to International Variety Convention in Mexico City.

Cliff Giesseman, western zone theatre manager for Cinerama, and Lester Isaac, theatre head for the company, in town talking over conversion plans for the Palace which opens Cinerama late in July.

Edwin W. Aaron, 20th-Fox sales topper, toured midwest last week to speak on CinemaScope.

Herb Ellisburg returns to manage Piccadilly Theatre.

Nat Nathanson, Allied Artists district manager, off to Miami to attend first AA international sales meeting.

Telenews Theatre last week switched from strictly newsreel to first-run policy, leaving only one newsreel house here, the Today.

"House of Wax," 3-D film, goes into 30 first sub-runs.

"Shane," recently granted an eight week Loop run, goes into State-Lake May 27.

RKO has asked for extended run on "Sword and Rose."

William J. Heineman, United Artists sales head, and his assistant Bernard J. Kranze in to supervise plans for distribution of Walcott-Marciano fight, which was made in 3-D.

MINNEAPOLIS

Patrons of neighborhood Empress routed when an explosion in the basement gas furnace jarred the theatre.

Operating now primarily as a theatre for adults, St. Paul neighborhood Dale bars children unless accompanied by a grownup; reports improving biz under new policy.

W. H. Workman, Metro branch manager, recently recovered from long illness, flew to Pierre, S. D., to visit ailing Leo Peterson, circuit owner, and to attend opening of latter's new theatre.

Return of wintry weather, after only two days of spring, again raised havoc with territory's ozoners. With temperatures ranging as low as 25, ozoners are taking it on chin.

As result of Academy awards, "High Noon" and "The Quiet Man" continue to chalk up better grosses on repeat visits in most of territory's situations than on first time around.

Tom Letcher, Metro exploiteer, staging big campaign for "Young Bess," which is set for Radio City here and St. Paul Paramount daydate May 29.

F. Borden Mace of Louis de Rochemont Associates back from flying trip to Washington in interests of the film "Martin Luther," now showing at Lyceum here.

ST. LOUIS

A. T. Wohlert relighted his Main, Altamont, Ill. House was shuttered July 20, 1952.

New ozoners owned by Kerasotes Theatres will be opened June 1 near Rantoul and Havana, Ill.

Harry Whitefield, owner of the new Union, Uniontown, Ky., bedded by illness.

Andy Dietz, general manager of Co-operative Theatres, convalescing in a St. Louis hospital after major surgery.

Bud Edele upped to St. Louis manager of United Artist exchange; succeeds Mike Lee, who was advanced to a district managership.

Ray Parker, mayor of Brentwood, Mo., who operates an ozoner in St. Louis county, is booking films for a drive-in near Pevely, Mo., owned by Linn Amus. Co.; he's subbing for R. H. Wendt, who is seriously ill.

Ted Dell named general manager of Clark Theatre Circuit in Missouri and Illinois.

Jack Bernhoster, former city councilman in St. Charles, Mo., succeeded Ethel Somborn as head man of a new ozoner near there.

Turner-Farrar Theatres lighted its ozoner near Harrisburg, Ill.

BOSTON

The Variety Club of New England voted unanimously to present ex-Braves sportscaster, Jim Britt, the "Great Heart" award for 1952. Award is presented each year to the person who has done most good for the greatest number of New Englanders. Britt, a spark-plug in the Club's annual "Jimmy" fund drive, will be kudosed at a testimonial dinner at Hotel Statler June 18.

Tom Dowd resigned as manager of the Beacon Hill to take over managerial reins of Lockwood & Gordon's Avon Cinema in Providence.

David Kaplan, vet projectionist at the Translux, appointed assistant manager of the house.

George Roberts, Rifkin Circuit exec, installed as prez of the Sentry Lodge of the B'nai B'rith.

ALBANY

Irving Shiffman appointed salesman in charge of the United Artists office here while Ray Powers, for years chief booker at Warner exchange, was made UA booker. Shiffman replaced Irving Mendelson, who was transferred to Boston as successor to Tom Duane, after two months here. He had been with United Artists in Pittsburgh and with Lippert Pictures in Boston since.

Tom Hopkinson, vet of the last war and recently a staffer with the Robert Grady Ad Agency in New York, named Metro field rep for Albany and Buffalo districts; succeeds Abe Bernstein, resigned.

DENVER

Al Lawter, Denham manager, on extended vacation, and may enter a hospital for treatment. Don Lappin, out of theatre biz for some months, returned to pinchhit for Lawter.

Mel Madero named manager of the Rex, Brighton, Colo.

Wm. Peregrine, assistant booker at Lippert, returned to Paramount, where formerly assistant booker, to be head booker.

John Bohanan made city manager for Knox Theatres, Durango, Colo.

LOS ANGELES

Moulin Productions paid $660,000 for seven indie films made by William Goetz for International Films. The pix are slated for reissue.

Eddie Ashkins, vet salesman and branch manager with RKO since 1925, resigned to do the buying and booking for the drive-ins operated with Sid Leavitt.

DES MOINES

Dorothy Day, associated with the A. H. Blank Tri-States Theatres and Central States Theatres for 33 years, has resigned. She was associated with the ad department and editor of the house organ of Tri-States circuit's organization for about 20 years and was with the advertising department of Central States 10 years. Hal Barnes succeeds her as head of ad department of Central States. Associated with A. H. Blank enterprises for more than 30 years, he will be in charge of all ad-publicity and public relations.

Pic Industry Moves to Wed 3-D and Widescreen for Fusion of Effects

OMPI's New Prez

Max A. Cohen, indie circuit operator, has been named chairman of the Organization of the Motion Picture Industry of the City of N. Y., which is comprised of exhib trade groups and producer-distrib outfits. Cohen, who also is a v.p. of the Independent Theatre Owners Assn., succeeds Fred J. Schwartz, head of Century Theatres.

Steering committee appointed to work with Cohen comprises Oscar A. Doob, Loew's; Harry Goldberg, Stanley Warner; David Katz, Roxy Theatre; Harry Mandel, RKO Theatres, and Robert K. Shapiro, Paramount Theatre. D. John Phillips and Morton Sunshine continue as special reps of OMPI.

'New Era' Dilemma

Continued from page 3

the new look should look, can be tried.

The screen which the MPAA group has in mind, for example, will be adaptable to showing Paramount's "Shane" in the 1.66:1 ratio, i.e., 1.66 feet in width to each foot in height, Universal's "Thunder Bay" in 1.85:1, Metro's "Young Bess" in 1.75:1, and so on. By giving the screen a metallic coating it also would be able to show pix in any of the 3-D processes which require the use of viewing glasses. Actually, all-purpose screens already are on the market, including the Magic Mirror screen being promoted by 20th-Fox for its CinemaScope (2.66:1) system. Conventional screen throughout the world is 1.33 feet wide to each foot of elevation.

Execs agree that uniformity is a "must" for the future for otherwise some production values would be lost if the dimensions continue to vary.

Par's new product, for example, is being shot with a view to its being exhibited on a 1.66:1 screen. Other studios are designing their new pix for showings on other size screens. At a recent N. Y. demonstration it was shown that Par's "Shane" was suitable for the 1.66:1 proportion but tops and bottoms of the pic's characters were lopped off when the screen was adjusted to 1.85:1.

Conversely, some trade toppers relate that pix, which are made for widescreen depiction, appear slightly out of the right proportion when thrown on screens which do not have the heavy accent on width.

MPAA committee reps figure they'll have the full plan wrapped at one or perhaps two more meetings. Then it will be presented to all companies at a full conclave. Key figure in the work so far has been Jack McCullough, MPAA's director of technical services. Abe Schneider, v.p.-treasurer of Columbia, is chairman of the group.

'Wha' Hoppen?'

Continued from page 3

consultant on film affairs for the State Dept., he was not mentioned in story detailing participation of the Screen Directors Guild of America in the Federal film-making project.

George Sidney, SDGA prexy, wired a note to Washington charging that "this inexplicable repudiation has humiliated and embarrassed the Guild before the motion picture industry and the American public." He demanded an immediate reply so "that the Guild may be cleared of this shadow cast upon it by the State Dept."

Later he received a phone call from a State Dept. representative, expressing official regrets at the "embarrassment" caused by the denial, but admitting that the that the SDGA had been "so cooperative." The rep also explained that "full appropriations are not ready, and we don't know when we'll start."

Another angle is that the idea of SDGA cooperation originated while Herbert Edwards was running the State Dept. Motion Picture Division. He was appointed by Truman and is no longer there.

Although neither has as yet reached the public to any extent, industry is already moving to combine 3-D and the widescreen for added effects.

Number of forthcoming 3-Ders will be projected onto the large screen and studios are studying the possibilities of lensing stereoscopic pix in wider dimensions. Columbia Pictures camera is equipped to do the job and others, like 3-D pioneer John Norling, are adapting their stereo cameras for widescreen photography. Warner Bros. has announced a new camera capable of shooting in widescreen 3-D via anamorphic lenses.

First company to blow up 3-D is Universal which opens "It Came From Outer Space" at the RKO Hillstreet and Pantages Theatres in Los Angeles May 27. U screen with a 1.85 to 1 ratio will be used. Next out is Columbia in N. Y. where it will preem "Fort Ti" on a wide screen. Paramount has skedded "Sangaree" for widescreen presentation, in its 1.66 to 1 ratio.

Behind the distribs' reasoning there is more than a desire to couple gimmick with spectacle. Stereo pix, which must be viewed through polaroid glasses, considerably shrink the picture as it appears on the screen. Larger image remedies that effect but brings up the problem of light loss.

Viewers alone cut the light reflected from the screen by about 50% and the distribution of light on a wider surface makes for additional losses. Where some theatres may get by with widescreen projection without an additional light source, almost all houses will have to figure on additional amperage for widescreen 3-D.

CINECOLOR CHANGES TAG TO COLOR CORP. OF AM.

Hollywood, May 19.

Cinecolor Corp. has changed its name to Color Corp. of America, veepee O. W. Murray has announced here. First board meeting under the new designation will be Friday (22) in N. Y.

Cinecolor name was discarded to avoid confusion on the part of the public and trade created by the early 2-D and 3-D color processing with the company's present advanced development.

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P&G Sets Pace as Clients Hanker To Produce Their Own Vidpix; Residuals Now Begin to Pay Off

Many top blue-chip advertisers are currently shopping around for drama vidpix series whose second- and third-run residual coin will help the bankrollers amortize their original investment. The air is heavy with talk of sponsor-producer-distributor deals on ways of portioning the film residual gravy, now that more TV stations are blossoming forth as new circuit customers. And with an increasing number of vidfilm oldies being peddled around under revamped titles, it's getting so that a telecaster can't remember the original name of a film series without a program.

These highlights emerged from a VARIETY study this week of advertiser-produced vidfilms—a facet of show biz in which advertisers now have invested an estimated $20,000,000. Since union demands are making it increasingly expensive to produce drama vidfilms, it's clear that the buying pattern of the future will involve more and more advertisers not only turning out their own film series, but also seeking a bigger cut of the residual rights.

Biggest investor in drama vidfilms today is Procter & Gamble, the pioneer which first began toying with residual run possibilities when it sponsored "Fireside Theatre" back in 1949. P&G's present acute interest in slicing the vidfilm pie was demonstrated last week when it closed a deal, via Benton & Bowles exec Walter Craig, to bankroll the $32,500 telepix series, "Letter to Loretta," participating equally with star Loretta Young in the profits and residuals.

P&G's 'Visitor' Reruns

Meanwhile, P&G has been building up a hoard of other properties. Its "The Doctor" series of 44 telepix, originally produced for P&G at the Parsonnet studios in Long Island, are now being peddled under the title, "The Visitor," by the NBC Film Division. The films are currently being rerun in 15 markets, not on the NBC-TV network. P&G expects that this amortization coin will be such that each film, which originally cost it $17,500, will thus have only cost $7,000 as result of the residual coin.

Spiraling cost of turning out drama vidfilms is reflected in P&G's experience with "Fireside Thea-

(Continued on page 37)

'Billy the Kid' Stirs Up a Vidpix Tempest In Triangular Claim

Hollywood, May 19.

A trio of telepix companies is chasin' Billy the Kid on the Hollywood teevee range.

Warner Taub of Independent Artists Agency, Ltd., announced he had pencilled Tab Hunter for a "Billy the Kid" vidpix series to go in June, with Sid Kuller supervising, and Jack Hill the writer. This brought a wail from the Jaffe agency that it had priority on the Kid, having packaged such a deal with Jack Beutel to star. Taub retorted he has been working nine months on his idea.

Riding into the picture came Russell Hayden, averring he has nine scripts all prepped, and that he plans a "Billy the Kid" series with himself toplining.

'Hunter' Now 'Signal-30' In Vidpix Title Conflict

The title of the forthcoming S. G. Films tele juvenile delinquency series has been changed from "The Hunter and the Hunted" to "Signal—30," police term meaning extreme danger.

Switch came about after friendly discussions with Irving Cohen, attorney for the William Esty Agency, which felt S. G.'s original title was too similar to that of its property, "The Hunter."

Pilot film of "Signal—30" is now being edited.

Gulf's $1,000,000 Renewal

Hollywood, May 19.

Gulf Oil Corp. has renewed its sponsorship of the telefilm series, "The Life of Riley," starring William Bendix, seen over NBC-TV on Fridays at 8:30 p.m. Firm is bankrolling the vidpix series for $1,000,000 for 39 films. Shooting resumes in September at the Hal Roach studios.

ABC-TV 'Jet Pilot' In Vidpix 'Sneak'

ABC-TV starts its first film project in the east with lensing of "Jet Pilot" in conjunction with Rockhill Productions. Exec producer on the pic will be Dick Hopkins, who recently moved over from his post as manager of the CBS-TV Design and Construction Dept. to ABC-TV, where he'll have an exec producer berth.

"Jet" is set for the "ABC Playhouse" Sunday night series. Pic is the only time Hopkins will be involved with "Album," since Herb Brodkin is exec producer for the regular series and Hopkins is handling the one-shot film. If film proves successful, it may be used as basis of a series for the fall.

Hopkins said shooting will start on location at Air Force installations around N. Y. Albert Alley, of Rockhill, will produce. Future film productions by ABC-TV may be lensed independently of any vidpix production outfits, with web handling its own filming.

SAG Nixes Lippert Bid Of 60G to Thespers In Pix Sold to Video

Hollywood, May 19.

Protesting his offer constitutes only one-third of that received from Monogram when it sold motion pictures to television, Screen Actors Guild has rejected an offer of $60,000 from Robert L. Lippert, seeking to settle his hassle with SAG as a result of his releasing pix to TV after the guild's cutoff date without paying thesps involved. Aug. 1, 1948, is SAG's cutoff date, and when Lippert sold product made after that date to video without reimbursing thesps in the pix, he was put on the guild's unfair list.

SAG says Lippert offered $60,000 and that that wasn't all in cash. It points out the formula followed when Mono funneled postcutoff pix to TV called for 12% of the original salary for a thesp if the pic was sold for less than $20,000, and 15% if it brought more. Guild declares Lippert sum is far below those percentage figures.

SAG consequently told the producer-distributor to present a full list of post-cutoff pix to the Guild, and is awaiting further info from him.

Small, Fromkess Join In Pix, Telepix Setup

Hollywood, May 19.

Edward Small entered the TV film production field through the purchase of an interest in Arrow Productions, of which Leon Fromkess is prexy and executive producer. Meanwhile Fromkess joined Edward Small Productions as executive veepee in a two-way deal.

Under the new setup Fromkess will function as executive producer on Small's program of 12 features for United Artists release, while Rudolph Flothow will handle TV production for Arrow under Fromkess' supervision. Understood Small's program will be increased because of the deal. Arrow is currently readying 26 more chapters of "Ramar of the Jungle."

JIMMY NELSON
DANNY O'DAY AND HUMPHREY HIGSBYE
Featured—Texaco Star Theatre
NBC-TV with Milton Berle
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SWG 'Stalling' Claim Stirs New TV Scribe Tiff

Hollywood, May 19.

Jurisdictional dispute between Television Writers of America and the Screen Writers Guild of the Authors League of America flared up anew this week when TWA filed charges of "stalling tactics" on the part of SWG with the National Labor Relations Board. Charges stemmed from a petition by SWG to the NLRB asking that ad agency scripters be included in the May 22 election to determine jurisdiction on the webs.

TWA last week lost a round in its battle for jurisdiction when the NLRB tossed out its petition at Revue Productions, ruling TWA did not have 30% of the Revue scripters in its fold.

Meanwhile, a special exec board meeting of SWG resulted in election of Leonard Spigelgass, Warren Duff and Morgan Cox to a committee to rep SWG in N. Y. at upcoming reorganization parleys of ALA.

SUES OVER FAILURE TO FINANCE VIDFILMS

Los Angeles, May 19.

Erman Pessis, producer, filed a $66,900 breach of contract suit against Gerapaul Co. and attorney Arnold Krieger and accountant Milton Florman, who were to finance a telefilm series but didn't.

Plaintiff says the backers agreed to deposit $5,000 in the bank for the first film and additional deposits of the same amount for each film of the series, to be known as Hollywood Newsreel. Complaint says they put up only $3,000. Pessis wants $50,000 for loss of profits, $5,400 in expenses, $1,500 in salary and $10,000 for loss of reputation.

600G 'Buck Rogers' Budget

Hollywood, May 19.

Series of 26 "Buck Rogers" is set to roll at General Service studios, with about $600,000 budgeted for the project.

Buck Rogers TV Productions, handling the property, is now negotiating with John Gaunt to direct series, and wants an unknown for the lead in the scientification series.

WGN-TV's Flock of Pix

Chicago, May 19.

WGN-TV last week wrapped up deals for 73 more feature films for first-run showing on Chi TV, plus 13 half-hour vidpix.

Station bought six films released in the late 40's, five of them being Hunt Stromberg productions, from Atlantic Television; 21 from Unity Films, and 41 Lippert pictures from Telepictures, Inc., with the 13 vidpix from the same firm.

'Can't Wait For Those Reruns'

A curious aspect of residual run planning is that several producers are actually losing $4,000 to $5,000 per vidfilm that they have produced below cost for advertisers. They're in the position of having turned out telepix, owning all residual rights, but also of having agreed not to syndicate until the bankroller is through sponsoring the series on a network.

Thus, Roland Reed produced "My Little Margie" for Philip Morris and "Trouble With Father" for General Mills, and Jack Chertok ditto "Lone Ranger" for General Mills. The sponsors are still happy with the shows, but both producers are unhappily wishing the series will end their runs on the webs, so that the producers can begin recouping their losses on the residual cash.

Rival Unions Quit Teleblurb Feud, More Work Seen in Standardization

Hollywood, May 19.

Intra-union feuding over Screen Actors Guild-Screen Extras Guild teleblurb pact appeared virtually ended Sunday (17) when Roy M. Brewer, IATSE Coast rep, said a conference with SAG exec secretary John Dales, Jr., convinced him that standardization provided for in pact would very likely result in more, not less, vidblurb work in Hollywood.

IATSE cameraman's Local 659 had protested the pact's residual demands forced producers to turn to cartoons, thus cutting employment, and Brewer consequently stepped in to investigate the situation. Brewer will continue to watch the situation closely and said "if it appears there is a bad effect on employment, there are strong indications from Dales that actors will cooperate to help."

Brewer reminds telefilmed spot commercials will never provide major source of employment, and says Dales convinced him the situation was not as serious as it appeared to be. SAG pact will channel work ultimately to more responsible producers in Hollywood. Agencies won't be content with cartoons, says Brewer.

Reed's 2 New Series

Hollywood, May 19.

Pilots for two new telefilm series roll at Roland Reed Productions within the next fortnight to launch an expanded program under which the firm will double its output. Pilots will be produced by M. Bernard Fox, former assistant manager of programming and production for the DuMont network, who joined Reed last week.

New series are "Waterfront," revolving around a tugboat skipper and his family, and "Boomerang," a mystery series. Guy T. Thayer, veepee of Roland Reed productions will be exec producer on the two series.

Snader Investors' Loss at $500,000

Hollywood, May 19.

Samuel Rosenbaum, arbitrator in the hassle between Louis D. Snader and his former partners, for possession of various video properties, says investors in the firm probably will take a loss of around $500,000.

Arbitrator says charges hurled by Snader, Al Bisno and Keith Palmer are so heated that some are unprintable. Summations are due June 1, after which he'll decide.

Rosenbaum said 100 investors throughout the country put $5,000 each in firm which produced telescriptions, one of two firms involved in the hassle.

Stars Now Want Clause Permitting TV Plugging Of New Pix Product

Hollywood, May 19.

Wayne-Fellows Productions obtained clearances from 40 thesps, director and their writer in upcoming "Island in the Sky," so that they'll take part in TV shows to blurb the picture just before it's released in September, as a Warner release.

John Wayne and Robert Fellows are so impressed with value of TV for plugging pix they plan to include clauses in future player pacts providing the thesp has to appear on video to exploit the picture. A saturation campaign is also planned on their "Plunder in the Sun," which follows "Sky" in release.

NBC Wins Title To 260 Fairbanks Shorts

Los Angeles, May 19.

Jerry Fairbanks' efforts to buy back some 260 short subjects he had produced for NBC were stymied by a foreclosure verdict in favor of the web, rendered by Judge Joseph W. Vickers in Superior Court.

Shorts were originally financed by NBC for $175,000. Fairbanks sought to regain title but failed to make the necessary payments on a note he gave the web. Shorts involved include 195 "Crusader Rabbit" shorts; 26 "Public Prosecutor"; 26 "Uncle George," and 13 half-hour films titled "Jackson and Jill."

Foley Sees Big Firms Filming Annual Report To Benefit Shareholders

Many annual reports of large corporations will go to film in a few years, predicts George F. Foley, prexy of the telefirm of the same name.

"While we will always need a printed report for record purposes," Foley says, "a filmed presentation of a review of the year will enable management to tell its story to smaller groups exactly as it should be told."

He points out the difficulty of taking many shareholders on a complete tour of a company. Film is the best answer, he says, and with editing can be used for public relations through distribution to national and community groups, and perhaps even on tele, as well as dealer and employe orientation.

ABC-TV OATERS GET SPONSOR FOR SAT.

"Lash of the West," series of 15-minute westerns which have been carried sustaining on ABC-TV's owned-and-operated stations, goes commercial with Reymer & Bros. picking up the tab for the network.

Program will air Saturday mornings at 10:15, in the ABC-TV kidpix block. Oaters, however, will be carried in N. Y. on WABC-TV on a sustaining basis at 10:45 a.m. Pix star Lash LaRue; were produced by Ron Ormond. Network acquired the series a couple of months ago from Guild Films, which had been syndicating them.

Jean Hagen Gets Femme Spot in Thomas Vidpix

Hollywood, May 19.

Jean Hagen, whose Metro pact is expiring in June, grabbed the femme lead opposite Danny Thomas in the pilot telefilm of his projected ABC-TV series, rolling tomorrow (Wed.) at Eagle Lion studios, under the aegis of Desilu Productions.

Directing is Bill Asher, who helms "I Love Lucy," while Herb Spencer and Earl Hagen, who scored the Celeste Holm telepic, will also score this one.

NORFOLK WTAR AM-TV SECEDES

Memphis Cottons Up To 'Wrong Guy'

Memphis, May 19.

Where television's concerned, this is primarily an NBC town. Memphis' sole video station, WMC-TV, is a basic NBC affiliate, and in view of the outlet's ownership by the brace of dailies, the Commercial Appeal and the Press Scimitar, it's understandable that the newspaper space leans in NBC's direction.

Hence when Ed Sullivan who is strictly a CBS personality, came to town last week as top guy for the annual Cotton Carnival and to head up a "Cotton Carnival Toast of the Town" on WMC-TV, it was still surprising that the dailies—and WMC—went all out for nearly a week in heralding Sullivan's "in person" participation in the Memphis fiesta. The "Toast" emcee practically had the town at his feet.

Then, as though a switch had been turned off from Radio City in N. Y., there was a complete blackout on the CBS personality. For the final three days it was as though Sullivan had never put in an appearance. Memphis began to see a lot of Marguerite Piazza, of the NBC-TV "Show of Shows," who was brought down as the NBC talent representative. Particularly since she's something of a Memphis "daughter-in-law" (her deceased husband was a local boy), her appearance on the scene was the signal for the dailies and the station to pledge undying allegiance to NBC.

NBC-TV's Gallery to Rescue As ABC Nearly Cops NCAA Gridcasts

NBC-TV's wrapup of the Saturday afternoon 12-game grid season next fall under auspices of the National Collegiate Athletic Assn., with General Motors latching on to a $3,500,000 sponsorship tab reestablishes the web's virtual stranglehold on major TV sportscasts. (GM also had the NCAA-inspired gridcasts last season, for which it paid $2,500,000, with the added hike this season attributed to more games and a greater station spread.)

Surprisingly enough, it was ABC, and not NBC's major rival, CBS, that virtually grabbed off the NCAA grid plum in last week's contractual jockeying. However, when the chips were down it was Tom Gallery (wrested away from DuMont a couple seasons back at a time when NBC was on the short end of a major stake in the overall sports picture), who stepped in as NBC-TV's "trouble shooter" on major sports and clinched the deal.

Factor in the NBC-TV sports ascendancy this season is that, over and above its grid spread and Gillette commitments on fights and World Series, the web's Wednesday night "This Is Your Life" has been making a rating dent in the CBS-TV opposition's Pabst fight pickups.

NCAA-NBC deal could not have come at a more propitious moment for the network; virtually on the eve of the powwow with affiliate stations who are coming armed with a flock of questions as to what NBC has up its collective sleeve in terms of the future.

'Today' Jackpot $350,000 Monthly

Whatever NBC-TV's daytime problems, and to hear the affiliates talk about it they're manifold, payoff accruing to the network on its early-morning "Today" spread, both from an audience acceptance standpoint and billings-wise, has been cause for considerable jubilation around the web.

For the last half-hour of the 7 to 9 a.m. show, the rating has hit a 10.5 (which compares with many a major budgeted nighttime TV attraction). In terms of sponsorship, "Today" is currently grossing in excess of $350,000 a month.

Katz's Banner Biz

The unprecedented boom in spot sales is continuing apace. Extent of its growth is indicated by Ed Codel, director at the Katz Agency, who announced this week that "our company did its largest billing, in March and April, in the history of our firm—and that goes back to 1888, when we started as newspaper representatives."

Katz represents 35 radio and 24 TV stations, and is skedded to take on six new TV stations when the outlets start operating.

Doris Day, Jo Stafford CBS Radio Shows Axed

A couple of chirpers are being silenced on CBS Radio. Net is axing the Doris Day Show (Tuesdays at 10:15 p. m.) after the May 26 broadcast, and dropping the Jo Stafford Show (7:30 p. m. strip) after June 5 program.

Both are sustainers.

R. J. Reynolds Swings Axe On AM-TV Shows

The R. J. Reynolds Co. (Camel-Cavalier) in a major overhaul of its radio-tele advertising, is dropping the AM and TV versions of "My Friend Irma" the end of next month, expects to cancel out "Your Show of Shows" at the end of this season, and probably will axe the "Bob Hawk Show" on CBS Radio.

Firm, mulling a king-size Camel, had decided it is time for a change in its sponsorship of radio-tele shows. It recently bought the quiz show, "I've Got a Secret."

Through the summer, "The Hunter," telefilm series starring Barry Nelson, will take over the Friday at 8:30 p.m. CBS-TV spot for "Irma," but there'll be no summer replacement for the radio version of the Cy Howard-created comedy.

Company will continue its "Walk a Mile" and "Grand Old Opry" radio shows through the summer, but the Vaughn Monroe program is taking a hiatus and, as of this moment, is due to come back.

Multi-million-dollar shuffle of shows will continue, with high-budgeted programs getting the axe priority, as Reynolds deliberates its moves in the tobacco market. If, like other ciggie sponsors, firm decides "the long green is going to the long pill," it's likely that spot campaigns will saturate the major markets.

JOSH LOGAN'S 'TOAST' VIDBIOG COIN BIGGIE

For its biographical recap of Joshua Logan's legit career on last Sunday's (17) CBS-TV "Toast of the Town," Lincoln-Mercury, the sponsor, went for one of its alltime major production cost tabs.

An extra $4,900 was earmarked alone for a filmed recreation of the Logan-Jimmy Stewart college day era when they were both active in Princeton Triangle Club productions. In addition, the excerpts from such Logan legiters as "South Pacific," "This Is the Army," "Picnic," "Wish You Were Here" and "Mr. Roberts" represented one of the top investments for "Toast"

1ST DEFECTION IN NBC CRISIS

By GEORGE ROSEN

WTAR, the Campbell Arnoux-operated NBC basic affiliate which is the big noise in broadcasting in Norfolk, became the first station to desert the NBC camp and transfer its allegiance to CBS in the current "affiliate crisis."

Arnoux, on behalf of WTAR, and Jack L. VanVolkenburg, CBS-TV prexy, shook hands and signed the deal Monday night (17) whereby both the radio and TV adjuncts of WTAR (Norfolk is a one-station video market) henceforth take over the CBS affiliation formerly occupied in radio by WRVC. Switchover becomes effective Sept. 27.

Thus the threatened defections in the NBC affiliate fold stemming from longtime squawks and crystallized in recent weeks by outspoken protests, became a reality in the case of one major single-station TV city. With others threatening to follow Norfolk's lead, it's known that CBS brass has been having discussion with other major NBC affiliate operators. But there's little likelihood of any further moveovers before the NBC-Affiliate meetings next week.

WTAR, the first radio station in Virginia, has had a NBC identity for many years, with Arnoux through the years projecting himself as a major factor in NBC-affiliate relations.

NBC & "Battle of Princeton"

NBC and its TV affiliates are poised for next week's showdown "Battle of Princeton." Reflecting the determination of the network to resolve all major differences with the affiliates as result of the serious impasse and threatened defections that have developed, RCA-NBC board chairman Gen. David Sarnoff will be right in the front line to take personal command of the crucial meet.

The affiliates gather in N. Y. next Monday (25) to draw up their "agenda of squawks" for presentation to Sarnoff and the network brass. On the following day the scene will shift to Princeton, N. J., where as a preliminary to unveiling the scope of the NBC-RCA future horizons, the affiliates will witness a color TV demonstration at the David Sarnoff Research Center. Then the web echelon and the affiliate station men will sit down in closed session and lay their respective cards on the table. In substance, some of the affiliates are unhappy, pointing to "growing signs of weakness in the NBC network structure and relinquishing of its TV leadership." As result some have indicated a willingness to shift to a CBS-TV affiliation.

Sarnoff, who has now taken active command at the network, will lay it right on the line to the disgruntled elements within the affiliate membership. Just as, at the recent NARTB convention in Los Angeles, he projected himself into

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The Sarnoff Agenda

The following are the major items on the David Sarnoff "agenda for the future" which he'll present designed to resolve the schism existing between the network and affiliates:

(1) NBC will spend millions, if necessary, to establish leadership in broadcasting.

(2) A frontal attack on daytime programming is all set to ride, with a flock of entries going into the 9 a.m. to 1 p.m. segments.

(3) A new discount plan will be put into effect, some agencies having already been apprised of the new structure.

(4) Half a dozen new, major sales will be sprung on the affiliates, including the first cigaret sponsor for "Today," and the pacting of Squibb on a five-a-week basis for the early-morning show.

'Comedy Hour' Becomes $6,000,000 TV Reality for NBC as Colgate Signs

Whatever apprehensions existed as to the future of the Colgate-sponsored Sunday night "Comedy Hour" on NBC-TV were removed over the weekend when papers were signed, sealed and delivered. Network brass heaved a $6,000,000 sigh of relief in wrapping up its No. 1 sponsorship bonanza for the '53-'54 season, even though the exact star-rotating programming lineup has yet to be finalized.

Next season there will be 35 shows instead of the 39 that prevailed this year. However, the overall $6,000,000 cost represents a nearly $1,000,000 hike over this season, due primarily to escalator clauses hiking talent and other costs. Cost per show will be $75,000 weekly, an approximate $10,000 increase over the present year.

Lineup next season will include Jimmy Durante (moving over from the defunct Saturday night "All Star Revue"), who is scheduled to do eight shows; Martin & Lewis, who are down for five; Eddie Cantor, slated to do 10, and Donald O'Connor, three. Abbott & Costello will also be included in next season's roster, and there's a strong likelihood that Perry Como will head up a couple of programs.

NBC has indicated that there will be a cable hookup of 85 to 90 stations for the fall curtain-raiser, representing a new high TV live network.

Colgate will stay on through the summer in the "Colgate Comedy Hour" time. "Comedy" summer replacement starting June 21 will be an hour version of "The Big Payoff," which did a similar sub job last year.

Afternoon strip of the show, also sponsored by Colgate will continue on CBS-TV.

Tony Martin to Sub Harris-Faye for RCA

The Phil Harris-Alice Faye Sunday night radio show on NBC, sponsored by RCA, takes an eight-week hiatus this summer.

RCA is subbing Tony Martin in the spot. Harris-Faye stanza is scheduled for a fall return.

'Life With Father' Finds Going Rough As TV Property

Whatever its success in projecting new properties into the TV program sweepstakes (and the web has chalked up an enviable record over the past year), CBS-TV has been more or less nonplussed over its inability to peddle the video version of "Life With Father." This is the erstwhile alltime Broadway long-running legit smash, which returned more than $1,000,000 in profit to its backers, and subsequently became a Warner Bros. Technicolor click.

But the TV story is something else again. That there were high hopes for the property was evident from the initial jockeying between NBC and CBS to obtain the TV rights, involving the Clarence Day estate, Warner Bros., which holds rights to the title, Howard Lindsay and Russel Crouse, the scripters of the legiter, and sundry legalites, with CBS-TV eventually grabbing it off.

Dennis King and Martha Scott were signatured for the leads. Ezra Stone was pacted to direct. A special scripting unit was set up and a sizeable payroll set aside for Crouse, Lindsay and Mrs. Clarence Day. Several auditions were run off. Finally CBS had a kine audition with which it was satisfied. The $32,000 price tag for the show was on a par with other major half-hour situation comedies.

But several months have elapsed, with the TV show getting wide exposure up and down the Madison avenue agency-client belt. But there hasn't been a nibble. Last week, it was announced that, "having completed his special assignment for CBS-TV and prior to resuming his television activities in the fall," Ezra Stone will be occupied with several Broadway ventures. All of which indicates that, unless something happens, "Life With Father" is slated for the TV shelf.

'LONE RANGER' MULLS SWITCH TO CBS-TV

General Mills reportedly has initiated talks with CBS-TV which may result in the switchover of the filmed "Lone Ranger" series from ABC-TV. Program is presently heard on the latter web in the Thursday evening 7:30 to 8 period, with likelihood that it may wind up in a Saturday afternoon berth at CBS-TV.

"Lone Ranger" has had a long-time ABC identity both in radio and TV.

Hausman's Upped Status

Lou Hausman, administrative veepee of CBS Radio, is moving over to CBS-Columbia, the set manufacturing subsid of CBS, Inc. Hausman becomes a veepee of CBS-Columbia under prexy David H. Cogan, with supervision of sales, advertising, styling, merchandising and public relations.

Hausman has been with CBS for 13 years.

NBC Signs Davis To Create Shows

Eddie Davis, who has scripted radio-TV shows and musicomedies for some of the top names in show biz, has been signed to an exclusive pact with NBC to create new program ideas for the web's radio and television networks. Deal was negotiated this week by Charles C. (Bud) Barry, web's programming veepee, as part of the NBC expanded radio-TV roster.

Davis as scripter has been associated in the past with such stars as Eddie Cantor, Jimmy Durante, Milton Berle, Al Jolson and others.

LUCKIES SOURS ON LEVENSON CAPSULES

Lucky Strike apparently has changed its mind about sponsorship of a daily capsule afternoon show starring Sam Levenson. Ciggie outfit was mulling a five-minute cross-the-board stanza for Levenson via CBS-TV.

However, when it was learned that, on a time-talent basis, it would require an outlay of approximately $40,000 a week, Luckies, which has been inclined to pull back on TV expenditures in recent months, went sour on the whole idea.

BBD&O is the agency.

Eddy Arnold as Dinah's Summer Replacement

Eddy Arnold, recently signed to a five-year NBC contract, will be the summer replacement for Dinah Shore on the chirper's NBC television show, beginning July 17. Substitution will be for 13 weeks. Summer standin for Miss Shore's radio show is undecided.

Chevrolet is on hiatus with Miss Shore, and Arnold may start sustaining. He will continue on his own NBC radio show, sponsored on a limited network by Ralston Purina, on Saturday nights.

'Fish Or Cut Bait' Dilemma Faces FCC as Hearst Demand for Educ'l TV Channel Threatens Cause Celebre

By JACK LEVY

Washington, May 19.

With pressures mounting from all sides, the FCC will have to fish or cut bait soon on what is rapidly developing as a cause celebre in public policy on television. For the first time since its allocation plan was adopted over a year ago the Commission's educational set-aside is being seriously threatened. The threatener is the Hearst Corp. which wants the educational asterisk removed from channel 10 in Milwaukee. The Milwaukee Vocational and Adult Schools have had an application filed for the channel since last November.

Powerful influences have entered the fight over the channel. Among them are Sen. Joseph McCarthy of Wisconsin, Sen. Charles W. Tobey of New Hampshire, Gov. Walter Kohler of Wisconsin, new FCC Commissioner John C. Doerfer of Wisconsin, and Mayor Frank P. Zeidler of Milwaukee.

McCarthy, chairman of the Senate Committee on Government Operations, has been pressuring the Commision to keep the channel open so that Hearst can press its legal battle for it. McCarthy, along with other members of the Wisconsin Congressional delegation, wants the channel given commercial status. Let the educators have UHF, they say.

'Over My Dead Boby'

Last week, Sen. Tobey, who is chairman of the Senate Interstate Commerce Committee which has jurisdiction over FCC, told the Commission, in effect, that only over his dead body will it yield to the demands of Hearst. "I shall keep a watchful eye on each and every one of these 242 channels for education," he said in a public notice, "and upon the slightest evidence that the FCC is about to weaken and to delete one of them or substitute a substantially less valuable channel for one of them, I shall call for a full-scale investigation."

The day following Sen. Tobey's statement, Gov. Kohler informed the Commission that the Wisconsin legislature passed a resolution authorizing him to apply for all "educational channels reserved for the state but requesting that FCC postpone action on any state application for two years while plans for an educational network are studied.

The Milwaukee Sentinel, Hearst newspaper, reported the passage of the resolution as "a surprise move" which was whipped through with virtually no debate. The action, the Sentinel said, caught the Wisconsin Citizens Committee for Educational TV (which sponsored a bill to

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DuPont Disaster Spots

Unique deal has been set by E. I. du Pont de Nemours & Co. with WOR, N. Y., for time on the station on a "when and if" basis for special announcements.

The "when and if" clause calls the station to air du Pont's "Disaster Plan" announcements in the event of an explosion or other emergency in the chemical company's Arlington or Newark, N. J., plants. In the event of such an emergency, plant chiefs would call the station and dictate an announcement, which would be aired at regular spot rates. Meanwhile, company is notifying all employees of the plan and advising them to stay tuned to the station for instructions in case of emergency. Announcements on state of emergency would also be aired for the press via WOR.

Don McNeill Sez 'Make Mine Radio'; TV 'Not Intimate'

That industry thinking of a couple of years ago which dwelled on the "intimacy" of television is beginning to disappear, and in its place is a growing belief that radio is the far more intimate of the two media. One firm adherent to that belief is Don McNeill, whose ABC "Breakfast Club" winds its 20th year on the network in June.

McNeill, whose nighttime tele version of "Breakfast Club" a couple of years back registered a resounding dud, believes the failure of the telecast was due to its lack of intimacy and freshness. He says he won't try nighttime tele again; he will, however, agree to a simulcast of the morning show. "Let 'em put a camera on us, and we'll ignore it."

"We just couldn't get the right

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Crosley, Speidel's TV Shopping Spree

Crosley and Speidel, involved as co-sponsors of the Monday evening Paul Winchell show on NBC-TV, are still trying to resolve their programming plans for next fall as result of Winchell shifting over to Procter & Gamble for the NBC-TV Sunday night at 7 slot.

Both Crosley and Speidel are retaining the Monday time, but as yet have failed to agree on a show. Initially it was planned to revive the "What's My Name?" program (which has been integrated into the Winchell stanza), but the idea was nixed on the grounds that Monday at 8, particularly now that Burns & Allen are the opposition, requires a stronger entry.

Crosley and Speidel are also keeping the slot during the summer, with result that a summer replacement is also being sought.

TV the Villain In Boxing Ass'n Blast

Milwaukee, May 19.

Television was blasted for its "disastrous effect" on boxing at a meeting of the exec committee of the National Boxing Assn. here yesterday.

Comparing the demise of the small fight arena with that of the minor league ball club folding because of lack of attendance, NBA commissioner Abe J. Greene said, "most of the small clubs have disappeared and if we don't do something in a hurry, boxing will be dead."

Greene admitted that TV's claims of making a lot of new boxing fans is true, but added, "TV also is inflaming the country and we have no control over it." Robert Christenberry, chairman of the N. T. Athletic Commission, on the subject of inflaming the public, said, "Such a match as the recent one in Boston between Jimmy Carter and Tommy Collins was staged because we didn't have the guts to stand by what we thought was right. Television has abused the sport because we permitted it."

NBA's exec committee has asked sponsors and networks to meet with the NBA to work out plans for future operations.

Cleaver Gets NBC-TV Coast Program Berth

Frank Cleaver, former writer, editor and producer for films, has been appointed West Coast program director of the NBC-TV network. He reports to Tom McCray, director of NBC-TV network program operations, Coast office, and will be in charge of creative supervision of new programs as well as current programs.

Spot has been vacant since last summer, when Norman Blackburn ankled the net. Cleaver has been with Columbia pix, Paramount and Universal.

DuPont Mulls 'Omnibus' For '53-'54 Sponsorship

CBS-TV has had some discussion with DuPont, via the BBD&O agency, whereby the company now joins the list of participating sponsors when "Omnibus" returns to the network in the fall. American Machine and Foundry, one of this season's bankrollers, has already committed itself for the '53-'54 "Omnibus" ride.

Du Pont is currently sponsoring the TV "Cavalcade of America" on NBC on alternate Wednesdays, but will switch the show to ABC and a weekly basis Sept. 29.

'Show of Shows' In Sponsor Snag

Although the Saturday night "Show of Shows" is definitely committed for next season, NBC-TV has been finding it rough going in filling the participating slots. (That and the whole Saturday night NBC-TV structure are high on the "squawk agenda" when the affiliates sit down with the web execs to resolve differences next week.)

The web is concerned over sponsor cancellations on "Show of Shows," with Lehn and Fink last week joining in the exodus. Previously Prudential checked off, buying the alternate week sponsorship of CBS-TV's "You Are There" instead. Meanwhile, Camel cigarets, which has been sponsoring the first half-hour of "Show of Shows" on a weekly basis, signed with CBS-TV to sponsor "I've Got a Secret" next season, and committing itself to either a cancellation on "Show of Shows" or on a reduced budget participations basis.

ABC Radio Grabs Off NBC 'Double or Nothing,' Campbell Soup Billing

ABC Radio stirred into life this week with one of the largest network deals in recent months, pulling Campbell Soups' "Double or Nothing" right out of the NBC morning fold. ABC nabbed the 25-minute cross-the-boarder with a 52-week pact starting June 22, via the Ward Wheelock agency.

ABC will slot the show in the 11:30-11:55 period daily, replacing "Turn to a Friend." Latter is carried Tuesday and Thursday by Toni, sustaining the rest of the week, and Toni will move down to 10:30 to occupy same days on "Whispering Streets," with General Mills staying for the other three days. Understood web is planning to move Bert Parks, who emcees "Double" on NBC and CBS-TV, over to continue with the show.

Meanwhile, "Double" remains on tele three days a week on CBS-TV.

Barber's TV Sponsor

Commercial Solvents Corp. has bought a new quarter-hour Red Barber sports show on CBS-TV, starting Sept. 12. Program will be seen 6:15 p.m. Saturdays, a time now local.

Agency is Fuller & Smith & Ross, Inc.

Sarnoff on TV 3-D

RCA-NBC board chairman David Sarnoff debunked 3-D as it is now used by theatre films recently, and also expressed doubt that 3-D could be used in the present RCA color TV sets. In answer to a stockholder who asked when NBC would make commercial use of 3-D, Sarnoff said:

"As to 3-D, some day there will be 3-D in TV, just as some day there will be 3-D in movies. And I think you have heard that the movie 3-D really isn't, because it is only an illusion of 3-D.

"In any event, 3-D is not yet possible today in TV with either existing black and white sets or the color sets that we are talking about. Some day, it will come. It is not here yet. I don't know when 3-D will be here, but I am sure color will be here long before 3-D in television."

ABC in Bid for Stronger AM, Tele Station Affiliations, 'Better Deals'

Next few months will see ABC making a determined bid for some of the top radio and television affiliates now associated with other webs, a key spokesman at the network said last week. In the face of reported tension among the NBC outlets, and with a growing tendency among the webs to tighten up and toughen up their affiliation pacts, ABC will move in with better deals than it's currently offering in an effort to build up its own chain of outlets.

At the same time, the network has laid down a policy as regards television of not building a basic, or "must buy" network. Policy will be the same as that practiced by DuMont, of allowing the advertiser to pick his markets freely on a network operation.

Policy admittedly may prove disadvantageous in parleying with top outlets throughout the country, but the network, aside from the fact that it's hardly in the position to set down a "must buy" position, feels that the day of using a basic lineup as a means of "hitting an advertiser over the head" is at an end.

On the plus side, ABC has several trump cards with which to woo the stations. First, in spite of the fact that FCC reports showed the nets were averaging a profit of about 4% as opposed to 35% for the individual stations, ABC has been buttressed with some $30,000,000 via the merger with United Paramount with which to build up the net—and the cash isn't restricted to talent buys. Consequently, the network feels it can afford to make a better deal than the other webs, who are starting to tighten up their affiliation pacts in the face of that profit disparity.

'. . . and Look at Our Talent'

As a second enticement to the stations, ABC is waving its talent flag—a lineup that includes Danny Thomas, Ray Bolger, George Jessel, Joel Grey, Martin Block, the Will Mastin Trio, featuring Sammy Davis, Jr.; Ozzie & Harriet, Lorraine Day, Paul Hartmann, Barry Sullivan and Caesar Romero, and possibly Peter Lind Hayes & Mary Healy. Latter half dozen will be on filmed series set by the net.

Another arguing point currently being mulled at the web is partial elimination of live clearances. Skein is seriously considering, especially in the cases of filmed shows, allowing the stations (in individual cases, where it can be shown a strong audience can be delivered) to slot the shows wherever they feel they can be most effective. This policy, which is already in effect to some extent on the network, would be of particular interest to those outlets in one- or two-station markets.

ABC's current affiliation pacts call for 20 free hours, with compensation at the rate of 27½%. Web will probably start to open its pursestrings to increase the compensation rate in its bid for the powerhouse outlets.

Blackout Knockout

Chicago, May 19.

It was possible to beat the blackout of the Chicago area of the televised Marciano-Wolcott fight, a Chi tavern owner and TV engineer found out last week, but it wasn't worth the effort.

With elaborate preparations, including an aerial-bearing balloon, tavern keeper Edward Zimmerly and video engineer, Syl Szajers brought the fight last Friday over WKZO-TV, Kalamazoo, into the tavern on Chi's southwest side.

Some 200 patrons who crowded Zimmerly's admired the clear picture, but the knockout was so quick the cash register got even less workout than Marciano.

Ch'field Back In Fall, 'Stork Club' Summer Sustainer

Boniface Sherman Billingsley will keep his "Stork Club" TVer on the air all summer in order not to interrupt the Saturday night habit while Chesterfield is off sponsorship during July and August. This is per contract, the Liggett & Myers tobacco company also curtailing other video activities during the hot-weather hiatus.

Billingsley thinks the 7 p. m. Saturday night half hour "ideal" for several reasons, including the stimulant to "going-out" after viewing the show in the metropolitan New York belt (it is network, of course), and doesn't want to get "them out of the habit." "Stork Club" was previously sponsored by L&M's Fatima, and for a time Chesterfield also shared co-bankrolling with Gemex watchbands.

Skelton, CBS-TV Look Set on Deal

Hollywood, May 19.

Red Skelton and CBS-TV will meet this week on the dotted line of a contract that will commit the comic to the network for a term of years as exclusive television property. Current negotiations do not include radio as it is understood he'll bypass the sound medium because of the physical requirements.

Dealing for Skelton has involved considerable cross-country maneuvering, with Jack Van Volkenburg, CBS-TV prexy, dueling with Freeman Keyes, agency head and owner of the Skelton package, in the east, and Harry Ackerman, net's TV programming veepee in Hollywood, "wheeling and dealing" with Skelton and Bo Roos, his biz manager, here.

Ackerman said over the weekend that the contract calls for Skelton to do the shows live although it is known that Keyes and Roos have long held out for filming because of the residual benefits. Whether this facet of the deliberations has held up the signing is not disclosed but Ackerman said "only a few minor details remain to be ironed out."

Skelton has been pitched to agencies at $40,000 per telepix, but one agency exec said "offer them $32,500 and they'll take it." What CBS would pay for his contract is not disclosed, but it is believed to contain a clause that will "spread the tax bite."

No Firestone Hiatus

The Firestone Tire & Rubber Co., which had planned a hiatus beginning July 13, has decided to stay the summer in its NBC-TV Monday at 8:30 p.m. spot with "Voice of Firestone." Firm has gone through the hot weather before.

Agency is Sweeney & James Co.

TV Pitchmen Face Cleanup on Coast

Hollywood, May 19.

Charging TV pitchmen are guilty in many instances of making promises they never keep, the Better Business Bureau's prexy, Bob Bowers, says they'll be among the first targets in BBB's "Operation Cleanup," to be launched here July 1.

BBB plans fullscale investigation of what it considers are unethical hucksters on radio and TV, and will develop its own viedo shows and dish out publicity to expose the rackets, Bowers states.

The exec claims the rackets have moved in on AM, TV and the press and said the BBB wants to "restore advertising to respectability." As far as pitchmen are concerned, he said guilty ones were individual "racketeers" trying to foist fraudulent advertising on the public, adding laxity in policing them had contributed greatly to the problem. The BBB, he says, receives many complaints from viewers to the effect that they heard a pitch on TV, so are distrustful of it, adding, this was a sad commentary on the state of affairs ad-wise.

GM'S $15,000,000 STAKE IN TV

How Are You Fixed For Blades?

The most expensive spot commercial in the history of television, and perhaps never again to be duplicated. That's how the trade sized up Gillette's layout of approximately $400,000 for the Marciano-Walcott busteroo.

What Gillette paid to get over one commercial before the set-siders withdrew in disgust was $300,000 for the radio and TV rights, around $55,000 for time and another $25,000 for incidentals. What Gillette bought was 45 minutes and used up less than five. Rebate, anyone?

At Warwick & Legler agency, which handles the Pabst account, Gillette's stiffest competitor for major fights, they were chortling, "What'll you have?"—"not this one."

ABC, Mutual Deals Reflect Hot Biz Spurt for Summertime Radio

While television is suffering from a plethora of summer bowouts by major sponsors, radio is assuming a newly strengthened status as a hot weather medium. Hiatuses by key bankrollers have been few in AM, and past week has seen new sponsors jumping into spots vacated by the traditional summertime vacationers.

Latter situation has been very much the case at Mutual and ABC, with Toni hopping on the cross-the-board morning serial, "Whispering Streets," for the Tuesday and Thursday slots vacated by General Mills, and the latter, which originally had been scheduled to drop the show completely for the summer, making a last-minute switch and retaining sponsorship of the Monday, Wednesday and Friday segments.

At Mutual, number of similar sales were made this week. General Mills, which was to have hiatused its share in the web's Multi-Message Plan at the end of April, extended until May 31, with network picking up Kreisler Watchbands in a three-a-week deal. Other two spots remain open. "Queen for a Day" niche left open by Pfaff Sewing Machines is being filled by ReaLemon-Puritan Co. on Mondays, Wednesdays and Fridays from 11:30-11:45. And with Union Pharmaceutical bowing out of Gabriel Heatter's Friday night slot for six weeks, Mennen came in for that period.

Added to the phenomenon of

(Continued on page 26)

'Omnibus' Jitney Version to NBC

The children's version of "Omnibus," prepared by the radio-television workshop of the Ford Foundation, will be seen this fall over NBC-TV, Sundays at 3:30 to 4 p.m.

Program, as yet untitled, will be a scaled-down, or jitney, version of "Omnibus," with fewer features because of the shortened time. However, the show will cover a variety of topics, including science, entertainment, music, literature and plays. Scheduled to start in September, it's aimed at the eight to 16 age group, and will be open to two sponsors.

ABC RADIO STRIP FOR GRAHAM, SOBOL, KUP

Hollywood, May 19.

Three columnists—Sheilah Graham of North American Newspaper Alliance; Louis Sobol, N. Y. Journal, and Irv Kupcinet, Chicago Sun-Times, have been signed by ABC radio for four-time weekly strip called "Three-City Byline." Each will share equally 15-minute program to air nationally Tuesday through Friday at 8 p. m., starting July 7.

Miss Graham will broadcast chitchat on the Hollywood scene, while Sobol and Kupcinet gab about show biz in N. Y. and Chicago. Idea was originated by Robert Kintner, network prexy, and sponsorship is being negotiated. Miss Graham's five minutes on the program can be either live or taped.

'Preacher' Red Barber

Cincinnati, May 19.

Red Barber doubled as preacher while here over the weekend to announce the Reds-Dodgers series. He delivered a sermon from the pulpit of Calvary Episcopal Church, which he attended during his early radio years with Crosley stations, before switching to Brooklyn in 1939.

An active worker in the church, Barber has a lay reader's preaching license from the Episcopal Diocese of Southern Ohio.

Majors Shy On Pacting ABC-TV's 'Game of Week'

ABC-TV's projected Saturday afternoon baseball "Game of the Week" is still up in the air, with the network and the sponsor, Falstaff Beer, still hanging on to the idea. Stumbling block to the project is the unwillingness on the part of the major league ball clubs to sign for the series.

A network spokesman said last week that no club has been signed for the series yet. "We haven't got our first club yet, but we've got a lot of 'seconds.' If we get one team to sign, we'll have the rest of them within 48 hours," he declared.

Key to the situation has been criticism of the major leagues from a number of sources to the effect that television is gradually eliminating the minor league clubs, forcing them into bankruptcy through a lower boxoffice. Chief spokesman for this theory is Sen. Edwin C. Johnson (D-Col.) who currently has a bill before the Senate to eliminate Dept. of Justice regulations which prevent limitation of radio-TV broadcasting of major league games.

In face of this criticism, the clubowners are reluctant to take the step to network television. Most of them admit privately that they favor the "Game of the Week" scheme, some even declaring that it's inevitable. But nobody wants to have the possible onus of "having started the ball rolling."

ABC-TV is still trying to crack donw the front, however, as is the DuMont network, which has been after the "Game of the Week" for the past couple of years. Former web, however, has an active sponsor pitching the idea too. Falstaff has a solid bargaining position in that it sponsors "Game of the Day" on Mutual, in addition to local radio-TV sponsorship of a number of midwest major league teams.

Stan Broza to WPTZ

Philadelphia, May 19.

Stan Lee Broza has become program manager of WPTZ, NBC-TV affiliate in Philadelphia, resigning his veepee programming post on WCAU. He will, however, continue as producer and emcee of "The Children's Hour" on WCAU.

Broza also handles personal management of Elliot Lawrence (his son) and singer Bob Eberle.

AMONG ALLTIME VIDEO SPENDERS

Announcement last week of the General Motors sponsorship of the 12-game collegiate football series under NCAA auspices spotlights the not-generally recognized fact that the GM stake in television programming is unprecedented in automotive annals and ranks among the alltime spenders in TV.

Without any particular fanfare, General Motors during the past year has moved into the TV picture and has established a sponsorship identity in the medium which will put it in the $15,000,000 bracket among spenders.

That puts GM practically in a class by itself. While the billings for Procter & Gamble, generally recognized as the No. 1 advertiser, currently exceed $25,000,000 a year, half the coin is still siphoned into radio, which still puts GM out in front in terms of video-only expenditures. Amount also tops the TV-only billings for Colgate or the top-spending cigaret companies such as Camel, Lucky Strike and Chesterfield.

That General Motors has become TV-conscious in a big way particularly redounds to the benefit of NBC, which enjoys the major portion of the automotive billings. This includes GM's outlay for the Coronation ceremonies, the $3,500,000 investment in the Saturday afternoon football games (a repeat from last year); the Buick-sponsored Milton Berle show for next season (Buick has also sponsored the every-fourth-week "Circus Hour" this season); the Chevrolet-bankrolled Dinah Shore show. The Pontiac Division of General Motors is planning extensive hypo in billings for next season. GM also picked up the tab for the President Eisenhower inaugauration on NBC-TV. The Oldsmobile Division has been siphoning its TV coin into the Doug Edwards program on CBS-TV.

What makes the $15,000,000 billings unique is that, up to a year or so ago, General Motors, like most of the auto companies, practically bypassed the medium and, ever since relinquishing its sponsorship of the NBC Symphony some years ago, even steered clear of the radio medium.

Through radio's fruitful years, GM and the other automotives were strictly in-and-outers, having never established a major stake in broadcasting.

FURNESS TV DAYTIMER CANCELLED BY W'HOUSE

Westinghouse is dropping the Betty Furness 15-minute once-a-week "Meet Betty Furness" show on CBS-TV. Cancellation becomes effective after the June 25 performance.

Decision of Westinghouse to sponsor the pro football games on DuMont, it's understood, necessitated a reallocation of its advertising budget, with the resultant dropping of the daytimer.

Miss Furness is taking off two months this summer, one on a busman's holiday playing stock—"Affairs of State" and "Country Girl"—at Ogunquit, Dennis and the Pocono Playhouse, and the other "just vacationing."

'Lux Radio Theatre' To Skip Pix for Plays, Novels

"Lux Radio Theatre," staying on CBS through the summer, has made a change in property selection. Through June, July and August, the vet airer will eschew film adaptations in favor of properties taken from plays and novels.

On June 1, first of the summer series will be Maxwell Anderson's play, "High Tor," starring William Holden. Following week, Michael O'Shea and Virginia Mayo star in adaptation of the book, "China Run."

Westinghouse Sparks Variety Of DuM Grid Deals, Totalling $3,000,000

DuMont net last week followed up its pacting of Westinghouse as sponsor of the National Football League pro games with three more gridiron deals, bringing its total football billings for the fall over the $3,000,000 mark.

Network set Atlantic Refining Co. and Miller Brewing Co. as co-sponsors of a series of 12 N. Y. Giants pro games on a limited network. Six of the games will be telecast from out of town and will be seen in N. Y., while the remaining six, home games, will be blacked out in N. Y. and carried outside the city.

Atlantic was also pacted to co-sponsor six Philadelphia Eagles and Pittsburgh Steelers games. One-half of the sponsorship hasn't been sold yet. Atlantic was repped in the deal by N. W. Ayer, while Mathisson & Associates was the agency in the Miller deal.

Third contract was with Admiral, through Erwin, Wasey, to sponsor the Collegiate All-Star game from Chicago August 14. Admiral will presumably put the game on radio, and if it follows its past policy as regards broadcasting of sporting events, account will go to Mutual, since originating station for the game is WGN-TV in Chicago, a Mutual radio affiliate.

Still unsigned is a sponsor for the annual East-West Shrine game in San Francisco, Dec. 29, rights to which DuMont wrapped up three weeks ago for another three years. It's also reported that the web is dickering for rights to one of the post-season bowl games, sale of which would add another feather to its football bonnet.

65-Station W'house Spread

Philadelphia, May 19.

Westinghouse Electric Corp. will televise coast-to-coast over 65 and more TV stations a schedule of approximately 19 National Football League games in the fall.

Games which will be carried over the DuMont web and will reach 45 areas which have never seen the professional grid game, will be televised Saturday nights

(Continued on page 30)

WJAS to Mutual

Pittsburgh, May 19.

Switch in radio affiliations here was completed today (Tues.) when WJAS announced it is becoming a basic affiliate of Mutual, effective June 15, when KQV, the old Mutual affiliate, moves over to CBS. WJAS had previously insisted it was going independent, but all the while it was known to have been negotiating with Mutual.

Pact was set by H. K. Brennen, president and general manager of the station, and Bob Carpenter, Mutual's newly-appointed assistant station relations director.

Murrow's 3-Way Spread as Amoco Signs New TVer

The American Oil Co., which has just renewed for next season the Edward R. Murrow news strip on CBS Radio, has bought the new Murrow television show, "Person to Person," for the fall. Agency is Joseph Katz.

Program starts on CBS-TV Oct. 2, and will be seen Fridays at 10:30 p. m., time the net has taken back from the local stations. Half-hour show is in the news feature field.

Buy puts Amoco, for the first time, into regular weekly television. Hitherto the firm had sponsored special events on tele, such as the Murrow-helmed year's news roundup. Company is a longtime Murrow bankroller, backing the commentator as long ago as the "This Is London" broadcasts in 1939.

In its desire to sponsor Murrow on tele, Amoco has had to lick several special problems, as it did in radio. Firm sells in the market east of Cleveland, but it has taken a national network. Plan is for the company to pay for total-station coverage, although it is interested in only 37 stations, with the web selling the show to regional sponsors in the mid-West and Coast, giving Amoco rebates.

This is essentially the same plan Amoco now has with the Murrow radio show. Amoco has 81 Eastern stations, with Hamm Brewing 19 central stations and Hudson Dealers Assn. 22 Pacific coast stations.

"Person to Person," in the planning since last summer, will have a new technique of handling remotes.

Murrow's fall schedule is now complete, with five-a-week radio newscasts at 7:45 p. m., "See It Now" (for Alcoa) on Tuesdays at 10:30 p. m. and "Person to Person" on Fridays at 10:30 p. m.

SCHICK RAZOR TO AXE 'CRIME SYNDICATED'

Schick Razor, which last week pacted for sponsorship of the Preakness and Belmont Stakes turf classics on CBS-TV, is planning to cancel out on its bankrolling of the alternate-week Tuesday night "Crime Syndicated" TV stanza on Columbia.

However, Schick will retain the 9 to 9:30 period and is currently shopping around for a new program.

Bendix Summer Coin

First sponsor signed for the "Saturday Night Revue," summer replacement for "Your Show of Shows," beginning June 6, is the Bendix Home Appliance Sales Corp., which bought one segment (10 minutes). Agency is Earle Ludgin.

DuP 'Cavalcade' Shifts to ABC-TV

DuPont is switching its "Cavalcade of America" telefilm series from NBC to ABC, beginning Sept. 29, and simultaneously the program goes to a weekly basis.

Show will be aired Tuesdays at 7:30 p.m. (it's now on alternate Wednesdays at 8:30 p.m.), with firm getting the weekly exposure it wanted and also the earlier time, which it figures is better for a family program.

"Cavalcade" will remain on NBC-TV through the summer, but with a reduction of stations to 25.

DUAL SPONSORSHIP FOR NBC 'IT'S THE BARRYS'

Barry, Enright & Friendly this week sold a new radio package featuring Jack Barry and spouse Marcia Van Dyke, to Serutan and Jeritol, for a cross-the-board summer exposure on NBC. Program, called "It's the Barrys," kicks off July 9 in the 10:45-11 a.m. slot. Serutan is using the show as a summer replacement for Victor Lindlahr, heard earlier in the morning on same web.

Program, a situation comedy on Barry's experiences in the entertainment field, is geared as the basis of a fall half-hour television series, possibly with Serutan as sponsor. It's being scripted by Deke Heyward.

Television Followup Comment

A surprisingly surrealistic effect, with deep psychological undertones revealed glintingly from behind a clown's facade, was achieved in "The Laugh Maker" on CBS-TV's "Studio One" last Monday (18).

It was Jackie Gleason's dramatic debut and, in a part tailormade in an original script by A. J. Russell, he played to the hilt his starring role of Jerry Giles, a television comic who but for the grace of Freud might have been Pagliacci.

The play was a success on many counts. In the elaborate Fletcher Markle production, Rouben Ter-Arutumian's well-designed sets were attractive, appropriate and many, ranging from the honky-tonk of a smalltime nitery through a beanery and penthouse to several behind-scenes ganders of a television show in production. Paul Nickell's direction was expert and tricky, with a memorable opening scene of Gleason, shot mainly from behind the mirror of a night-club dressingroom, adding invaluably to the character delineation of egocentricity.

Playing also was high calibre, with Art Carney impressive and handsome in a straight role of a magazine writer come to profile the comic. Marion Seldes, as the comic's understanding sister; Sally Gracie, as a chirper abused and loved, and Rita Morley, as a TV assistant director with delusions of ambition.

Most of all "The Laugh Maker" was a double triumph of Gleason and scripter Russell. In his portrait of an introspective clown, Russell probed deeply into the humanity of one man who hid his need to be appreciated and loved behind a rapid fire of cheap gags, who fed his ego futilely until he lost the fear of being himself, who hurt others while being easily hurt himself, who learned the hard way to grow out of childish immaturity.

Gleason caught the chameleon-like character in his excellent performance—garrulous, wisecracking and offensive on the surface but sensitively haunted by insecurity and rejection. In the second-act curtain, the terrible inner hurt is shown terrifyingly in a Gleason closeup that bares the tragic underside of the comedian role.

Major conflict was the inner struggle of the comedian, with story's physical climax coming when Carney, as the mag writer, breaks up what was a potential liason of expediency between Miss Morley, whom he loves, and Gleason.

Comic finds himself by doing "comedy with heart," short scene of which was a Gleason pantomime portrayal of his "Timid Soul" character to the familiar trademark tune of "Tenderly."

In a neat piece of symbolism, suggesting an end to infantilism, Cosmo, the comic's nonexistent companion and alter ego (something like "Harvey"), comes to life at play's end in the person of Mischa Auer.

One of the play's amusing inside-TV scenes was the second-act opening, in which Gleason and a roomful of comedy writers watch a kinescope of a show. Routine Gleason was doing on the film may have been the same he actually did as the first substitute for Arthur Godfrey on the "Friends" show several weeks ago. In the play, Gleason criticized the bit (one on TV commercials).

Music for "Laugh Maker," incidentally, was by Gleason. *Horn.*

Marc Connelly made his debut as TV actor in a homespun comedy not written by him last week on WOR-TV's "Broadway TV Theatre," and the playwright handled himself with winning aplomb. Tremendously paunchy, with a kind of ponderous majesty, a crotchety voice and a loveable character, the w.k. author of "The Green Pastures" may yet prove to be TV's new Irvin S. Cobb.

In Carl Allensworth's "The Village Green," an unpretentious Broadway play of the early 1940's, Connelly portrayed a New England judge running for the Senate. A shrewish busybody, Eda Heinemann, led by an unscrupulous politico, Henry Ames, try to blacken his reputation when he refuses to remove a nude painting from town hall. Instead, the judge campaigned on the issue of freedom of expression, even letting Life magazine ballyhoo the scandalous fact that his daughter, Anne Hillary, contributed her face to the nude. All ended happily, with the young artist, Frank Thomas, Jr., winning an art exhibition and the daughter, the scandal-mongers winning their comeuppance, and the judge his senatorship.

Supporting cast collected by producer Warren Wade were, by and large, adequate in their sentimental roles. A particularly skilful performance as the sensible minister was turned in by Heywood Hale Broun, who keeps improving his stature with every role he plays, no matter how limited his dialog. Hazel Burgess displayed a nice maternal warmth as the wife of the judge, but Alan Devitt over-burlesqued for laughs his part as the Hooch-guzzling Zeke, and Jody Drew was far too snippety and autocratic, even for a photographer-reporter of Henry Luce's glossiest magazine.

Staging by Robert St. Aubrey and camera direction by Robert Blum was okay, but lacking in imagination. Several walkoffs were too stagey, and there were many spots where a knowing director could have introduced business to heighten Connelly's humorous perplexity. Commercials for Beacon Wax and General Tire were delivered with authority. However, it would seem to a male viewer that Mennen's is making the mistake of applying female psychology in its pitch to men for its shaving cream, lotion and deodorants. A femme may well use cosmetics to catch a man; but a man neither shaves nor applies a lotion to catch a woman—it's just another one of those nuisance-social amenities that must be done for self-comfort. *Rask.*

James A. Wechsler, editor of the N.Y. Post, on "Meet the Press" Sunday (17), conducted himself with agility against a rather hostile panel probing him on his most recent imbroglio with Sen. Joseph R. McCarthy. If the Washington reporters on this NBC-TV stanza were to try to rake over guest solons who pontificate before them as bitingly as they did their fellow journalist, they would doubtlessly stir up more news scoops. The press boys seemed set to bait Wechsler.

Most pointed was Frank Waldrop of the Washington Times-Herald, who kept repeating that the Post had waited until Walter Winchell had become an anti-Communist partisan before the newspaper had launched its attacks on the columnist. Wechsler insisted the paper's anti-Winchell sniping was inspired by WW's assumption of the role of a politico pundit. When Waldrop put in that "my own opinion of Winchell is off the record," moderator Martha Rountree quickly interjected that the boys should stay away from personalities.

Bert Andrews, Washington bureau chief for the N.Y. Herald Tribune, cited Sen. McCarthy's claim of being unconvinced that Wechsler had fought the Red influence since breaking with the Young Communist League in 1937 at the age of 22. Andrews then asked if Wechsler would submit to a lie detector—a test that McCarthy himself often has demanded of uncooperative witnesses. Wechsler replied he would still like to see two scientists agree on how such a test ought to be conducted, but "if you can get McCarthy to take one, too, I'll agree to anything on that line."

With regard to Wechsler's contention that the Wisconsin Republican's "pointless" inquisition of him on April 8 and May 5 was designed to frighten critical editors, United Features columnist Marquis Childs asked: "Do you think you are a tougher editor than others—that you don't intimidate and others do?" Wechsler replied that he didn't mean to exaggerate his own "formidability," but if he had come through his encounter with McCarthy well, it was only because fighting McCarthy in Democratic N.Y. wasn't as tough as it would be for an editor in a small Republican community.

Asked about McCarthy's squawk that the newspapers had ganged up in refusing to review the senator's book, "McCarthyism," Wechsler took satisfaction in saying the Post had devoted a large review to it by Arthur Schlesinger, Jr., who regarded it as "more of a curiosity than an undying work of literature." The editor contended that McCarthy was trying to hide behind the skirts of Rep. Velde and Sen. Jenner, in his reiteration that Wechsler was opposed overall to all three of their investigating committees. He said he wasn't opposed to investigating committees as such, but in McCarthy's use of his as a weapon for personal vendettas. The Post, he promised, will continue to "fight Joe McCarthy as hard as it has fought Joe Stalin." *Rask.*

Donald O'Connor in bowing off for the season from the NBC-TV Colgate "Comedy Hour" Sunday (17) was in his usually good form. He assembled a good cast which was endowed with some excellent comedy writing to walk off a winner. This section of the "Comedy Hour" has been consistent throughout the year with producer-director Ernest D. Glucksman deserving a warm nod on that score.

O'Connor and his sidekick Sidney Miller have been purveying a high brand of comedy. Portraying a songwriting team, this duo form a strong keystone of this show. O'Connor is a virtuoso performer who can sing and dance as well as dish out the comedics, and further showed his abilities in his delivery of "Be a Clown" and his production work with the line.

Probably the top segment of the show was the "Skywriter" bit with Nelson Eddy, Thomas L. Thomas and Beatrice Kay showing their mettle at comedy lines. Bit was a good lampoon of corny musicals. Sole disappointment in the layout was in the fact that Eddy, who displayed good vocal form in this sketch, was unable to have a spot to himself. Miss Kay did well by herself and Tom D'Andrea and Hal March pulled some good lines in their GI comedics. *Jose.*

Hope and the love for the buck spring eternal in the human breast, and the "Goodyear Television Playhouse" Sunday night (17) went a long way to prove that point in its presentation of Horton Foote's "The Oil Well." Show was no earthshaker, but provided an adequate vehicle for some very fine performances by Dorothy Gish and E. G. Marshall.

Basic story had some okay elements in it and Foote played them to the hilt and with his customary deftness for creating an atmosphere, a knack which he has proved in the past with such masterpieces as "A Young Lady of Property." "The Oil Well" was far from being a masterpiece, but it was good TV considering the static nature of the story.

It was about Marshall, a Texas farmer, who believes there is oil on his property. After some prior disappointments, his and his family's hopes rise high when high offers to lease his farm roll in from oil companies. With a better life almost within reach, the well brings in only salt water.

Miss Gish excelled in a tender and understanding performance as Marshall's wife. Marshall did very well as a man tortured with a vision of hundreds of thousands of dollars suddenly rolling in, a compensation for years of hope and hard work. Throughout the play, despite the most frugal use of scenery—director Vincent Donehue could have used at least one film clip of a well coming in—the atmosphere of tension mounted steadily. The finale, in which Marshall tries to rouse new hope but in his heart acknowledges its futility, had a poignant ring and was an acting triumph for both him and Miss Gish.

Perly Wilson in the part of the daughter gave an oddly uneven performance, which in part was the script's fault. Robert Ennett did a routine job as the son. Donehue's direction contributed to making the basic theme come alive. Fred Coe was the producer with Gordon Duff associate producer. *Hift.*

High quality of the "Plymouth Playhouse" ("ABC Album") series on ABC-TV suffered a decline Sunday (17) with presentation of the sixth play in the series, "Hogan's Daughter." Trouble here was in the story—there wasn't any. And all the valiant thesping efforts of Sheila Bond, Joshua Shelley and Pat Harrington couldn't fill the half-hour gap.

Entire tale of a Brooklyn white collar girl and her boyfriend centered around her finding lipstick on his collar and wondering where it came from. In the end, it turned out to be hers. In the middle, it was all a melange of stilted Brooklynese dialog that was supposed to supply the humor for the half-hour but didn't.

Miss Bond gave a light touch to the role of the girl, Shelley was good as the boyfriend and Harrington clicked as her disgruntled father, but all words and no action made for a dullish half-hour. Director Ralph Nelson, despite good camera work, couldn't do much to help. John Whedon's script had the premise of an idea, but its lack of development stymied proceedings from the start. *Chan.*

'The Josh Logan Story'

The legit theatre—or that very large portion of it which carries the Joshua Logan label—got in its innings on Ed Sullivan's "Toast" of the Town" Sunday night (17) and once again Sullivan and his Lincoln-Mercury-sponsored CBS-TV variety showcase demonstrated, as with previous "vidbiographies," the unique role "Toast" is serving toward a happy merger of the major show biz media. Sullivan on this occasion served up the "Josh Logan Story" (11th in the series of "Toast" biogs), and if not the most elaborate, it was, from a strictly entertainment standpoint, one of the most successful of the lot, jammed as it was with a succession of vignettes from such Logan-stamped clicks as "Wish You Were Here," "South Pacific," "Picnic" (latter three of present-day vintage and all directed by Logan); the "revival" of a scene from the ex-smash "Mr. Roberts" which not even Broadway had previously seen, for co-author-director Logan and producer Leland Hayward (also briefly "Toasted" for the occasion) found it necessary in trimming to eliminate it completely; the reprise of a scene from Irving Berlin's "This Is the Army," which was staged by Logan, and for good measure, a filmed sequence recreating the Logan-conceived Princeton Triangle Club production of 1930 starring undergraduate Jimmy Stewart reprising a Logan-authored tune "On A Sunday Evening."

That's a lot of legit for one night—and the major portion of it typifying the best from one of Broadway's most successful and prolific showmen. If one could argue that the routining of the 60-minute showcase was faulty to the degree that some of the more sock elements (such as "South Pacific," "Wish You Were Here" or "Picnic" turns) rated attention in the earlier moments instead of the less-inspired "This Is the Army" or Triangle Club bits which could conceivably have invited some tuneouts; if the viewer found wanting a more dramatic delineation of Logan himself as one of the more vital showmen of his generation—the fact remains that, overall, this visual recap of the top Logan legit products contributed a new lustre and brightness to TV.

As such the "Josh Logan Story" paved the way for the Hammerstein & Rodgers "first time" nod for actual scenes from "South Pacific," an occasion for some delightful moments with Janet Blair (of the national company) doing "Wonderful Guy" and, with a production assist, "Gonna Wash That Man Right Out Of My Hair." Similarly, Juanita Hall (the original Bloody Mary) reprised the "Happy Talk" tune with Irma Sandre doing the finger dance. It was one of the few occasions, too, for a TV show to pick up scenes from current clicks, as with Ralph Meeker, Janice Rule, Kim Stanley, Eileen Heckert, in one of the more poignant second act bits from "Picnic," and the Pat Moran-Sheila Bond "Wish You Were Here" contribs.

An unusual extracurricular note was struck by Logan in a personal plea to help those who are mentally ill. He told of his own illness in revealing and enlightening disclosure, reiterated the fact that the mentally ill can be cured as per his example, and urged understanding for those who are sick, either physically or mentally. It was a most intelligent presentation that should go far in dissipating popular misconceptions on the hush-hush subject.

Sullivan and "Toast" producer Marlo Lewis rate a deep nod for continuing the cycle in bridging the gap and breaking through the restrictive barriers that limit TV's "pickup" scope in embracing other entertainment media. *Rose.*

WTAR Secedes

Continued from page 23

a new sphere of influence in the broadcasting industry with a "concept for tomorrow," he will bare, point by point, the future operational pattern for NBC.

This, it's known, will include specifics, even down to costs, in all areas (particularly daytime television) that have been subject to criticism by the affiliates. Further, Sarnoff's chapter-and-verse recital will be predicated on the conviction that, whatever the status of NBC today, the network is determined to reassert its leadership.

With the meet coming practically day-and-date with the release of the new Publishers Index Bureau official figures showing CBS-TV moving into No. 1 dominance on the basis of April figures, Gen. Sarnoff nonetheless will be carrying some heavy ammunition into the affiliate camp, revealing that the General Motors' $2,500,000 NCAA grid coup in itself can turn the tide of supremacy over and above giving NBC dominance in the sports field; he'll officially reveal the $6,000,000 Colgate deal for "Comedy Hour" next season, and NBC-TV's acquisition of the kid-size "Omnibus." All these as supplementary to the basic "point of attack" as outlined in the separate box.

ABC, Mutual

Continued from page 25

this past week are sales racked up for summer radio on the web—Coca Cola and Eddie Fisher, Lever Bros. in Multi-Message, Murine in the web's Pinpoint Plan, et al. On the ABC front, Campbell Soups is sticking by its "Double or Nothing" but switching it to ABC from NBC, (see separate story).

On the NBC and CBS fronts, latter rolls with a new and participationer starring Walter O'Keefe for Toni and Manhattan Soap. NBC kicks off a Jack Barry package for Serutan and Rybutol.

Reasons for the summer boost are varied, but there's a growing feeling in the industry that "radio can't be rated," except in how it moves goods. With multi-set homes, car radios and portables, with use of the latter especially high in the summer, advertisers are finding that an accurate rating system is well-nigh impossible to attain, and that marketing results must play a more important consideration in picking the media.

In support of the latter thesis, ABC pulled a "rigged poll" couple of weeks ago, in which it instructed 50 of its top-level execs to tune in on the radio without the knowledge of their family on a Monday night, while "I Love Lucy" was on CBS-TV. Network hired a pollster to make the calls, questioning members of the family on what was on radio and television. Despite fact that test was previously controlled, network still found that the reports were in error about 45%, with some wives unaware that radio was on, and others reporting the wrong program.

Hersholt's Medic Kudo

The June 3rd program of "Dr. Christian," starring Jean Hersholt, will be taped the day before at the Inaugural Meeting of the American Medical Association in the Hotel Commodore's Grand Ballroom, N.Y.

Medical meet will be occasion for citation of Hersholt and the series by Dr. Edward J. McCormick, president-elect of the AMA, for "the better understanding it has created of the American doctor, on both big city and country levels."

BASEBALL HALL OF FAME
With Jimmy Powers; Lou Fonseca, Mickey Mantle, guests
Producer-director: Burke Crotty
Writer: Howard Doyle
15 Mins.; Thurs., 7:30 p.m.
WHITE ROCK CORP.
WABD, New York
(Ellington)

Baseball bugs should quickly latch on to "Baseball Hall of Fame," which reprises top events of the game on a film clip route. In addition to this nostalgic feature, there's a live asset in N. Y. Daily News sports columnist Jimmy Powers, Gillette's boxing caller on tele. Powers provides the gab that leads into the picturizations plus handling the plug chore for White Rock's "All Star Nine." In both departments he's his authoritative, easygoing self.

The lookbacks at initialer featured veteran Lou Fonseca (1929 batting champ in the American League for the Cleveland Indians and Chi White Sox manager for three years) interviewing Yank centerfield sensash Mickey Mantle. After the kudos for the youngster, Fonseca kept up a running comment on the seventh game between the Yanks and Brooklyn Dodgers in the '52 World Series in which Mantle figured prominently. One or two highlight plays were in stop-motion and reverse action. Show is slotted for 26 weeks.

Trau.

COTTON CARNIVAL TOAST OF TOWN
With Ed Sullivan, Marguerite Piazza, others
Producer: Tim Kiley
Director: Wilson Mount
60 Mins., Tues., 9:30 p.m.
LINCOLN-MERCURY DEALERS
WMCT, Memphis

Ed Sullivan staged a Memphis carbon copy of his w.k. web "Toast of the Town" TV show to help hypo the annual Cotton Carnival shindig of this area. Come Memphis, Detroit, New Orleans or New York, the scribe-television ace emcee was right "at home" down here in Dixieland. He literally owned the near SRO audience from his first stage appearance and paced the one-hour "salute to the Carnival" a la typical Sullivan "Toast of the Town" touch.

Sullivan got deep in the "hearts of the Dixie folks" with an ad-libbed takeoff of the story of the mighty Mississippi as compared to Hudson drew a salvo of applause. Considering that he was literally hauled off a delayed skedded plane and jumping into the show sans rehearsal proved his ability to cope with the situation and free-easy winning style which earned him beaucoup applause.

Sullivan was ably supported by the appearance of Marguerite Piazza spotted in the headline role of the one-hour stint. Miss Piazza was terrif with her rendition of "One Kiss," with background support by the Southwestern A Capella Choir. The Met and "Show of Shows" star was in the next-to-shut spot and literally rocked 'em with her lyrical singing.

Betty Norman, peppery songstress of the Milt Berle show, warmed the audience earlier with "South Will Rise Again." This number was a natch for this all-Dixie audience and she walked off to added spurs with "Are You Having Any Fun."

The Val Ernie trio, Memphis TV performers, opened the show and earned a fair response for their efforts. Dot and Dave Workman sold themselves in a nifty novelty act worked with the friction of fingers on a dozen water glasses. Berl Olswanger, piano stylist and the Olswangers trio jumped in with "Cotton Carnival Time" and the South's contagious "Are You From Dixie?" Olswanger's ivory tickling was better than par for the course but the trio lacked zip and sock selling. Tap dancer Lynn Curtis, who just returned from Korea, turned in two neat and catchy routines. The boy knows the "dancing score" and earned a good hand with his final dance specialty of twirling batons in an off-beat routine.

The Southwestern A Capella Choir also turned in a winning performance with "Music in My Heart," while others who scored were Ralph Lewis, clever comic who racked up additional honors with a medley of Al Jolson numbers; Ralph Nelson trio, entertaining with sax specialist Nelson tootin' all over the place, and the Aristocrats also clicking.

Noel Gilbert and his orchestra did a commendable stint to handle all acts with a rush rehearsal routine, while announcer Aubrey Guy and producer Tim Kiley handled their chores in similar fashion.

Matt.

MILLER AT MIDNIGHT
With Howard Miller, Tony Martin, Don Cornell, Bobby Wayne, others
Director: Bud Ellingwood
Producer: Max Cooper
105 Mins.; Fri., 11:45 p.m.
DE MET PONTIAC
WGN-TV, Chicago
(Wright Campbell)

Howard Miller, one of Chi's busiest radio disk jocks, has successfully transplanted his AM format into a televersion. Guests this session were singers Tony Martin, Don Cornell and Bobby Wayne, and Chi Tribune inquiring reporter Marian Zylstra.

Miller, a personable guy who knows his way around an interview, chats with each of the guests, and both Wayne and Cornell pantomime a song or two as their records spin. Tony Martin didn't go through the panto routine, but instead munched sandwiches and drank coffee during his platter playing.

Miller had some poor quality films made in the Black Orchid, a local nitery, which, sans sound, were ineffective showcasing of the club's acts. Also, in a plug for Armed Forces Day, Miller screened pix of a northside anti-aircraft battery and had an interview with the Lieutenant in command.

On the negative side were the puppies and dog frequently picked up by the camera in a tot's playpen. Also in the stereotyped vein was the overdone coffee and sandwich routine. Informality can be obtained without this trite attempt at the casual approach. Maybe the boys were hungry; but certainly they're not so broke as to have to give numerous plugs to a local bistro for sending the cuffo eats to the studio. And it helped not at all to have both Martin and Miller talk with their mouths stuffed with food.

Show opens with a long shot of Miller crossing through Michigan avenue's traffic—which might well serve as a reminder to viewers that Miller was coming from disk duties at a competing station in the Wrigley Bldg.

With this week's top guests, and the promise of next week's Joni James, Frankie Laine, Tony Bennett "and maybe Martin & Lewis," this show looks like a sure thing to wean the midnight stayuppers away from the old feature films on competing TV outlets. *Don.*

NAMES IN THE NEWS
With Steve Allison
10 Mins., 6:30 p.m., Mon.-Fri.
SUN RAY DRUGS
WCAU-TV, Philadelphia

Steve Allison, whose "News" usually corners top names in town (previous week he had Sir Alexander Fleming) captured prize guest (13) in Francis Cardinal Spellman, of New York. Cardinal Spellman came to this city to present the pallium to Philadelphia's Archbishop O'Hara and the ceremonies at the Cathedral of SS. Peter and Paul were telecast over rival WPTZ.

Rare studio interview with eminent churchman was considerable scoop in local TV circles. The Cardinal described his recent trip to Korea and added an appeal for the Cancer Crusade. Allison's regular 10-minute show was extended an additional five minutes for the distinguished guest. Sponsor, for whom Allison does a two-hour and 55 min. radio show on WPEN in the late night, dropped commercials in deference to cleric.

Allison, whose approach is usually controversial on both TV and AM, handled interview with light touch and let the prelate take full control. Cardinal Spellman explained the meaning of the earlier televised services. He read an affecting letter from the mother of a boy killed in Korea, and reassured parents on the medical care being given the American fighting men. The Cardinal closed with a new prayer he had written.

Cardinal Spellman showed evident preparation for his TV appearance and Allison's role was subordinated to the asking of leading questions. Interview got advance notice in Evening Bulletin, daily which owns WCAU-TV.

Gagh.

'Summertime, USA' To Sub Jane Froman on TV

"Summertime, U.S.A.," variety show featuring Teresa Brewer, Mel Torme and the Ray Bloch orchestra, is the summer replacement for "Jane Froman's U.S.A. Canteen," beginning July 9. Revlon and General Electric are staying as sponsors in the Tuesday and Thursday 7:45 to 8 p.m. time on CBS-TV.

New program is produced by Richard Lewine, and directed by Jerry Shaw.

CAMERA THREE
With James Macandrew, moderator; Ethel J. Alpenfels, Henry Magid, Robert L. Iglehart
Producer: Robert Herridge
Director: Frank Moriarty
45 Mins.; Sat., 2 p.m.
WCBS-TV, N.Y.

First of a new educational series, presented by WCBS-TV, N. Y., in cooperation with the State Education Dept. of the University of the State of New York, "Camera Three" is devoting its first 10 weeks to the broad topic, "The Proper Study," taken from Alexander Pope's quote, "The proper study of mankind is man."

Premiere last Saturday (16) was a fluid tele show full of physical movement, interesting objects and intellectual stimulation. Moderator James Macandrew, broadcasting director for the New York City Board of Education, had three specialist guests, all professors—anthropologist Ethel J. Alpenfels and artist Robert L. Iglehart of N.Y.U., and philosopher Henry Magid of C.C. N.Y.

Combination of three points of view provided a welcome variety of discussion, and Macandrew wisely kept his three guests on their feet moving from one exhibit to another. Discussion from chairs or around a table would have been static.

The group took off in talk from examination of totem poles, Hopi Indian dolls, Indian masks, a Grecian head of Hermes, a mask of Dante, a bust of Voltaire, and Leonardo da Vinci art-and-science drawings. Frank Moriarty's direction was expert, cutting from the objects to the speakers. The speakers themselves were articulate and unselfconscious, ranging through the centuries with knowledge and wit. Effect was a many-faceted examination of modern man and his primitive beginnings, from the symbolism of native art to the slave society of ancient Greece to Voltaire's "age of reason."

Continuance of free-wheeling talk of experts and illustration of many examples of our cultural past will makes this series well worth watching. Program's advisory consultant is Dr. Ward C. Bowen, chief of the Bureau of Audio and Visual Aids and Director of Visual Education of the State Education Dept.

Horn.

AN AMERICAN IN HOLLAND
With James Fassett, narrator
Producer: Fassett
60 Mins.; Sun. (17), 3 p.m.
Sustaining
CBS-TV, from N. Y.

This one-hour show was an interesting film study of Holland produced by James Fasset, CBS radio director of music, during the recent Holland Festival of Music. Like the usual travelog, this was a leisurely paced presentation touching on Holland's cultural and historical high spots with brief musical selections from various concert groups in that country.

Two best portions of the film were supplied by the National Dance Theatre of Yugoslavia and a Hindu dancer, who participated in the music festival. More time on these events at the expense of the more conventional shots of Holland would have improved the film's impact. The musical selections from Bach and Mozart were fragmentary and the glimpses of the symph orchestras and choral groups were on the dull side. The shots of Holland's dike and canal system, however, were excellent.

Fasset, who appeared briefly in the film, narrated a simple but effective script in a smooth, cultivated speaking voice. *Herm.*

THE MAN IN YOUR LIFE
With Ruby Hunter, Art Finger, guests
Producer: Paul Smallen
Director: Ted Estabrook
Writer: Red Weiss
30 Mins., Thurs., 12:30 p.m.
DILBERT FOOD STORES
WPIX, N. Y.
(Paul Smallen)

"Man in Your Life" is a tidy package aimed at the distaff viewers. Program, sponsored by a food chain with co-op backing by some of the manufacturers, is a bit heavy on the commercial side by reason of that setup, but generally should be able to retain a good segment of femme viewers.

Program features Ruby Hunter interviewing male guests, with those on show caught being Jack Whiting, of the "Hazel Flagg" cast, and a representative of a clothing firm. Latter, with a couple of models, gave a miniature fashion show of teenage creations, while Whiting spoke of his many years in legit. Miss Hunter was informal and fluid as the hostess, keeping the conversation moving along and getting the best out of the guests.

Art Finger did a nice job with the commercials, making the large number of them as painless as possible. Production, direction, et al, were okay. *Chan.*

CHINA SMITH
With Dan Duryea, Douglas Dumbrille, Jorja Curtwright, King Donovan, Arthur Gould Porter, Anthon Eustrel, Victor Sen Yung
Producer: Bernard Tabakin for Bernard Prockter Productions
Director: Arthur Pierson
Writer: Robert C. Dennis
30 Mins.; Wed., 8:30 p.m.
SCHULTE STORES
WABC-TV, New York
(Joseph Katz)

Bernard Prockter, who packages the professionally slick "Treasury Men In Action" and "Big Story," ought to make a lot of lucre out of this film series from stations seeking to please the escapist customers. In "China Smith," the writing by scripter Robert C. Dennis seems to have cribbed every action cliche from every third-rate whodunit exhumed on "The Late Late Show," and the acting, headed by Dan Duryea, seems based on the posturing in a Mickey Spillane paperback. But if the popularity of, say, "Dangerous Assignment," is any criterion, "China Smith" should be mighty successful. For it has all the w.k. hokum as mixed before, with the added ingredient of an Oriental intrigue setting, and a handsome production by Bernard Tabakin.

On its WABC-TV preem last Wednesday (13) Duryea, who usually plays a smart-alecky heel in theatre films, portrayed a smart-alecky soldier-of-fortune, complete with a rakish fedora, a leer for every blonde, and ersatz wisecracks flipped in a neo-Barry Fitzgerald Irish brogue. He got involved with a jewel thief, played by King Donovan in the manner of an hysterical Peter Lorre, and the inevitable beautiful babe, Jorja Curtwright, who sought to have her necklace purloined so that she could collect from the insurance company. After being struck the usual number of times on the noggin by a gunsel, escaping from the shadowing thugs by leaping from a roof into the usual lady's boudoir, and being suspected of murder by the conventional bumbling gendarmes, China Smith Duryea solved the mystery within the usual few seconds before the curtain.

For any whodunit fan, the clues were all patently telegraphed well in advance. The plot, though, played second fiddle to the intriguing Chinese music and Oriental dancing that director Arthur Pierson neatly interpolated. As Sheldon Reynolds long demonstrated in "Foreign Intrigue," if one is confecting a foreign film, one should lay it on as foreign as all get out.

With the exception of its slogan played up heavily ("The stores on the corner with the corner on values"), D. A. Schulte, Inc., didn't get much value out of its commercials. By trying to crowd in pitches for so many of its products at a fast pace, including a sale in Kleenex, pens, watches and cigarets, it lost its overall sales impact. If it promoted fewer goods, and spent more time demonstrating their specific virtues, the bankroller would be wiser. *Rask.*

CALYPSO TIME
With Amanda Sullivan, Macbeth the Great, Line, John Knight
Producer: Barry Bond
Director: Ralph Giffen
30 Mins., Mon. 10:30 p.m.
Participating
WOR-TV, N. Y.

Construction of "Calypso Time" makes it a genuine chore to watch. One short number and a long commercial. It seems an unfair distribution especially since the entertainment values are only so-so.

Amanda Sullivan is the conferencier, introducing the various numbers and the announcer who does the spieling. Her own singing voice doesn't seem to blend with the Calypso melodies she negotiates. Macbeth the Great, a practictioner of this Caribbean art, seems to do much better, but one number he did had lyrics impossible to understand. There was also a four-girl line which seemed to be a sprightly crew and there were more commercials. *Jose.*

Fred Thrower to WPIX

Fred M. Thrower, former veepee at both CBS and ABC, takes over the managerial reins at WPIX, New York Daily News station, tomorrow (Thurs.) as successor to G. Bennett Larson, following a couple of months of speculation as to Larson's successor.

Latter leaves N. Y. in midsummer to become president of KDYL and KDYL-TV, the Time-Life stations in Salt Lake City. TV license for KDYL hasn't been granted yet, but it's expected to come through in June.

A VISIT WITH FRANK LLOYD WRIGHT
With Hugh Downs
Producer: Ben Park
30 Mins.; Sun. (17), 3:30 p.m.
NBC-TV, from New York

In "A Visit with Frank Lloyd Wright" NBC-TV contributes the fifth in its series of filmed interviews with "elder wise men" of our time. Like the others, it brings into momentary focus—and with compelling force—a summary of some of the opinions of distinguished figures whose works have influenced their age and their contemporaries, and will probably continue to exert influence for years to come.

The Wisconsin-born architects' architect, who will be 84 on June 8, is the eldest of the "wise men" that NBC has caught before its cameras. In the first of these picturized conversations for posterity, British philosopher-mathematician Bertrand Russell was in the arena —last year at 80. He was followed by New England poet Robert Frost, 77; poet-biographer-balladeer Carl Sandburg, 75; and then came the "infant," 58-year-old Dr. Louis Finkelstein of the Jewish Theological Seminary.

Each has made a rewarding contribution to television in documenting their thinking so that generations to come may receive the full blend of the spoken word mated to the picture of the man as he expresses it. Thus this series emerges as one of the more laudable objectives of the medium; a value which, carried to its logical conclusion, would in time build a repository of culture that could become a must for the classroom.

In producing the film, Ben Park allowed Wright's "guest," Hugh Downs of NBC Chicago, merely to put the questions crisply and briefly, displaying the principal mostly in closeup. Here was shown the majestic bearing of the seated man, the wrinkles lining his face, the shock of white hair, the nervous fingering of a large book on his lap, and an occasional amused grimace as he made a point that seemed to him best expressive of his reply. Here was no "hypocritical humility," as he himself put it in one response, but more of the "honest arrogance" which he delights in.

One of the most controversial personalities and craftsmen of this century, Wright brought into play some of the observations here and there doused with cynical detachment, which have made him, via his buildings, such a stormy petrel. As for instance: "The Orientals and the Greeks never had any such facility (steel and glass). If they had had steel and glass, why we wouldn't have to do any thinking today—we'd be copying." Or: "Then came the countenance of that space which is more or less what I termed streamlined; that word streamlined got into the language about that time through my effort." And again: "I did the first so-called indirect lighting very, very early. I guess it was about 50 years ago."

On planning: "It is better to plan for it than it is to let it take place as the cities themselves grew. New York, for instance, is just an overgrown crazed village in plan. And so it is with all our great cities."

"The payoff, of course, is the criterion by which everything is decided. Well, even deciding it by way of the payoff, a healthful environment in which the workers can take pride pays off."

On the press: "I don't see any reason why they should have treated me kindly. I was entirely contrary to everything they believed in and if I was right, they were wrong, (so) why should they treat me kindly."

And this final touch, replying to a question from Downs as to what was the greatest disappointment in his career: "Instead of emulation I have seen chiefly imitation. Of the imitation by the imitators . . . Probably it has always been so, and is a little more obvious in our day because of commercialized conditions and everybody being in a kind of free-for-all to pull out what he can as soon as he can and make the most of it, so I don't suppose it is any worse than it ever has been and maybe that is the way it had to come. Maybe that is the way great ideas eventually obtain. By way of abuse."

In all, one of the shortest half-hours in TV history. *Trau.*

O'Keefe's 'Wizard of Odd'

Walter O'Keefe has been set in a new audience participationer called "Wizard of Odd" by the Leo Burnett agency for Toni and Manhattan Soap. Program will be aired cross-the-board on CBS in the 3:45 p.m. slot.

Show will kick off June 8. It'll be a Coast origination.

LIVING IN AN ATOMIC AGE
With Bertrand Russell
15 Mins.; Tues., 8:15 p.m.
ABC, from New York

For six weeks beginning last Tuesday (12), the ABC public affairs department, in cooperation with the BBC, is presenting a series of lectures by Bertrand Russell that had been previously aired in Britain. The special program replaces latter half of the quiz program, "S R O."

One of the world's great philosophers, Russell has added advantage in speaking in crisp tones and an ironical sense of humor. His subject, "Living In An Atomic Age," may be weighty, but he has a light touch with philosophical matters.

What he plumps for in his first speech, "Present Perplexities," is an end to what he calls an old system of ethics. Virtue, he insists, is "negative, constrictive and suspicious of happiness."

He conceives of the good life as a happy life. "The happy man," he says, "does not desire intoxication. Nor does he envy his neighbor and therefore hate him. He can live the life of impulse like a child because happiness makes his impulses fruitful and not destructive."

In place of "an ethic in the old sense," Russell urges "encouragement and opportunity for all the impulses that are creative and expansive. I should do everything possible to liberate men from fear . . . it is not by making others suffer that we shall achieve our own happiness, but that happiness and the means to happiness depend upon harmony with other men."

He insists "A way of life cannot be successful as long as it is a more intellectual conviction. It must be deeply felt, deeply believed, dominant even in dreams."

In the second of the lectures, "Obsolete Ideas," yesterday (Tues.) Russell takes up the problem of changing the "ordinary outlook of ordinary people," saying the world must learn to think of the human race as one family, "as citizens, not predatory warriors."

The Russell series is a lively exercise in deep thought. ABC has done a genuine service in airing the sprightly old man of philosophy in America. *Horn.*

PRESENTING DAVID HUGHES
With David Hughes, BBC Scottish Variety Orch, under Kemlo Stephen.
Producer: Eddie Fraser
30 Mins.
BBC, from Glasgow

Thirty-minute stanza added up to pleasant easy-on-the-ear listening, featuring young British singer David Hughes and songs mainly about love and romance. Gabbing was kept to essential minimum in between songs, interviewing chores being informally handled by Eddie Fraser, program producer and BBC's variety boss in the Auld Lang Syne terrain.

This was happy casting, since Fraser gave his very first broadcast to Hughes when he was an unknown chirper several years back. Singer is now an established star of British stage and radio, being w.k. to dialers through his own program series. Program traced the rise of Hughes and the various songs associated with his successes at different periods. Had solid entertainment value for dialers, being produced in simple straightforward fashion minus frills and tricks. *Gord.*

GUEST TIME
With Carl Warren
5 Mins.; Mon.-thru-Fri., 12:25 p.m.
MBS, from N. Y.

MBS is filling the five-minute (12:25-12:30 p.m.) cross-the-board slot vacated by "Alsweet Music Box" with an abbreviated deejay show. Quickie stanza meets the filler requirements. Short time span allowed for the playing of one record and some chatter relative to the disk on preem airer Monday (18).

Carl Warren handles the spins and gab nicely. *Jess.*

MUTUAL SHIFT IN STATION RELATIONS

Mutual this week announced two shifts in its station relations department, with Bob Carpenter moving to the post of assistant station relations director and Walter S. Bates joining the web as station relations contact representative.

Carpenter, who has been with the web since 1945 and has been eastern station relations manager since 1948, reports directly to station relations director Charles Godwin, who in turn is responsible to Pete Johnson, engineering and station relations veepee. Bates moves over to Mutual from Muzak, where he was division manager.

Radio Follow-Up

Short Shots: Eva Gabor's nonsequiturs on WABC, N. Y., create some strange sounds that pass into the post-midnight ozone. Such as Capt. Harry Sperber's grim closeup on life under the Russians, in the eastern zone of Berlin, which she topped off, "That's a lovely story," as if it was some sort of powderroom chitchat . . . John Roeburt fashioned one of Bill Gargan's best whodunit scripts on his "Barrie Craig" series over MBC . . . For some reason Mayor Impellitteri wrongly "saluted" Harry Hershfield, who was toastmaster, at the Williamsburg Settlement's this year's "gold medal" award to George Jessel, which WMGM, N. Y., picked up AM, and WABC on TV . . . Bob & Ray's "serial" nonsense on "Mary Backstage, Noble Wife," is adult fare in the early a.m., on the Gene Rayburn (WNBC) show, but the Ted Browns, on WHN, N. Y., bid fair to snag a majority of the breakfast-cup listeners . . . "What's My Line?" does a switch—the TVer is a shill to sell the Wednesday night radio show which doesn't enjoy the same audience attention as the Sunday video sessions. Panel show remains one of the best extant, capably emceed by John Daly who has charm and the savoirefaire that spells showmanship savvy, particularly in countering some of the awkward moments that do arise. Steve Allen's wit is standout, the gals (Dorothy Kilgallen and Arlene Francis) as witty as they are pretty, and Bennett Cerf is an excellent anchor man. *Abel.*

Week before ABC inaugurated its television series, "ABC Album," it preemed its radio counterpart, "ABC Playhouse." The "Playhouse" got off to a shaky start, and it took the theme of the first "Album" presentation, "Justice," to get it off the ground a number of weeks afterward. This radio version of "Justice," which on tele had starred Paul Douglas and Lee Grant, used a different script and cast, but retained all the distinguished qualities of the originally titled drama on its presentation last Thursday (14).

Like the first "Justice," it was based on an actual case history from the files of the Legal Aid Society. But Lillian Schoen's script gave it human values that transcended the cut-and-dry documentation of a file. It was the story of a boy, who because of a physical deformity, is made a social outcast. In spite of innate good qualities, he's led into a crime when befriended by a young criminal. He's captured, and through the help of the Legal Aid Society, reformed via an operation and kind treatment that makes him normal, both physically and mentally and morally.

Henry Barnard gave a sensitive portrayal of the anguished boy. As the Legal Aid lawyer who helped him, Berry Kroeger was excellent. Joseph Boland as an understanding policeman, Cameron Prudhomme as a judge and Robert Readick as the friend were all good. Clark Andrews' direction kept movement at a good clip; Bernard Green's music fitted the mood of the piece and John Rust's entire production was an object lesson in the effectiveness of radio. Cesar Romero made a good host.

Should any of the individual "Playhouse" dramas develop into a series for the fall, this would be an excellent bet. It's mature drama, radio at its best. *Chan.*

Ben Gross, radio-TV editor of the N. Y. Daily News, was guest on Mutual's "Answers for Americans" last Sunday (17), and helped the panel show stir up some high comedy in answering the question: "What's wrong with television?" A voluble man, addicted to childhood reminiscence and rambling profundities, Gross dipped back to his early years in Birmingham, Ala., to recall how he and his pals read Nick Carter and other penny-dreadfuls. Yet, he said, none of his juvenile neighbors had grown up to be gangsters. In a similar fashion, youngsters of today subjected to TV bang-bang whodunits would undoubtedly grow to be exemplary citizens. The only thing that disturbed him about TV, said Gross, was the "cracking and creaking of bones" of wrestling shows, which he felt exerted an injurious influence on moppets, especially women who might enjoy the sadism of grunt-and-groan.

To which panelist Dr. Hall M. Griffith, doctor of divinity, shot back that he enjoyed TV wrestling a good deal, especially when the gory bouts had a semblance of reality. Well, demurred Gross, it was true that wrestling bouts were the best comedy shows on the air.

TORCHBEARERS
With Dr. Gregor Ziemer
Writer: Dr. Ziemer
15 Mins.; 10:45 p.m.
WINS, N. Y.

This weekly 15-minute series is designed primarily to foster a better understanding of the blind among its listeners. Program's motif is to bring to light the past accomplishments of various blind people, who, despite their handicap, succeeded in living normal and creative lives. Judging by preem airer, May 11, stories should be interesting. However, narration by Dr. Gregor Ziemer could be bettered. On opener he had a tendency to deliver certain lines as though he were playing to a juve audience.

Initial yarn, dated back a number of years, and situated itself around Yorkshire, England. Story dealt with the achievements of a man blind since the age of six. Series is put on by WINS in cooperation with the American Foundation of the Blind. Dr. Ziemer, incidentally, is educational director of the Foundation. *Jess.*

SEV WIDMAN SHOW
With Sev Widman
Producer-director: Widman
30 Mins.; Mon.-thru-Fri., 7:15 a.m.
Participating
WTCN, Minneapolis

'Here's a disk jockey show comprising music and amusing chatter in more-or-less conventional fashion, but having a twist that's brand new, original and novel, at least as far as this city is concerned.

An early morning session, show is directed at motorists en route to work. Sev Widman, a veteran and popular platter spinner, talks to the men at the car wheels and they talk back to him by horn honks. A microphone hangs suspended from the WTCN building in downtown Minneapolis and picks up the honks which go out over the air along with Widman's music and rag chewing.

Wildman plays numbers as "requested" by the motorists. If any drivers wish to hear a certain record which he names, they're told to indicate that fact by honking their horns. If the response is sufficient, the platter is spun.

Occasionally, too, the motorists are invited to embellish the music with appropriate placed honks. And they do it, too.

The chance for honk participation apparently proves a lure and fun for motorists, and there's no dearth of honking. As many as 90 acknowledging honks have been counted during a week's programming.

There are eight participating sponsors and they have the satisfaction of knowing, via the horn honking, that their advertising messages, ably delivered by Widman, a past master at coaxing honks, are getting a hearing. The number of honks during the show perhaps provides a better listener rating than the usual surveys.

It's lively and unusual entertainment, given spice by the honks and by Widman's adeptness as a platter spinner and ad lib humorist. Tunes played on show caught were "Pez Box Polka," "Hound Dog in the Window," "Penny Whistle Blues," "In the Mood" and "Ruby." *Rees.*

Ah, yes, sighed Dr. Leonard B. Job, prez of Ithaca, N. Y., College, modern TV wrestlers were without skill, compared to the days when he himself wrestled for the Western Conference Championship.

Devin A. Garrity, another panelist, felt that TV was making us a nation of spineless spectators, and that we were doomed, just as Rome fell when its populace took to gawking at circuses. "I have five children," Garrity said. "I have no TV set." However, Garrity admitted he was obviously biased, since he was a book publisher (Devin-Adair, Inc.), and resented TV's stealing away his customers.

One point all panelists agreed on was that commercially independent TV, despite its occasional lapses in taste, was to be preferred over a Government-subsidized system. Dr. Griffith made the interesting observation that if the Government had censorship control over the medium, we would never have seen President Eisenhower "looking like a plucked chicken in the rain" when he first began campaigning in Abilene. A man thus seen in his human moments of despair, he said, could never be built up into a Fuhrer.

Hardy Burt, emcee as well as producer-director, whipped the panelists through their paces in an amiable manner, making the entire 9:30 to 10 p.m. stanza a high-spirited, occasionally enlightening and seldom stuffy half-hour. *Rask.*

From the Production Centres

IN NEW YORK CITY . . .

William S. Hedges, NBC veep, elected second veepee of N. Y. Rotary Club for year beginning July 1. For past year, he has been secretary-treasurer of the club . . . **Harold Rorke**, former J. Walter Thompson radio-tele director in Chicago and ex-press info assistant director of CBS, now with Glasser-Gailey, Inc., L. A. ad agency . . . **Jean Hersholt** to present his "Dr. Christian" series before the American Medical Association meet in N. Y. June 2 . . . **Meredith Willson** will be honorary Mayor of his hometown, Mason City, Ia., during centennial celebration week of June 7. That day he also receives Doctor of Music degree from Parsons College, Fairfax, Ia. . . . VFW cited CBS Radio and prexy **Adrian Murphy** for "outstanding achievement in amusement and public service programs" . . . **Paul Scheffels**, former producer now with Ben Sonnenberg office, in for surgery at Manhasset General Hospital . . . **Red Barber** spieled at Ohio Wesleyan Univ. Monday (18) . . . **Howard K. Smith**, CBS Radio European newschief, cited by Overseas Press Club for foreign radio reporting, **Edward R. Murrow** for television interpretation of foreign affairs. George Polk award, in memory of correspondent killed in Greece, to **Homer Bigart** of the New York Herald Tribune . . . **Frank Brieff** conducted the NBC Summer Symphony last two Saturdays (9 and 16) . . . NBC press dept., which has occupied room 400 in RCA bldg. since 1933, moved over weekend into room 320, floor below. Shift to consolidate various departmental units in one general area.

Lillian Okun, writer-producer for a number of children's shows on WMCA, off to Zurich for a five-week European vacation . . . **Fred Grunfeld**, conductor of WQXR's Music Magazine," named recordings editor of Opera News, Metopera publication . . . Dale Dance Studios set with spots on six WNEW shows, via William Warren, Jackson & Delaney . . . **Helen Gerald** departed for Coast last Saturday (16) for radio and pic work . . . **Wallace W. Elton**, veepee and art director of J. Walter Thompson, elected prexy of the National Society of Art Directors . . . **Elizabeth Lawrence**, who plays Marguerite on "This Is Nora Drake" and Elsa Lockwood on "Right to Happiness," this week joined cast of "Road of Life," playing Francie Brent . . . **Michael O'Day** has busy week, with roles on "Big Story," "Doctor Malone," "Mr. & Mrs. North," and "Road of Life."

WABC will make May 29 Overseas Press Club Day, and will spot the group's leading correspondents on the station in an appeal for funds for the Memorial House, honoring those of its members killed in action. WINS pitched in on same subject last Wednesday (13), with **Martin Starr** taping interviews with the newsmen at the opening of the pic, "Ring Around the Clock," premiere of which benefitted the drive . . . **Robert Gillham**, account exec on Liggett & Myers account at Cunningham & Walsh, elected to board of directors of Thompson-Starrett Co., general contractors . . . **Stanley Adams**, ASCAP president, will present a citation to Mutual's **Walter Prescott** May 30 on the latter's 10th anni as emcee of "The Show Shop" . . . ABC will carry the inaugural address of Dr. Edward J. McCormick, president-elected of the American Medical Assn., June 3 . . . WQXR will air a five-day celebration of the 70th anni of the Metropolitan Opera Co. this week on its "Panorama" series, featuring recordings of the stars of the company's "Golden Age," and present-day recordings . . . **Norah K. Donovan**, formerly on legal staff of ABC, will be installed as president of the N. Y. Women's Bar Assn. Saturday (23). She's still a member of the Radio & Television Executives Society.

IN HOLLYWOOD . . .

Mutual closed its Hollywood office for consolidation with Don Lee down the street. **Ned Tollinger** has been running the operation for seven years, aided by **Gerry Carson** and **Copp Collins**, the latter transferring to Mutual's N. Y. press staff . . . CBS moved **Sherrill Taylor** east to be manager of radio spot sales promotion. He had been KNX director of sales promotion, advertising and exploitation and succeeds **Guy Cunningham**, who moves over to Binghamton, N. Y., as manager of the CBS affiliate . . . **Chet Huntley's** news analyses have been graduated to full ABC network. He's been one of the coast's top newscasters and commentators for nearly score of years . . . The **Bill Bachers** are now parked here permanently, with Bacher taking another fling at picture producing. He hasn't entirely forsaken his first love—radio, and there's TV in his future, too . . . **Jerry Lawrence**, writing partner of **Bobby Lee**, got a returning hero's welcome by his former high school classmates in Cleveland . . . There's radio in **Ray Milland's** fall plans even though he's set for a TV series sponsored by General Electric. It's not for GE and the stories will be dissimilar . . . Young & Rubicam shifted **Bob Hussey** to N. Y. for six months to look after radio and TV operations for General Electric's major appliances division . . . **Carroll Carroll** east to see what goes this fall for his Ward Wheelock operation on the Coast.

IN CHICAGO . . .

Dorothy E. Miller, formerly educational director of WBBM, now at WFTL-TV, Ft. Lauderdale . . . **Kitty Kallen, Dorothy Lamour** and **Robert Clary** guesting on **Fred Reynolds'** WGN d.j. stint . . . **Dorothy Hamilton**, of the WGN flackery, on a two-week training cruise with the naval reserve . . . **Margaret Leak** joined Campbell-Mithun as writer . . . **Milton H. Schwartz** elected a director of Foote, Cone & Belding . . . **Chuck Acree** vacationing in Florida, recuperating from a slipped disk in his back . . . **George Faber, George Friedman** and **Lu Bartlow** upped in CBS radio-TV news department . . . Newscaster **Paul Harvey** now an honorary citizen of two states and 124 cities . . . **Joe Diehl** new editorial assistant to WBBM sportscaster **John Harrington** . . . ABC's Club Time added 28 more stations . . . WGN cosponsoring Illinois corn picking contest . . . **Ray Linton** joined ABC radio network sales staff . . . Quiz Kids moves to an afternoon slot on Sunday . . . U. of Chicago Round Table celebrates 1,000th broadcast on Sunday . . . **Matthew Vieracker** named treasurer of ABC Central Division, and **Stewart Robinson** assistant treasurer . . . New NBC staffers are **Nina Parvulescu, Jean Paxson, Beverly Boyd** and **George Wales** . . . WBBM producing a documentary May 31 for American Heart Assn. . . . d.j. **Ernie Simon** starting a new nighttime quarter-hour strip on WGN . . . **Don McNeill** to emcee Sigma Delta Chi national awards dinner.

IN MINNEAPOLIS . . .

Having been given the FCC greenlight last month, WFTV and KROC-TV, Duluth and Rochester, Minn., respectively, are readying their teeoffs, so that the Twin Cities' territory will likely have at least seven TV stations on the air before the summer's end. They'll include the two here and one each at Minot and Fargo, N. D., and Sioux Falls, S. D. . . . As a public service, WCCO-TV devoted a Sunday half-hour show, May 17, to recital of the local chapter of the National Conference of Christians and Jews' past year accomplishments toward greater community tolerance and brotherhood. WCCO-TV's **George Anderson** directed the program . . . Here to promote WTCN's program, "I Was a Communist for the F. B. I.," based on his FBI investigations' experiences, **Matt Cvetic** was introduced to the local press and others at a WTCN cocktail party. During his local visit he spoke over TV and radio and before a number of clubs and AFL

(Continued on page 36)

DuM Affiliates Elect Watters

Cincinnati, May 19.

Mort C. Watters, vicepresident of Scripps-Howard Radio and general manager of WCPO and WCPO-TV, was elected chairman of the DuMont network station advisory committee, representing the net's affiliates. WCPO-TV, a primary DuMont affiliate, originates two of the network shows, the Paul Dixon daytimer and Dottie Mack's "Girl Alone."

Watters was forced to resign as chairman of the ABC-TV affiliates board a couple of months ago due to WCPO-TV's greater participation of late in the DuMont operation. Station carries programs of both nets, however. Announcement of Watters' election was announced here at a luncheon by Chris J. Witting, director of the DuMont net. Other members of the committee weren't announced.

REUBEN SHIP LOSES DEPORTATION APPEAL

Hollywood, May 19.

Reuben Ship, radio writer who refused to testify before the House Un-American Activities Committee here, has been notified to "prepare for deportation." Board of Immigration Appeals in Washington upheld the deportation order issued last January.

Testimony showed that Ship had been a member of the Communist Party. His last recourse is to ask Federal Court for a writ of habeas corpus. Currently he is at liberty under $5,000 bail.

Cleveland—Brooke Taylor has been named program director WTAM-WNBK and Jim Rowe has been appointed night operation supervisor for both stations. Taylor succeeds Norman Cloutier who is returning to New York as music supervisor for NBC; Rowe replaces Tom Taylor who recently was named program director for WKNX-TV.

AP GNL. MGR. SEES TV AS AID TO DAILIES

Des Moines, May 19.

Frank J. Starzel, general manager of the Associated Press, in addressing the meeting of managing editors of Iowa newspapers here, said television has stimulated interest in all types of news. As an example he cited President Eisenhower's inauguration. During ceremonies newspaper street sales dropped drastically but when the inauguration ended street sales soared above average in all of the large cities throughout the country and indicated that people wanted to read about what they had just seen on TV.

Another case cited involved recent televised controversial Jimmy Collins boxing match from Boston. "They wanted to know what the sports writers thought about it—they wanted to read opinions," Starzel said.

WXEL All-Star Telethon Net 97G to Palsy Fund

Cleveland, May 19.

In a 14-hour telethon that began at 10:30 p.m., Saturday (16), WXEL raised $97,000 for cerebral palsy.

Telecasting from its downtown studio, WXEL presented a host of stars including Jack Carson, the DeMarco Sisters, Jane Pickens, Bob Whalen, Dick Haymes, Major Robertson and Cadet Happy, Maureen Cannon, June Anthony, Gaylord Trio, Claude Thornhill, Henry George, Grant Wilson, Doltores Ritter, etc.

Granik's 'Forum' Set For Summer on NBC-TV

Theodore Granik's "American Forum of the Air" will hold down the 7 p.m. NBC-TV Sunday spot through the summer, beginning June 21, a vacancy created by the cancellation of the Red Skelton Show. There's no sponsor in sight for "Forum."

Slot is slated for the Winchell-Mahoney show, sponsored by Proctor & Gamble, in the fall.

Fran Allison, Dugan Set As Kate Replacements

When Kate Smith goes off for the summer after the show of June 5, NBC-TV is filling the 4 to 5 p.m. strip with two half-hours, "Time Out for Fun," a Fran Allison show out of Chicago and "Ladies' Choice," the Johnny Dugan emceed variety show for women out of Hollywood.

In the fall, the "Kate Smith Hour" will move up to 3 p.m., with Procter & Gamble slated to fill 4 to 5 with two Chicago-originated shows, "Welcome Travelers" (in which firm is now partial sponsor) and "Time Out for Fun."

Storer Cuffoing 5KW Transmitter for Ala. Educ'l TV Station

Birmingham, May 19.

Birmingham was assured of getting an educational TV station on Channel 10 by the offer of a gift of a 5kw transmitter, use of live or film cameras one and a half hours daily five days a week for five years, and the use of a 150-foot tower from Storer Broadcasting Co., which has purchased the NBC station WBRC-TV and AM subject to FCC approval.

M. D. Smith, Jr., veep of the local Storer stations, and John McCoy, secretary of the Storer Co., explained the offer at a meeting called by educators to see about taking action on the educational channel before the June 2 deadline.

Conditions of the offer from Storer are that a non-profit company be organized to accept the gift, that the 5 kw transmitter be turned over to this company as soon as WBRC-TV gets delivery on its new 100 kw transmitter and that the offer be accepted before June 1, 1953.

James Sulbzy, local realtor, was made chairman of the nine-man committee to administer the TV station. Others on the committee are a financier, a businessman and a labor leader with five to be selected later.

Transit Radio Seen Doomed as D.C., Cincy Fold After Sponsor Coolness

Washington, May 19.

It looks as though public indignation has just about finished off Transit Radio. Suspension of the service last week in Washington, D. C., and Cincinnati can be traced to the protests of small but highly articulate minorities which succeeded, although they lost out in the Supreme Court, in rallying sympathy for the "forced listening" objectors.

By carrying their beef to court, two Washington lawyers (Franklin Pollak and Guy Martin), representing the Transit Riders Assn., attracted national interest to the constitutional issues involved in music-as-you-ride. While the Supreme Court ruled against them, the impact of the issue practically stopped Transit Radio in its tracks. Other cities hesitated to go into it while the constitutional question was in doubt, and by the time the case was decided, enthusiasm for TR had taken a big dip.

It was the boxoffice, of course, which caused WWDC here and WKRC in Cincinnati to stop the broadcasts in the trolleys. Despite the once loudly-heralded advantages of having a "captive audience," the advertisers turned cold on the service. In Washington, WDCC said it no longer felt justified in continuing the expense involved in servicing the loudspeakers it installed in 500 transit vehicles. Although the court decision was in its favor, the station never went through with its plan to increase the number of installations.

However, the Transit Radio operation brought WWDC-FM the largest FM home audience in the area to the background music it has been programming primarily for the trolley riders. This audience, said Ben Strouse, WWDC general manager, "has grown to such proportions that we would be breaking faith with an important segment of radio listeners if we discontinued our separate FM operation while weighing the continuance of Transit Radio."

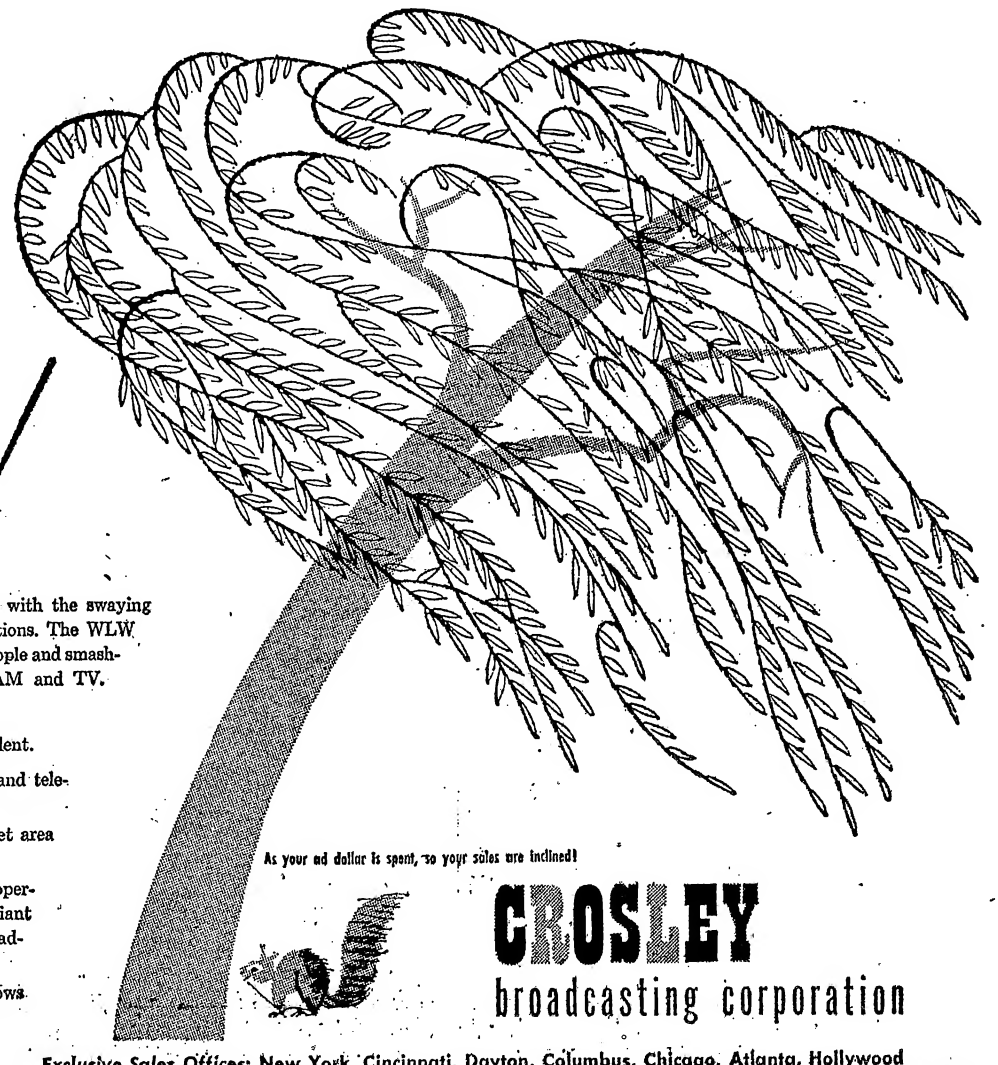
While the suspension of the TR service in the Capital is "for an indefinite period to determine public reaction," it is considered doubtful whether the operation will ever be continued—at least with commercials.

NBC-TV 'Wise Men' Series Sets Landowska; To Try For Beerbohm, Berenson

The NBC-TV series, "Conversations with Elder Wise Men (and Women)," already has on film a half-hour sequence featuring Wanda Landowska, the musicologist and harpsichordist. The talk is produced by Caroline Burke, who also helmed the Carl Sandburg and Rabbi Louis Finkelstein chapters. As yet unscheduled, the program will be Miss Landowska's tele debut. At 73, she hasn't even looked at TV.

Scheduled for October shooting is a conversation with John L. Lewis, with Doris Ann, net's supervisor of religious telecasts, as producer.

Other subjects in the planning include Sir Max Beerbohm and Bernard Berenson, the noted art critic. Gioia Marconi, NBC producer, approached these two and the late George Santayana last year, but it's said that the come-on demonstration—the brilliant talk of Bertrand Russell, first of the series—worked a reverse psychology on the shy men, so that they shied away from commitments. However, Davidson Taylor, the net's public affairs director, will try to persuade Sir Max and Berenson to pose for tele portraits for posterity after the Coronation, which Taylor is attending.



Talk about swaying!

But this is nothing compared with the swaying power of the mighty WLW Stations. The WLW Stations' reputation for swaying people and smashing sales records is tops in both AM and TV.

And here's why!

Because the WLW Stations have the talent.

Because the WLW Stations have radio and television's *only Client Service department.*

Because the WLW Stations cover a market area bigger and richer than the N. Y. market.

Which all goes to show you that the WLW operation is no small "lean-to"—but rather a giant advertising force that makes sales sway its advertisers' way!

Yes, when it comes to swaying, Crosley knows which way the *sales* wind blows!

As your ad dollar is spent, so your sales are inclined!

CROSLEY
broadcasting corporation

Exclusive Sales Offices: New York, Cincinnati, Dayton, Columbus, Chicago, Atlanta, Hollywood

DuM Grid Deals

Continued from page 25

and Sunday afternoons. Westinghouse announced payment to league teams will run $1,347,000.

In additional to the Sunday programs, pro games will be telecast on Saturday afternoons in December, after the college season has ended. NFL Commissioner Bert Bell, whose football league is now the defendant in an anti-trust suit brought by the U.S. Justice Department, stressed that each club is making its own individual agreement with Westinghouse and DuMont and that the set-up is not an NFL contract.

The Westinghouse deal is expected to mean the difference between red ink and black for the NFL. In addition to the nationwide advertising, the sponsor's fee, cut into 12 parts, is said to mean as much as $50,000 for each owner. This TV fee doesn't have to pay park rent, amusement taxes, or be shared with the visiting club; and the flat $50,000 is worth approximately $150,000 in extra ticket sales at the gates.

Dawes in WFIL Exit; Aide to Eddie Fisher

Philadelphia, May 19.

Edmund (Skipper) Dawes, a WFIL staffer for 11 years, is leaving Philadelphia radio and TV to work with a former protege Eddie Fisher.

Dawes ended his daily telecast "Filbert the Flea" Friday (15) and wound up his chores as producer for Paul Whiteman "TV Teen Club," Saturday (16) night, both on WFIL-TV.

A former Philadelphian, Eddie Fisher got his first break through Dawes 10 years ago.

In Detroit, America's 5th Market, this is the proved "success formula":

Take the overwhelming popularity and community acceptance of radio station WWJ. . . . plus the prestige and network programming of its NBC affiliation. Add the ¾-million Auto Radios, and the 1½-million Home Radios in the primary listening area.

A multitude of successful advertisers, during the past 32 years, have followed this formula for doing BIG business in a market with the largest income per family of any major market in the U.S.A.

Through WWJ, you reach more of those families in the middle income group and above, than other Detroit stations do... for *less* than the average cost-per-thousand-listeners for radio time in Detroit.

The time to sell Detroit is now . . . the time to buy is . . .

WWJ
Basic NBC Affiliate
AM 950 KILOCYCLES—5000 WATTS
FM CHANNEL 246 97.1 MEGACYCLES

Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION.

Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.

Inside Stuff—Radio

Five finalists for the title of "Miss NBC" have been selected by a jury of artists and network stars. Final vote will be cast on backs of May 29 paychecks by NBC New York personnel. Finalists are appearing locally on Gene Rayburn's AM show May 25 and Herb Sheldon's tele show May 26.

The winner, to be crowned at the net's spring dance June 5 at the Hotel Roosevelt, N. Y., will get prizes and guest appearances on web's TV and AM programs.

ABC Radio will air a new Tuesday night series of contemporary literary greats reading their own works. Program, a sustainer, will be carried at 8:45, preceding "Town Meeting."

Initialler, scheduled for June 9, will have Dylan Thomas, Welsh poet; Tennessee Williams and Archibald MacLeish reading their poetry. Subsequent airers will feature Catherine Anne Porter, Edith Sitwell and Ogden Nash, among others, reading from their works. Possible that Williams will return for a reading from his plays.

Readings are on records, from Caedmont Publishers' catalog.

Annual meeting of the New York Chapter of the Radio Pioneers will be held tonight (Wed.) at Toots Shor's, starting at 6 p. m. Paul W. Morency, veepee and general manager of WTIC, Hartford, and newly elected prexy of national Pioneers, will address the group. Potential Pioneer members (those who've been in AM 20 or more years) are welcome.

Activities will include buffet dinner, presentation of citations of merit by Bill Hedges, NBC veepee, playback of a New York-Honolulu club broadcast, and installation of officers.

Will Rogers Jr. will be the narrator of the fourth of the series of CBS Radio documentaries, Feature Projects productions, prepared under the supervision of Stuart Novins, web's director of public affairs. Show, tentatively titled "38th Parallel, U.S.A.," is scheduled for airing on June 26, day after third anniversary of the Korean War, at 9 to 10 p. m.

The program is made up of tapes recording the reaction to the War by people living along the 38th Parallel in America, which runs midway across the nation. Reporters went into farms, factories, churches, cities and towns, including home of Korean ace, Major Jabara, which is in the Midwestern section of the belt.

Program is produced by Al Morgan.

Mrs. Vera Cassidy Ash has been appointed Director of TV-Radio for the Republican National Committee, succeeding Edward T. Ingle who has resigned after several years with the committee.

Mrs. Ash, Ingle's assistant since 1949, previously had 10 years in the radio and video field.

In a unique merchandising scheme, WINS, Crosley N. Y. outlet, is broadcasting a series of half-hour shows featuring a seven-man mobile unit from supermarkets of five Gotham grocery chains. Kickoff show is tomorrow (Thurs.) at 3:30 from a midtown market.

Unit, called Winstars Cavalcade, features Josephine Halpin, station's women's commentator; a disk jockey emcee; folk singer Paul Arnold and a four-man combo. They'll interview customers, award prizes and entertain. So far, five broadcasts are scheduled, with an expanded schedule in the works if the first five succeed.

Lawrence & Lee Script 18 Musicomedies For NBC 'Railroad Hour'

Series of 18 musical comedies is being written expressly for NBC's summertime "Railroad Hour," bowing June 1 with Gordon MacRae as star, by the writing team of (Jerome) Lawrence & (Robert E.) Lee. Pair has already turned out six scripts, having written librettos and lyrics themselves and original music by Carmen Dragon plus melodies from public domain classics.

Musicals may also be pitched as tele and legit shows. Walter Craig, Benton & Bowles v.p. handling the show, said musicals would make a "backlog of properties for television," while Lawrence & Lee are considering them as potential Broadway productions.

New programs include a musical version of J. M. Barrie's "Quality Street" and another based on Edward Everett Hale's "Man Without a Country." Others completed are "Dear Yesterday," "Love Story," "New Wine" and "Penny Whistle."

Besides MacRae, program will feature Carmen Dragon orch and Norman Luboff choir, with Dorothy Warenskjold as guest on 16 of the programs. Murray Bolen will produce and Al Kaye supervise for B & B. Lawrence & Lee, incidentally, were recently admitted to ASCAP membership.

Laurence was in Boston last night (Tues.) huddling with Rodgers & Hammerstein on an original legit musical they have authored.

Sentinel Drops Fight

Fort Wayne, May 19.

News-Sentinel Broadcasting Co., Inc., has decided not to appeal the ruling denying the application of that firm for rights to establish a TV station in Fort Wayne on Channel 33.

On April 24, Mrs. Fanney N. Litvin, FCC examiner, ruled in favor of the Northeastern Indiana Broadcasting Co., Inc., which competed with News-Sentinel Broadcasting for the right to the UHF channel.

KALAMAZOO
IS
Bigger
THAN
HOUSTON
AS A TV MARKET!

(283,000 Sets Against 237,000!)

WKZO-TV (Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids) reaches 23 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV gets *153.2% more evening viewers* than Station "B"! Get *all* the facts!

WKZO-TV
FETZER BROADCASTING COMPANY
KALAMAZOO
AVERY-KNODEL, INC., REPRESENTATIVES

RCA Color TV'd for FCC, Enthusiasm Expressed In N.J. Demonstrations

RCA is conducting a series, of color TV demonstrations, like the one presented last month for the House Interstate and Foreign Commerce Committee, for members of the FCC, licensees and NBC affiliates.

First color show was aired yesterday (Tues.) for FCC members, who watched at RCA Laboratories in Princeton, N. J. With compatible system, the program was viewable in black and white over WNBT, N. Y., from 12 to 12:22 p.m., and was generally the same variety entertainment of a month ago (as will be the two upcoming shows), with the exception of Nanette Fabray replacing Dolores Gray as featured chirper and hostess. FCC members expressed unofficial enthusiasm.

Second show is set for tomorrow (Thurs.) for RCA licensees, and third is due to be aired next Tuesday (26) for the gathered NBC affiliates.

Atlantic Refining Gets Client Assist on Pirates

Pittsburgh, May 19.

Atlantic Refining Co. finally got off the hook on the broadcasts of the Pirates' baseball games by selling a co-participation to the Braun Baking plant of Pittsburgh a month after the opening of big league season. In past years, Atlantic has always managed to snare a partner for its deal with the club, first Sealtest and in 1952 Hamburg Bros., local distributors for RCA-Victor, but until now has been forced to foot the entire bill.

As it is, the Braun sponsorship is only on a limited basis, the bread outfit taking only the key station, WWSW here, and five outlets in a 24-station regional network. Since Braun's sales area covers only a limited territory locally, they're using, in addition to WWSW, WBVP in Beaver Falls; WHJB in Greensburg; WCVI in Connellsville and WISR in Butler.

CLEVE.'S BIGGEST RADIO TIME SALE IN 5 YRS.

Cleveland, May 19.

Two major radio time sales were recorded during the past week by WTAM and WHK.

According to Ham Shea, NBC general manager, Northern Ohio Texaco dealers picked up the year's tab for 17 news and sports shows over WTAM. They include the 10-minute Tom Manning 11:05 nightly shows and the Saturday 5-minute 6:25 p.m. stanza. News shows include 10 stanzas divided between Saturday and Sunday programming. Shea called purchased "from dollar and program standpoint, largest radio time sale in the last five years in Cleveland."

At WHK, K.K. Hackathorn, general manager-vice president, announced the sale of 30-minutes of Mutual mystery shows Monday-through-Friday at 11:15 p.m. Roper Corp. (Gas-Range) in co-op deal with East Ohio Gas and five furniture stores picked up the tab of Mutual's 8:30 p.m. mysteries which are recorded for later playback.

"Late hour mystery listening will give Clevelanders an opportunity to break away from solid disk music to hear "Hall of Fantasy," "High Adventure," "Crime Fighters," "John Steele Adventurer" and "True or False," said Hackathorn.

GE Sets Sunday TV Sked; Waring, Crosby 'Theatre' to Rotate

General Electric Co. has just about decided on its Sunday night at 9 p. m. plans for the fall.

Fred Waring will do 20 shows in the 1953-54 season, with 19 divided between Bing Crosby and "G. E. Theatre."

Although Crosby is now slated for eight programs, confirmation won't be definite until he gets back from Europe about the middle of June.

With his schedule less strenuous in the upcoming season, Waring, it's reported, is preparing a radio show for a fall preem.

Jones Quits Tulsa's KRMG To Manage Balto's WFBR

Tulsa, May 19.

Robert B. Jones, Jr., last week resigned as v.p.-general manager of KRMG here to join WFBR, Baltimore, as exec veepee, general manager and station director. He'll be succeeded as KRMG general manager by Frank S. Lane, currently station and sales manager. Switch takes place June 15.

Returning as the station's vice-president later in the summer will be C. B. (Brownie) Akers, who has been on a leave of absence to supervise construction of WEEK-TV in Peoria, Ill. WEEK-TV and its radio counterpart are owned by Kerr-McGee Oil Industries, which owns KRMG.

WLW-T Rassling Tourney Now a Major Midwest Event; Pulls in 14,000

Cincinnati, May 19.

Finals of the third annual WLW-TV championship tournaments for men and women wrestlers were viewed by a record Cincinnati Garden attendance of more than 14,000 which also set a new high for Ohio.

Special railroad excursions carried hundreds of fans from Columbus, Springfield and Dayton, O., and auto caravans brought in throngs from points in Indiana and Kentucky.

Payoff matches climaxed a lengthy Saturday series originated by WLW-D, Dayton, and carried also by Crosley's WLW-C, Columbus, and WLW-T, Cincy.

Buddy Rogers defeated Frankie Talaber for the men's crown and a $4,000 purse. He agreed to meet Ruffy Silverstein, winner of the first two tourneys and now sidelined by a broken arm, for the WLW-TV $1,000 belt.

Nell Stewart is the new champ of femme grapplers. She won over Ida Mae Martinez and was rewarded with $2,000 and a belt.

The Crosley TV network picked up the final matches, announced by Neal Van Ellis and Jim Crum of the Dayton station.

New $6,000,000 TV Relay System Gives Canada More Yank Shows

Montreal, May 19.

With Alhponse Ouimet, general manager of the Canadian Broadcasting Corp. officiating, the CBC inaugurated the first microwave relay setup between Toronto and Montreal last Thursday night (14).

The 15 microwave towers, built at a cost of $6,000,000 by the Bell Telephone Co. of Canada, will now connect Buffalo, Toronto and Montreal, with Ottawa coming into the circuit within a few days. These towers are the first in a series of relay stations planned by the CBC to bring Canadian and U. S. tele programs to viewers from Newfoundland to Vancouver. With Canada's $14,000,000 English and French-speaking peoples spread on a thin line 3,000 miles long, distances have been and still are the costliest barrier to a national TV network, whether run by the CBC or via private ownership outlets. At the moment, the CBC will lease the use of the relay towers from Bell for $225,000 a year for an eight-hour-a-day period. Present lease allows for one transmission each way between Toronto and Montreal.

This new service, concentrated over the major population areas of Ontario and Quebec, will bring in sponsored U. S. shows and will, in some measure, be an answer to the many CBC critics who, since TV's inception in Canada last September, been unable to get anything but limited offerings (four to six hours a day) from the government-controlled agency. The CBC will still exercise its full privilege of keeping a tight rein on the programs from the U. S., with first considerations going to Canadian shows and talent.

According to Ouimet, the relay setup will mean a greater interchange of programming between Montreal and Toronto with Toronto (because of facilities and talent) continuing to beam a ratio of three to one.

The commercial impact of U. S. shows on Canadian listeners in this part of the country is already noticeable. The Marciano-Wallcott abortive flurry from Chicago last Friday was the first pickup with reception very good. The Jackie Gleason show from New York will be a regular Saturday night fixture and other big-time tele shows are in the offing.

With the Canadian Association of Broadcasters (representing the private stations in Canada) constantly lobbying for TV to be taken out of the hands of the government and for permission to open private TV stations, this new microwave system should offer temporary relief to those connected with Canada's major political football and should please some of the 250,000 set owners.

Sponsor's 13 Repeats For 'This Is Your Life,' Also 'Candid Camera'

Hazel Bishop has decided to stay through the summer with "This Is Your Life" on NBC-TV, Wednesdays at 10 p.m. Show, beginning in June, will present repeats of the 13 best shows of last season.

Firm also is bankrolling "Candid Camera," with Allen Funt, over NBC-TV in the Monday at 9 p.m. spot, beginning in July. That's the opposite-Lucy time which will be occupied by "Racket Squad" during the summer. The cosmetics company also started with "The Big Moment," starring Melvyn Douglas, in the Bishop Sheen spot on DuMont last night (19).

Agency is Raymond Spector.

Louisville — Harry McTigue, WINN general manager, is general chairman, Louisville chapter of Muscular Dytrophy Assn. of America, which is conducting a fund campaign during May. Local feature of the fund drive will be a radio telethon, at the Jefferson County Armory from noon May 23 to about noon May 24.

FIRST IN

IDEAS!

FIRST IN

HIGHEST RATED LOW COST TV/RADIO SHOWS

because this is a WALT FRAMER production

SUCH AS

"STRIKE IT RICH"

"THE BIG PAYOFF"

"DOUBLE OR NOTHING"

"THE MAGIC HORSESHOE"

"MAKE A MILLION"

AND MORE COMING!

AMERICA'S LEADING INDEPENDENT TV PRODUCER

WALT FRAMER PRODUCTIONS

123 WEST 44th STREET, NEW YORK 36, N. Y.—PLaza 7-0800

Drager

MONTE PROSER'S
La Vie en Rose
129 EAST 54TH STREET · NEW YORK

Joni James
Ciro's
Hollywood, Calif.

Dear Joni:

I never write fan letters, so don't show this around. It wouldn't have been nice, however, to let you leave without telling you how wonderful your second engagement here has been.

Art Weems at GAC has your new contract for next season. You will notice its on, but Nat Harris who runs this joint for a little more money than we agreed increased the terms. He and I have been associated for almost thirty years, and this is the first time he has ever sprung; - you have either broken every record in the Club, or must be helping out with the salads.

Seriously, a great philosopher in our racket, Joe E. Lewis says "I've been rich, and I've been poor, but rich is nicer". I've had it both ways and so have you, so I'm delighted that during your currently tremendous success you are handling yourself like a little lady. Stay that way; - sing good songs and you'll stay up there.

All the best, and thanks again for your cooperation.

Monte Proser

Press Relations
MARVIN DRAGER

JAMES

Opening MAY 22nd CIRO's, Hollywood

Exclusively

M-G-M RECORDS

GAC GENERAL ARTISTS CORPORATION

Personal Manager
TONY ACQUAVIVA

FCC's 'Fish or Cut Bait'

Continued from page 24

finance an educational network by a tax of $1 on each TV set) as "a complete surprise." Milo Swanson, chairman of the Committee, who was at the capital in Madison when the resolution was passed, expressed amazement at the action. "We don't even know who drew it up," the Sentinel quoted Swanson as saying.

Swanson regarded the resolution as "a delaying tactic." Plans for a state educational TV network have already been given thorough study, he said.

However, the rival Milwaukee Journal, which operates the only TV station (WTMJ) in Milwaukee, reported that the resolution was worked out at a conference in the Governor's office on the same day as its passage (May 12). The newspaper reported the Governor's secretary, Philip Drotning, as saying it had been suggested by Comr. Doerfer. (Gov. Kohler testified in support of Doerfer's FCC post before the Senate Interstate Commerce Committee).

Drotning was further quoted as saying that until the network study is completed it is "the desire and the hope" of the legislature that "the FCC do nothing about Milwaukee." Drotning added that competition for channel 10 between the Governor and the city of Milwaukee is "possible and even probable."

Mayor Squawks

The legislature's action brought an immediate protest from Mayor Zeidler. In a letter to FCC urging "speedy action" on the city's application, Zeidler said that the resolution was a device to delay not only the educational use of channel 10 but also educational TV in general.

In a simultaneous protest to Gov. Kohler, the Mayor charged that "the power of the legislature and the Governor's office are supporting the private interest" which has been fighting the city's application. The legislature's action, he said, jeopardizes the future of educational TV in Wisconsin. In two years time, he added, "the private forces seeking to wrest these channels from the people will gain further emphasis and the people will continue to be denied the desirable programs for which they are clamoring."

In the meantime, the Commission is faced with a fourth petition for reconsideration of its previous denial of Hearst's claim that it is entitled to the channel because of an application Hearst had filed for it before the freeze was lifted and before the educational set-aside. In opposing this petition, the Joint Committee on Educational TV, through its counsel Seymour Krieger, points out that when the Commission reserved channel 10 in Milwaukee for education it also removed from hearing status approximately 100 applications for TV stations.

Hearst "should not be permitted again and again to petition for rehearing upon rehearing upon rehearing ad infinitum," said JCET, while other petitioners are not even considered "once" because of shortage of staff. "The time has come to rule the batter out." He is entitled to "only one strike," JCET asserted, "and he has already had three."

Another Ike 1st

Continued from page 1

television screen measuring 16 by 20 ft., specially installed by Theatre Network Television for the purpose. Event marks first use of TNT to transmit an important person from one city to a single audience in another city.

Nate Halpern's TNT is making the TV pickup from the broadcast room of the White House. NBC cameras and crew will be used by TNT, which has also arranged for special AT&T facilities directly into the new Ford Center for the transmission of the President's address, and for the installation of a General Precision Laboratory theatre TV projector and screen system for receiving the talk.

Deal for the telecast was set by Charles Moore, director of public relations of the Ford Co., and Victor M. Ratner, chief of TNT Tele-Sessions, a division of TNT.

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 P.M., EDST
Mgt.: William Morris Agency

GAE FOSTER
Circle 7-3900

D.C.'S 400G BID FOR EDUCATIONAL TV

Washington, May 19.

District of Columbia Board of Education has asked Congress to provide $400,000 for construction and operation of an educational TV station here. The request is now being considered by the House Appropriations Committee along with other items in the city's proposed budget for the fiscal year beginning next June 30.

The Board estimates the station will cost $305,000 and operation for the first year $95,000. Construction items include $134,000 for the transmitter (UHF), $106,000 for studio equipment, and $9,280 for the first tower.

Time for sales
WDEL-TV
Wilmington, Delaware
Hundreds of local and national advertisers use WDEL-TV consistently... proof positive of its profit potential. Write for information.
Channel 12
WDEL AM TV FM Stations
Sales Representative MEEKER
New York Chicago Los Angeles San Francisco

'Farmer's Daughter' Keeps KECA Up All Night

Hollywood, May 19.

KECA, local ABC outlet, launches round-the-clock operation next Monday (25) for the first time in its history, with a femme deejay tagged "The Farmer's Daughter." Participating show goes on the air partially sponsored.

Femme platter spinner will read from the Farmer's Almanac and from hometown papers submitted by listeners, operating from 12:15 a. m. to 5:30 a. m.

Station operated until 3 a. m. during the war, when it was owned by Earle C. Anthony, but has never attempted continuous programming before. Understand the policy switch is permanent and if the unknown gal gabber doesn't make the grade another program will be found.

'Katz Technique' As Ad Market Aid In CBS-TV Study

A new market-research study, designed to be a guide for sponsors to make better use of the tele medium, is being mailed tomorrow (Thurs.) by CBS-TV to advertisers and agencies.

Study, a project of Oscar Katz, the web's research director, is a breakdown of "U.S. Television Set Ownership by Counties," and includes statistics on ownership not only by county but by state and geographical area. It's designed to be used as a marketing tool, with advertisers, for instance, being able to line up supplies better in TV-exposed areas and divert inventories from non-TV to TV counties.

Net figures that heretofore reports of set ownership have been on the basis of markets and individual stations, but that its new study gives better service to advertisers by being based on their own marketing areas. It's pointed out that U.S. Census of 1950 and Nielsen Coverage Service Study of May 23, 1952 are both out of date with tremendous growth of population, TV set ownership and post-freeze opening of new stations. Katz's study brings ownership up to date, as of May 1, 1953.

Interesting angle in booklet is observation that "The later television service comes to a county, the more rapid is its growth." Besides aiding current advertisers to pinpoint their TV and marketing activities in any given county study is expected to attract new advertisers into the medium.

165 TV Stations Now In NARTB as 12 Join

Washington, May 19.

While it has never been able to attract more than about 60% of radio stations to its fold, the National Assn. of Radio and TV Broadcasters is bringing the bulk of TV stations into its ranks. The number of TV members in the NARTB has already reached the 165 mark, which about equals the number of stations on the air.

Recent convention of the organization in Los Angeles gave membership a considerable boost. Since the shindig closed two weeks ago, 12 TV stations have joined NARTB. With new outlets taking the air weekly, the field is ripe for attracting many more members this year.

With the additional revenues provided (TV dues are higher than AM dues), Association's finances are picking up and expansion of operations to serve the growing membership is reportedly in the offing.

Toledo Civic Group Set To Build Educ'l TV'er

Toledo, May 19.

Greater Toledo Educational Television Foundation has filed incorporation papers in Columbus, to build and establish an educational non-profit television station in Toledo. Richard Pheatt, director of public relations for the Toledo public schools, is legal agent for the new corporation.

He said the foundation will need from $150,000 to $250,000 to build the new TV station.

'Attlee, McCarthy Ruining Act'

Continued from page 1

ing a special half-hour program at 11 a.m., the day before the Coronation, aimed at schoolchildren and based on its guide), the NBC viewing-audience estimate of 85,000,000 Americans to 10,000,000 Britons on Coronation Day, the AM-TV saturation of London-originated programming on June 2—all this might lead an observer from a backward neutral country to believe that America is still an English colony, and perhaps the most devoted.

Operation Coronation and already outshadows the 1952 convention coverage in scope and elaborateness. It has reduced the Atlantic Ocean to a small pond. It is a story of stagecoach and jet planes.

Queen's Stagecoach

The stagecoach, of course, is the horse-drawn Coronation coach in which Queen Elizabeth II will ride to and from Westminster Abbey. Last Monday (18), a two-third life-size replica of the coach (seven tons occupying 90 feet of space) was unveiled ceremoniously by NBC at Rockefeller Plaza, N. Y.

The jet planes are the Canberra bombers that the British are using to transport kinescopes of the Coronation from London to Goose Bay, Labrador (primarily for Canadian broadcast). These "souped-up" planes—one piloted by CBS' Maj. Joe DeBona and the other by NBC's Paul Mantz—will shuttle the TV recordings down to Boston.

Incidentally, bad weather postponed from last week to this DeBona's try at a new transcontinental record from L.A. to N. Y. on behalf of CBS-TV Coronation exploitation. (This Thunderbird plane is painted with the CBS-TV eye.)

As a backstop on Coronation Day, NBC has hired a Pan American Super Six Clipper and CBS a giant Stratocruiser, both equipped as tele laboratories, to fly directly from London to Boston. Since these are slower than the RAF jets, they are merely secondary sources of supply.

Ding-Dong Daddies

The rivalry in coverage has shaken down to a ding-dong battle between NBC and CBS; with both claiming news leadership.

The NBC attitude, however, is defensive. "What," they ask, "does CBS have that we don't have—except Ed Murrow?" The net of the glittering eye naturally has a position to maintain, and therefore the battle is joined. Besides both nets have Coronation sponsors to impress—General Motors for NBC, and Willys Motors, Inc., for CBS.

It's the general trade opinion that the event is not a good test for television news rivalry.

For one thing, the Coronation is a solemn ceremony and not the exciting spectacle indicated by the marginal, exploitation razzmatazz.

For another, the event is badly timed (early Tuesday morning) for American television consumption.

All Radio?

A third point made is that television's vital quality of immediacy is impossible, and the story is all radio.

NBC, with the only regularly scheduled TV news show, "Today," on the air at Coronation time, is trying to remedy the lack of immediacy with wireless photos and a facsimile machine, getting stills on the air some three minutes after they're taken. CBS, in its special a.m. Coronation coverage, will attempt to construct a visual supplement of stills to a "live" audio account.

Granting that these measures succeed, then what audience will be left to watch the actual Coronation kinescopes later on in the day?

Before the second round of television coverage goes on the air (approximately at 5 p.m.), with the films own from London, radio already will have broadcast directly the Queen's Coronation Day address (approximately 3:45 to 5 p.m.).

The timetable on the big day less than two weeks away is going to be confusing. Since the nets are not sure when the Coronation films will arrive, they will have to keep the afternoon programming fluid. Perhaps the first to go on the air with the films will have to go on unannounced, thereby losing a chance at a larger audience.

But one thing is sure. The Coronation is going to be covered by radio and television the way no event has ever been covered before, and may never be again.

Tiff Silences WMAL

Washington, May 19.

Dispute between management and engineers caused a halt in both radio and television service at WMAL for nearly half an hour last Friday evening (15). Station, owned by the Washington Star, is the D. C. outlet for ABC.

Station management charged a sitdown strike. The union, NABET, claimed it was a "grievance session followed by a lockout." A NABET spokesmen said all 15 engineers simultaneously stopped work to prepare written protests to the management. Then, when they wanted to go back to work, said the engineers, the station refused to take them back until shortly before midnight.

CHIROPRACTIC
FOR HEALTH
Bert Sheryll, D.C.
CHIROPRACTOR
1639 Broadway, N. Y. C.
Circle 7-4438
Capitol Theatre Building
Call for an Appointment

FILM STUDIO
Limited time available, fully equipped film studio. Heart of Manhattan. Regular $160.00 per day. Now $100.00. WO 2-3523.

IN THE Upper Midwest...
Nine out of the top ten multi-weekly shows are on Channel 5 where over 1,250,000 people view KSTP-TV regularly.
100,000 WATTS
REPRESENTED BY EDWARD PETRY and COMPANY
KSTP-TV NBC
MINNEAPOLIS ★ ST PAUL

CBS-TV City Now Berths 17 Shows

Hollywood, May 19.

Concentration of production at CBS Television City has raised the weekly total of originations for the network to the plant's peak output. Each week 17 programs emanate from net's studios at Beverly and Fairfax, the heaviest schedule since the plant opened.

Another major project is the handling of film for the skein's non-connected stations carrying the shows. Department edits and assemblies 512,000 feet of both motion picture film and television recordings (kinescope). This comprises programs produced at TV City and sub-contracted to picture studios.

Typical week in season calls for the following originations:

"Time to Smile" (Ken Murray and Alan Young alternating); "There's One in Every Family" (six days a week); Art Linkletter's "House Party" (five days a week); "Life With Luigi," "My Friend Irma," "Meet Millie," Jack Benny.

At least one show originates at TV City every day, with the heaviest load on Thursday and Friday with three each day.

Supplementing this activity in the four studios are the multiple auditions scheduled by Harry Ackerman, v.p. here in charge of network programs. At one time there have been two and three new shows in the process of being tested or kinescoped for submission to sponsors. Among these are Frank Galen's "Vanity and Mrs. Fair," Cy Gomberg's "The Shrimp," "Follow the Leader," Eddie Buzzell's "Third Girl From the Right," "Anythink for Baby" and "That's My Boy," first assignment for Fred De Cordova.

7 NEW TV PERMITS BRING TOTAL TO 360

Washington, May 19.

Television stations authorized since the lifting of the freeze reached the 360 mark last week as the FCC handed out seven more construction permits, including the 17th for a non-commercial educational station, in Pittsburgh.

Commercial authorizations were issued for stations in Honolulu, Cincinnati, Meridian, Idaho; Rockford, Ill.; Eugene, Ore., and Casper, Wyo.

Issuance of a non-commercial permit to the Metropolitan Pittsburgh Educational TV Station for channel 13 will mean that the second VHF outlet in the city will likely be of the educational type. The DuMont-owned WDTV is now the only local station in Pittsburgh and contesting applications for the remaining two commercial VHF channels in the area will require hearings. Two UHF stations are under construction.

Total stations authorized now stands at 468, including the 108 on the air when the freeze was lifted. Approximately 180 stations are now operating.

CHI COUNCIL FETES 'TV MAN OF YEAR'

Chicago, May 19.

Chicago's "TV Man of the Year" and the Windy City network TV originations will be kudosed at tomorrow's (Wed.) luncheon meeting of the Chicago Television Council.

The "Man of the Year," will get full "This Is Your Life" treatment, and, as in the case of that program, the guest of honor won't know he's the subject until the program gets under way.

Spotlighting Chi's contributions to network TV originations, citations will be given to the webs and sponsors producing the following programs: "Kukla, Fran & Ollie," "Ding Dong School," "Super Circus," "Welcome Travelers," "Quiz Kids," "Down You Go," "Mr. Wizard," "Zoo Parade," "Hawkins Falls," "Hail the Champ" and "Paul Harvey News."

Memphis — KWEM, Memphis and West Memphis' indie, has inked one of AM's biggest single day packages of this area in airing the full four-and-half-hour direct live broadcast of the annual Indianapolis 500-mile classic from the Indianapolis speedway. The complete deal was snared jointly by the Bardahl Co., of Memphis and St. Louis, and the Johnson Auto Co., Ford dealers of West Memphis.

Pitt May Ask Public To Pick Up 300G Tab For Educ'l TV Outlet

Pittsburgh, May 19.

The public may be asked to foot the bill for keeping Pittsburgh's new educational television station on the air. A public subscription campaign on an annual basis is one of the three plans being considered by the Metropolitan Pittsburgh Educational Station board to meet the estimated $300,000 yearly maintenance cost.

Although private foundations have already earmarked more than $300,000 to help in the original construction, the assurance of money to operate the station is now the biggest obstacle left following FCC approval last week of a construction permit for this city's "Video Schoolhouse."

The FCC okay had not been anticipated for at least a couple of months, and the approval of Channel 13 has necessitated a quicker decision than was expected. Among other possibilities under study as possible money-makers are charging public and private schools for courses shown on their levels, and charging the public for credits received on the college level. This might also entail the sale of books, as it does in other cities where credit courses are offered on regular commercial channels.

Senate Argues FCC Examiner Teams To Speed Up TV Application Backlog

Washington, May 19.

Question of whether the FCC could handle the output of 40 teams of examiners who would be assigned to hear contested TV applications occupied the Senate yesterday (Mon.), during debate on appropriations for independent agencies. Argument developed when Sen. Edwin C. Johnson (D.-Colo.) introduced an amendment to raise the FCC budget by $618,000 to enable the agency to clean up a backlog of 650 contested applications in a year.

Sen. Leverett Saltonstall (R.-Mass.), Chairman of the Appropriations Subcommittee on regulatory offices, said the FCC would become a bottleneck if it had to act on decisions issued by more than 17 examiners in a single year. Senate Appropriations Committee has recommended funds for 17 examiner teams but has invited FCC to come back for extra cash if required for processing TV workload.

Sen. Johnson declared that the problem of handling the TV backlog is one of "timing" rather than "dollars". There are no TV stations in 65 "large cities," he said, and many major markets, including St. Louis and Kansas City, have only one station each. In the meantime, he added, applicants have considerable capital tied up while waiting for FCC to hear their applications.

Action on the amendment was deferred until Wednesday (20) after Sen. Saltonstall agreed to contact FCC members for further information on the agency's capacity to process hearing cases.

Earlier, at a hearing before the Senate Interstate Commerce Committee, FCC Chairman Rosel Hyde said the commission now has 10 examiner teams working on TV hearings. Whether it would be possible to dispose of entire backlog in a year he did not say.

Sen. John W. Bricker (R-O.) suggested that hearings could be speeded up if the commission had more authority to tell examiners "what to do and when to do it." Some hearings, he said, get bogged down in testimony on "foolish" matters which have no relevance in determining an applicant's qualifications as a TV licensee.

Omaha—Bill Talbot resigned as general manager of KOIL to join the program staff of KMTV, new tele outlet here. He'll do a cross-the-board news show as his first stint at KMTV, according to Owen Saddler, general manager.

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

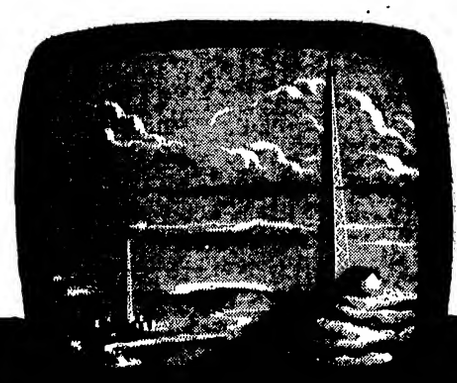
1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of 'WHO'S WHO ON WEVD'

Henry Greenfield, Man. Dir.
WEVD, 117-119 West 46th St.
New York 36

WAVE-TV, LOUISVILLE, CHANNEL 3

NOW GIVES YOU GREATER COVERAGE THAN EVER!



New 914-FT. ANTENNA! (above average terrain)

New LOW CHANNEL! (from Channel 5 to Channel 3)

New 100,000 WATT POWER! (up from 24,000 Watts)

New, ALL-NEW EQUIPMENT! (the most modern available)

First FOR YEARS WAVE-TV NOW TREMENDOUSLY INCREASES ITS SUPERIORITY!

WAVE-TV—the only low-band VHF station in its area—is now telecasting from the tallest tower, on the HIGHEST POINT in or near Louisville, on a NEW low-band channel (3), with a NEW transmitter with radiated power of 100,000 watts! Our ALL-NEW equipment is the most modern obtainable.

Net result, according to FCC coverage curves: WAVE-TV now effectively reaches *85.5% more square miles . . . 54.6% more people . . . 51.5% more Effective Buying Income—gives you far greater coverage than any other TV station in this area!*

TOWER HEIGHT MORE IMPORTANT THAN POWER

100,000 watts on our new Channel at our new 914-ft. height (above average terrain) is equivalent to 600,000 watts from our old downtown tower and channel!

Check any TV engineer for the significance of our *new* antenna, our *new* Channel 3, and our *new* 100,000 watts of radiated power. Then ask Free & Peters for all the facts on the vitally important WAVE-TV *television* market.

WAVE-TV— NOW CHANNEL 3

FIRST IN KENTUCKY

NBC • ABC • DUMONT

Free & Peters, Inc., *Exclusive National Representatives*

Television Chatter

New York

Warren Hull of "Strike It Rich" to get a homecoming welcome June 6 at hamlet of Gasport, N. Y. Emcee hadn't been there for 25 years. Town has 902 pop. . . . **Hal Matthews** of N. W. Ayer's tele production staff, and **Roger Brann**, WFIL, Philadelphia, production staff member, off Friday (15) for two weeks in Virgin Islands . . . Entire cast celebrated **Perry Como's** 41th birthday backstage last Monday (18) after his CBS-TV show . . . **Edgar C. Kahn**, formerly NBC-TV director, now with Kudner Agency as producer-director of "Martin Kane, Private Eye" . . . **Georg Olden**, CBS-TV graphic arts director, received Art Directors Club medal for overall contribution to tele graphic art. **William Golden**, web's creative director for ad and sales promotion, and artist **David Stone Martin**, got distinctive merit award for Design of Newspaper Advertising, for Jackie Gleason ad titled "And Away We Go." Award-winning designs on view at Grand Central Galleries through May 23 . . . **Richard Bradford**, formerly with Vance Sanders & Co., Boston underwriters, now with Transfilm Inc. . . . **Barbara Haddox**, promotion manager of WBNS-TV in Columbus, won promotion-manager prize of all-expenses-paid trip to the Coronation in national contest held by Burns & Allen and show's sponsors, Carnation Milk and B. F. Goodrich . . . **Gilbert Seldes**, on TV as a social force and cultural influence, and **Bert Briller**, on radio-tele station management and operation, are summer instructors of the American Theatre Wing professional training program

Karen Lindgren will have the sole femme role in "T Men in Action" tomorrow (Thurs.) . . . **Craig Lawrence**, general manager of WCBS-TV, N.Y., speaks before N.Y. Financial Advertisers luncheon May 27, on "TV Advertising for Banks" . . . **Bill Bast** of CBS Radio press was co-author of the NBC-TV "Aldrich Family" script last Friday (15) . . . **Merrill E. Joels**, featured in "Martin Kane" tomorrow (Thurs.), has completed narration of six foreign films for TV . . . **Ronald Dawson** signed to do a major role in "The Hunter," which goes before cameras this week . . . **Albert Black** has resigned as prexy and board member of Albert Black Television Productions, Inc. . . . **Robert Montgomery** tomorrow (Thurs.) receiving special scroll from N.Y.U. for his work in pix and tele . . . **Robert Drucker**, ex-Pathescope, now project supervisors of Transfilm Inc. . . . **Ernie Walling** has been shuttling between N.Y. and Philly completing arrangements for a program starring **Rex Trailer**, to originate from WPTZ for the NBC net. Program planned as a strip, and may originate from Philadelphia's Willow Grove Amusement Park. Project was started before Walling left WPTZ.

Walter Winchell recommences the N.Y. originations for his ABC radio and tele shows starting Sunday (24), after more than a month on the Coast . . . WABC-TV general manager **Paul Mowrey** back after week's vacation at Sea Island, Ga. . . . **C. J. Harrison** named marketing manager for television transmitter division of DuMont Labs . . . Mennen and Lever Bros. purchased spots in WPIX's "First Show" . . . **Bergen Evans**, moderator of DuMont's "Down You Go," off to England to appear as guest emcee of the BBC-TV show of the same name . . . ABC's **George Jessel** received the Williamsburg Settlement Society's 1953 Gold Medal Humanitarian Award Sunday (17) . . . WOR-TV's "Merry Mailman," **Ray Heatherton**, will be made an honorary member of the Letter Carriers Assn. in Newark . . . DuMont program chief **Jim Caddigan** off to Chi to launch the web's summertime "The Music Show" . . . WPIX set the Christophers' film series, "What One Person Can Do," for a Saturday night slot . . . WPIX has also set a graphology show, "Your Handwriting and You," for Monday nights, with Jamaica Stove & Furniture Co. sponsoring . . . ABC-TV's "All-Star News" moves to Sunday nights at 8, while **Gerald Johnson's** series on the net will follow "All-Star" at 8:45, both changes effective May 31 . . . CBS-TV's **Todd Russell** emceed "Wheel of Fortune" expanded to a full hour Friday mornings.

Donald Buka starring in dramatic segment "Kate Smith Hour" next Monday (25) . . . **Joel Aldred** doing the announcing on tele-radio "The Guiding Light" and occasional live commercials on "Fireside Theatre," also commuting to Toronto on weekends for Canadian recording sessions . . . WCBS-TV, N.Y., beginning two telefilms next Sunday (24)—"Hollywood Off Beat," starring **Melvyn Douglas**, at 2:30 p.m., and "Renfrew of the Royal Mounted," starring **James Newill**, at 3 p.m. Both sustainers . . . **Leon Kellman**, attorney for William Morris Agency, to speak on "The Legal Aspects of the Television Package" Friday (22) at the Copyright Luncheon Club at Columbia U.

DuMont signed Calometric Weight Control division of Vitamin Corp. of America to sponsor three 10-minute segments of the network's daytimer, the **Paul Dixon** show . . . **Ed Jurist**, writer-director of "Aldrich Family," has been signed to script and meg "Colonel Flack" for "ABC Album" May 31 segment. It'll star **Alan Mowbray** and **Frank McHugh** . . . **Richard W. Hubbell**, television chief for the State Department, will conduct a summer Television Writing Workshop at the New School for Social Research . . . WABC-TV will air the "Wing and Fin Pet Center" on Saturday mornings, with Wing & Fin (N. Y. Family Pet Shop) sponsoring . . .

Hollywood

James Parks, TV producer, has been named sales manager of KNBH . . . **Brian Donlevy** to N. Y. to star "Lux Video Theatre" May 21 and m.c. "Your Show of Shows" May 30 . . . **Kay Christopher** joins **Gene Norman's** cross-the-board show on KHJ-TV as his assistant . . . KTTV bought 32 "Felix the Cat" cartoons from Official Films . . . **Lyn Osborn** and **Ken Mayer** of ABC-TV's "Space Patrol" to Cleveland and Dayton over weekend on personals . . . Gordon Bread bankrolling Captain Z-RO, new moppet series on KTTV . . . **Al Herman** replaces **Dick Haymes** in Welch's Wines show on KLAC-TV . . . Scripter **Howard J. Green** finished "Home Again," teleplay for Meridian Pictures . . . **Lawrence Harvey**, who already has TV licenses for stations at Salem, Ore., and Frisco, has filed with FCC for a channel in Beverly Hills.

Chicago

Danny O'Neil underwent emergency appendectomy. Subbing for him are **Chet Roble** on WBKB, **Vince Lloyd** on WGN-TV, and **Buddy Marino** on WBBM-TV . . . "City Desk" takes over "Curtain Time's" WNBQ slot tonight . . . **Roxanne** in town for Radio Parts Mfgrs. convention . . . **Barbara Sims** back as singing-pianist at WBBM and WBBM-TV . . . **Jim Lowe**, WNBQ announcer, cut two sides of self-penned folk tunes for Mercury records . . . Kellogg running a "win a bike" contest on ABC-TV's "Super Circus" . . . WBKB starting Abbott & Costello vidpic series for Chrysler Dealers . . . WNBQ setting new "Foreign Intrigue" films for Manor House Coffee beaming on Thursdays . . . **Bill Kusack** named chief engineer for ABC o&o WBKB . . . **Ken Nordine** did six filmed commercials for Frigidaire . . . "Press Conference" hits its second anni on WGN-TV June 9 . . . **Jim Holmes**, WBBM-TV producer, smashed both hands while changing a tire . . . Packard Dealers starting May 24 on WBKB with a half-hour "Magazine of TV," using **Austin Kiplinger**, **Jack Drees** and **Jack Callaghan** . . . **Bob Hope** originating his May 24 "Comedy Hour" stint from NBC's Studebaker Theatre for an all-armed forces audience . . . **Cliff Johnson** family doing a one-hour remote from the Johnson home June 13 and 20 on WGN-TV.

San Francisco

Sherwood Patterson, owner of Channel 32 (UHF), hopes to have the video station operating within six months. Transmitter will be atop Twin Peaks . . . Merced Television Corp. applied for TV Channel 34 . . . **Roy Steffens**, "Captain Z-Ro" on KRON-TV, began a Los Angeles (KTTV) version of his program . . . **Lt. Jim Adams** to leave his KPIX show "Shooting the Breeze" for Navy duty in Japan where he'll coordinate Navy programming overseas. **Lt. Cmdr. Lee Vance** replaces him . . . BBD&O's local radio-TV head, **Maury Baker**, named local TV film boss for MCA, replacing **Kirk Torney** who's moving to MCA's New York office. **John L. Sullivan** replaces Baker at BBD&O . . . **Williard Davis** new KGO-TV director, replacing **Bob Adair** was migrated to Arizona

PHILCO $129,058,000 SET QUARTER MARK

Philadelphia, May 19.

Philco Corp. sales for the first three months of 1952 were the highest for any quarter in history, reaching a total of $129,058,000 compared with $84,239,000 for the March quarter in 1952, president William Balderston, reported.

Earnings for the March quarter increased $3,401,000, or 94 cents a common share, from $2,341,000, or 64 cents a common share for the comparable period a year ago.

Demand for television receivers is running substantially ahead of 1952, Balderston said, and that sales of radios and all Philco products increased markedly during the first quarter.

"Already 47 new TV stations have gone on the air and as many as 100 more are expected to be in operation by the end of December," Balderston stated. "With the opening of these new markets added to the demand for larger, modern sets in areas already enjoying television, it is believed production and sales will be maintained at a high level, even though competition is expected to be keen."

Reading, Pa.—Two new staff additions were announced by Thomas E. Martin, general manager of WEEU-TV here. Jane Winney, formerly with KRES, St. Joseph, Miss., and WFBM-TV, Indianapolis, Ind., joined as director of continuity. Drex Bradley was appointed research and sales promotion director. He formerly was a member of the sales staff of the Reading Eagle-Times.

From the Production Centres

Continued from page 28

unions . . . WCCO-TV newsman **Bob Hall** busy addressing club meetings and showing a film he took of an operetta staged by Moose Lake Sanitarium mental patients who played all the roles. Film was shown first on **Arle Haeberle's** WCCO-TV "Around the Town" show especially arranged for Mental Health Week here . . . Sportscaster **Stu Mann** started his 13th consecutive baseball season for Pure Oil with his WLOL radio show, "In the Bleachers" . . . **Gene Gaudette**, WDGY sales rep, and Mrs. Gaudette seriously injured when their auto overturned in a deep ditch while he was trying to avoid hitting a dog that had run on the highway.

IN CLEVELAND . . .

City council passed resolution honoring WEWS for winning Peabody Award for emphasizing harmony and understanding and importance of tolerance . . . WJW's disker **Alan Freed**, out of the hospital after his auto smashup, is doing part of his chores via telephone to sub **Bert Dilson** . . . WERE disker **Bill Randle** will act as emcee when **Sugar Ray Robinson** moves to the Loew's State . . . **Danny Landau** has picked up the 15-minute WNBK sports show Saturday 4:30 p. m. with Mehan Motors sponsoring . . . writer **Jerry Lawrence** in from the Coast for high school class reunion . . . **Bob Hope** scheduled to come to Cleveland next week to star at Super Market Institute convention . . . **Chris Gordon** out of the hospital and back on freelance commercial stints at WEWS . . . **Charles Philips**, WNBK sales director, back from New York NBC visit . . . **Florence Roth**, WJW flack, visiting Manhattan . . . TV sets in Northeastern Ohio now total 761,157.

IN PITTSBURGH . . .

KDKA's annual steer barbecue for advertisers, dropped in 1952, will be resumed this year on June 15 . . . **Bill Brant** in Miami Beach with his wife for a two-week vacation and **Bob Caldwell** has taken over the three times weekly half-hour teevee show Brant does on WDTV . . . **Verna Hill**, formerly with Guide Post Research, has been hired by KQV for special promotion job in connection with station's shift to CBS network on June 15. She'll be in charge of crew of girls assigned to make at least 20,000 phone calls reminding Pittsburghers of the change . . . **Nick Perry's** "Polka Party" on Channel 2 Saturday evenings has been dropped for the summer . . . **Carl Dozer**, sales manager of WCAE and chief barker of Tent No. 1 of Variety Club, in Mexico City for international convention of showmen's organization . . . **Vic Skaggs** celebrating his third anni as a director at WDTV . . . Big week-long sales promotion of downtown stores association was a bonanza to local radio stations, with most of them being sold out completely for first time in a blue moon . . . Maureen Balfe, daughter of **Kieran Balfe**, of WPIT, will be married in June to William A. Howcroft, Korean war vet.

IN PHILADELPHIA . . .

Doug Warren, WKDN (Camden, N. J.) announcer, will double at Pleasant Mills, N. J., Playhouse in stock this summer . . . **Elmer F. Jaspan**, producer-director at WPTZ for last five years, has been named assistant general manager at WCAN-TV, Milwaukee, effective May 18 . . . Radio station KYW has been awarded the National Safety Council's "public interest award for 1952," for its year-'round safety programs . . . WIP staffers responded to call for blood donors for announcer **Johnny Wilcox's** baby daughter, Kim, now in incubator at Pennsylvania Hospital . . . **Tom Moorehead's** "Stop, Look and Listen" show, Mon. thru Fri. aud participator, celebrates first anni, May 26 . . . **Rex Harrison** and **Lilli Palmer** guested (19) on interview show of **Mary** and **Howard Jones**, WFIL . . . **Herb Carneal** has started a new daily sports show on KYW . . . **Claire D. McMullen** has been upped to assistant director of promotion and advertising at WFIL and WFIL-TV.

IN SAN FRANCISCO . . .

Max Baer began KLX platter-chatter show from Jack London Square, Oakland . . . Visitors: **Jay R. Kennedy**, creator of "Man Called X," here to plug his book "Prince Bart"; **Axel Georg Jensen**, color TV expert for lectures; ex-homeboy **Dave Crandel** in for a visit . . . KCBS travelers: Boss **Arthur Hull Hayes** to Hollywood on business, News Director **Bill Nietfeld** to L. A. for awards dinner of the California Associated Press Radio Assn.; Sales Manager **Jules Dundes** to Gotham for sales confabs . . . KLX News Director **John K. Chapel** left for a two-month tour of Europe, North Africa and the Middle East . . . **Alex West** named KCBS assistant Sales Director . . . **Bill Hillman**, formerly of KSFO, appointed KPIX announcer

Radio Farm Directors Set 1-Day Chi Clinic

Chicago, May 19.

Agencies and advertisers will get the facts of the farm radio audience spelled out to them Monday (25) in a one-day clinic here, under auspices of the National Assn. of Radio Farm Directors.

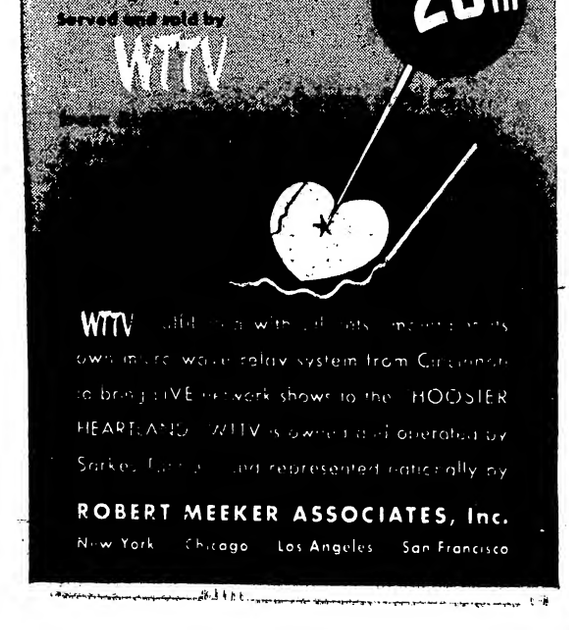
Morning speakers will be Tom Johnson, of Purdue University, John MacDonald, WSM, Nashville, and Larry Haeg, g.m. of WCCO, Minneapolis. Afternoon session will be a panel discussion with farm machinery, feed and seed companies participating.

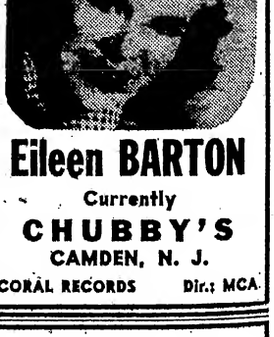
Kodinsky's 'Offstage'

Pittsburgh, May 19.

Harry Kodinsky, who handles public relations for both Civic Light Opera Assn. and Town and Country restaurant at town's newest hotel, the Carlton House, has worked the two accounts together for a summertime TV program. For last several months he's produced a 10-minute weekly interview-type program over WDTV for Town and Country, but has changed the format for the next 12 weeks at least to tie in the under-the-stars venture.

Still under Town and Country sponsorship, it'll be a live studio presentation, instead of on film as in past, called "Offstage" and will take the viewers behind the scenes at the summer opera company.





Eileen BARTON
Currently
CHUBBY'S
CAMDEN, N. J.
CORAL RECORDS Dir.: MCA

BONANZA FOR TV PACKAGERS

If you need an able production asst. with network TV experience, look no further! Energetic, personable young Yale grad with intensive training in all phases theater and TV seeks position with packager. Desires opportunity to grow with promising unit; salary secondary. Phone Plaza 8-2567 or write Box YY-51953, Variety, 154 W. 46th St., New York 36, N.Y.

P & G Sets Vidfilm Pace

Continued from page 22

tre." Five years ago the suds-and-sundries firm became the first bankroller to purchase only first-run rights, but paying less than the total production cost. which then ran to $12,000 to $14,000 per film. Later, P&G devised the idea of financing its own production company, Frank Wisbar, to turn out the films.

Then, in November, 1951, P&G worked out a deal with Ziv. The soap company absorbs the full cost (now over $20,000 per film) of turning out 44 telepix per year, under the supervision of the Compton agency's radio-TV veepee Lewis Titterton. It sells future distribution rights to Ziv for a reported $7,500 per vidfilm, and also gets 45% of the gross profits from Ziv. Now retitled "Your TV Theatre," the series is currently distributed in 50 markets by Ziv. Considering the potential of third or even fourth runs, P&G will not only get the film programs for less than a comparable live show; it might even get it for free.

Lever's Cut on 'Big Town'

An equally ingenious deal has been worked out by Lever Bros. for its "Big Town" series. Lever pays only $12,000 of the total production costs ($20,500 per vidfilm), and still gets a cut on the second-run rights from the producer, Gross-Krasne Productions, in L.A. United Television Programs, which took on the distribution of a total 78 of the telepix in May, 1952, now has the series sold in 51 markets under the new title, "Heart of the City," with total syndication sales amounting to a hefty $600,000. The agency that handles this neat arrangement for Lever is McCann, Erickson, after it was initiated by Willson M. Tuttle and Marshall Grant of Ruthrauff & Ryan.

Increasingly important role that ad agencies play in pulling the strings of such deals is highlighted by the arrangement William Esty, N. Y., has established for its client, R. J. Reynolds Tobacco Co. After sponsoring "Man Against Crime" for Camels on CBS-TV live for three years, the tobacco firm a year ago decided to produce the show on film and get on the residual bandwagon. Instead of using an indie Coast producer, Reynolds had the film series produced on its behalf by Kendall Foster, veepee of the Esty agency. The agency itself built up a six-man TV department staff, and hired Ed Montagne to produce the telepix (at $20,000 per film) from the Bedford Park Studios in N. Y. Reynolds is now trying to syndicate the series, under the new title, "Follow That Man!" on a first-run basis to regional advertisers in 33 markets via MCA-TV.

Not only that project, but last summer Esty produced in N. Y. a series of 13 vidfilms, "The Hunter," for Reynolds' king-size ciggies, Cavalier. This week, Esty will have Ed Montagne turn out another 13 in the series (at less than $16,000), and the 30-minute Scarlet Pimpernel-type dramas will return to CBS-TV July 1. Although Reynolds has not announced syndication plans for this N. Y. action series as yet, starring Keith Larsen, the company owns the residual rights, and it's pretty certain it will attempt to amortize its investment.

Still another agency deeply involved in vidfilms is J. Walter Thompson in its arrangement with Ballantine Beer for "Foreign Intrigue." The series, of course, is produced in Europe by Sheldon Reynolds, at a cost of $20,500 each. Ballantine buys an exclusive, nation-wide first-run for the series, with Thompson serving, in effect, as distributor. But the beer company only advertises its product on the show in about a dozen markets—hoping to recoup a considerable part of its outlay in first-run sales to non-beer advertisers in the other markets.

MCA-TV presents a good example of how a company can slice the vidfilm melon several ways—both as producer for a bankroller, and distributor owning the residual rights. The series in question is now called "Famous Playhouse."

Back awhile MCA's Coast subsidiary, Revue Productions, turned out 52 dramas in the series, then called "Stars Over Hollywood," for the Armour Co. It also made 39 for Gruen, under the title, "Gruen Theatre." It has since made some additional ones, upping the total to 100, for Standard Oil Co., of Cal., to be shown on six markets. MCA-TV is currently syndicating all the films, as "Famous Playhouse," with some having played in their 10th or 11th run.

All Shine, No Rain

In one of tele's fastest changes, Carol Reed's "Rain or Shine" show on WCBS-TV, N. Y., last Tuesday (12) lost and found a sponsor before it went on the air 7:25 to 7:30 p.m.

Cheer cancelled out that day, but Piel's stepped right in and took over. Latter bankroller also carries three nights of the station's "News of the Night" and a participation in the "Early Show."

Weathercast is backed by Philip Morris Mondays, Wednesdays and Fridays, Converted Rice on Thursdays, and Preem on Saturdays.

WABC-TV Daytime Shifts

WABC-TV, N. Y. flagship of ABC television net, is revamping part of its daytime schedule, moving three shows to make room for a new one-hour cross-the-board audience participationer called "What Have You Got to Lose?" John Reed King will emcee the show, which preems Monday (25), in the 3-4 p.m. slot.

Shows being shifted are "Letter to Lee Graham," "The Fitzgeralds," and "Johnny Olsen's Homemakers Jamboree." Miss Graham's hiatus is for the summer, while Olsen is set for a new airer following the King stanza. The Fitzgeralds have a new weekend department store sponsored format; this leaves them free to do their AM Mr. and Mrs. shows from their Hay Island (Conn.) summer retreat, coming to N. Y. only on weekends.

CBS Radio's 'Hearing'

CBS Radio is auditioning "Hearing Is Believing," a panel identification of famous voices.

Moderator will be Charles Collingwood.

Don McNeill's 'Make Mine Radio'

Continued from page 24

touch to a show that we had to prepare days in advance," he says. "On the other hand, we don't rehearse 'Breakfast Club.' I come in a half-hour before each show to check over the commercials, and that's it. What we get because of this is an air of freshness that we couldn't achieve on television."

What "Breakfast Club" does is repeat practically the same thing day after day. "In television, we couldn't do that. Television requires a certain amount of concentration. If we repeated our basic format for a few weeks, people would get tired of it. Radio doesn't require that concentration. The listener, instead of being left with a complete picture, is left with just an impression. He fills in the picture, and he fills it in with his own private thoughts," McNeill says.

McNeill scoffs at those who believe radio's dead. In New York last week after completing a string of one-morning stands, he pointed out that in each of the cities visited, the studios and auditoriums were SRO, at 9 in the morning. At his Hotel Morrison, Chi, originating point, a similar situation exists, with about 150,000 per year visiting the show. "Anyway," says McNeill, "if radio's dead, I'm dead. I've got a 20-year contract that's got 17½ years to run."

New Brickhouse Pact

Chicago, May 19.

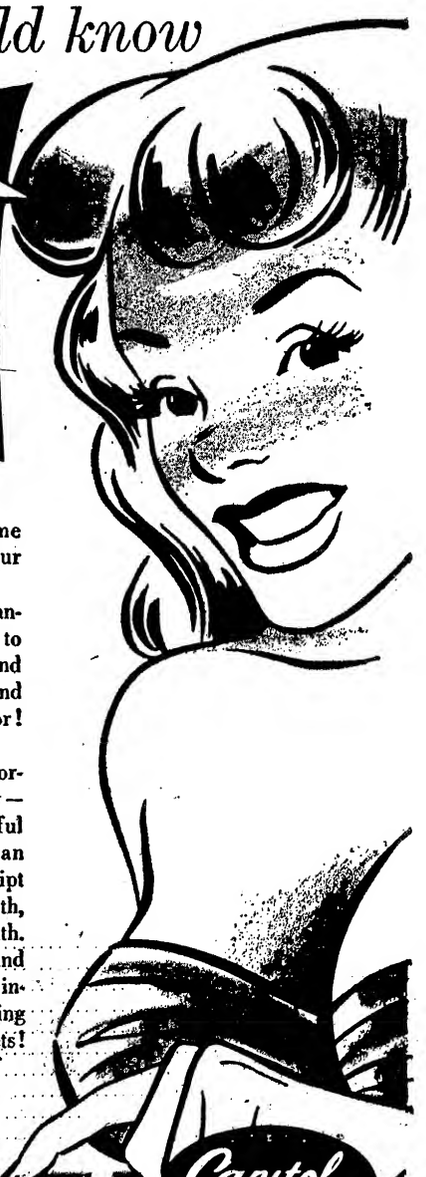
Sportscaster Jack Brickhouse last week signed a five-year exclusive contract with WGN and WGN-TV.

Terms were not revealed, but station manager Frank P. Schreiber said the pact makes Brickhouse one of the nation's highest-paid sports announcers.

San Angelo, Tex.—Walton Foster, commercial manager for KTXL, has been also named commercial manager for KTXL-TV here.

What every station manager should know

There's no sales punch like Capitol's SONOVOX



AND CAPITOL BRINGS YOU this sensational new sales maker EXCLUSIVELY—in conjunction with its all new Flexible-Format Transcription Library! Never before have you been able to offer agencies and advertisers this supercolossal attention getter which turns ordinary live commercials into piles of profits!

You'll find Capitol's Transcription Library with Sonovox makes spots practically sell themselves—yes, even the ones you couldn't give away! And instead of time on your hands, you should have a long waiting list of eager sponsors, itching to keep every broadcast second jam full of paid announcements.

All This in One Plentiful Package:

- SONOVOX "talking" Westminster chimes—the most unusual time breaks in the industry—every hour and half-hour through the day!
- SONOVOX "attention getter" announcements—26 tracks from A to Z, with *general* Sonovox sound and voice spots adaptable for any and every kind of product or sponsor! And more to come!

And it's ALL YOURS—when you order Capitol's Transcription Library—the finest, most complete, most useful Transcription Library money can buy! 330 disks—including 20 script shows! New releases every month, including special Shows of the Month. *Top quality*, featuring *top artists* and *top music!* A new catalog, cross indexed *3 ways* so you can find anything—in seconds! Steel storage cabinets! Program formats!

Thanks NARTB Members for your terrific response to the newest and finest library package!

(BUBBLES THANKS YOU TWO)

WRITE • WIRE • PHONE
Or use this coupon—today!

By return mail, you will receive complete details of Capitol's new Flexible-Format Transcription Library, special sound effects AND Sonovox!

Capitol Records Distributing Corp.
Broadcast Sales Division
5515 Melrose Ave., Hollywood 38, California

Please send full information on Capitol Transcriptions with Sonovox:

STATION OR COMPANY_____

ADDRESS_____

CITY_____ STATE_____

BY_____ TITLE_____

Capitol RECORDS

Jocks, Jukes and Disks

By HERM SCHOENFELD

Judy Garland: "Without A Memory"-"Send My Baby Back To Me" (Columbia). Judy Garland's initial sides for Columbia are a cinch to set her off winging in the pop market. "Memory" is a fine slow ballad perfectly tailored for Miss Garland's moving projection. This stands up under repeated spins and should build into a big one. Flip is a clever and flashy rhythm item with immediate impact for juke plays. **Paul Weston's** orch lends solid support.

Frank Chacksfield Orch: "The Theme From Limelight"-"Limelight" (London). The major theme from Charlie Chaplin's pic, "Limelight," is a beautiful musical strain which is due to move into the top-ranking pic theme spots along with "The Song From Moulin Rouge" and "Ruby." This British version by the Frank Chacksfield orch completely captures the mood of this Chaplin composition. Another British version by the **Wally Stott** orch for Columbia has a slightly more intricate arrangement but will share some of the spins. On the reverse of both disks, the in-

Know"-"Policeman" (Decca). Bea Gardy, Decca's new thrush, impresses on her first coupling. "Know" is a good ballad which she delivers in a rather thin but stylized voice which effectively carries the lyrics. Flip is a cute piece of lightweight material in a polka rhythm which may garner some attention. **Lew Douglas** backs up ably.

David Rose Orch: "Return To Paradise"-"The Bad And The Beautiful" (M-G-M3). David Rose turns up with a couple of lush arrangements of two pic themes. Both sides should ride on the current instrumental in vogue for plenty of spins. "Paradise" is the more promising pop entry, this number also getting an attractive etching by **Camarata's** orch for Decca.

Sunny Gale: "Send My Baby Back To Me"-"Meanwhile" (Victor). Sunny Gale has a solid piece of material in "Baby," and should give **Judy Garland's** Columbia slice a race for the money. Miss Gale's rhythm attack makes it a strong juke entry. Reverse is a good slow-tempoed ballad which could be a sleeper, Miss Gale again turning in an effective vocal job.

Alan Dale: "Tonight We Live"-"Return To Paradise" (Coral). "Tonight We Live" is a big ballad with a schmaltz format having commercial possibilities. Alan Dale gives it a suitable ride with his tremolo piping style. Reverse, from the United Artists film of the same title, is a slow ballad on the exotic side which Dale renders effectively.

Teresa Brewer: "Into Each Life Some Rain Must Fall"-"Too Much Mustard" (Coral). The old **Ink Spots** click, "Rain Must Fall," gets a strong revival push via this Teresa Brewer slice. Miss Brewer's metallic pipes and infectious beat generates a solid sound out of this standard for the current pop market. Flip is a contrived piece of material with dubious chances.

Jerry Gray Orch: "Off the Wall"-"Pale Moon" (Decca). One of the top dance bands in the business, Jerry Gray's orch has a fine rhythm side in "On the Wall," one of this crew's best on wax. It could also be Gray's biggest wax entry. Reverse is a smooth workover of the standard, **Thurl Ravenscroft** baritoning the lyric.

Album Review

Benny Goodman Presents Arrangements by Fletcher Henderson and Eddie Sauter (Columbia). These two new albums by Benny Goodman, one devoted to Fletcher Henderson arrangements and the other to Eddie Sauter, take their place in the series of Columbia reissues of BG sides from the heyday of the band era in the late 1930s and early '40s. These two albums, moreover, present Goodman's crew in two sharply contrasting musical styles. On the Henderson arrangements, the crew hits with the swinging beat and closely knit instrumental choruses which made Goodman tops in the trade. **Helen Ward** is featured in this set on a trio of a standards, all superlatively delivered. The Sauter album is more modernistic, with more pretentious arrangements. The Goodman trademark is there but not as effectively as in the Henderson works. **Helen Forrest** and **Peggy Lee**, Goodman vocalists in the early 1940s, are spotted in the vocal assignments. Both sets are musts for Goodman collectors.

Best Bets

JUDY GARLAND ..... **WITHOUT A MEMORY**
Columbia ..... *Send My Baby Back To Me*
FRANK CHACKSFIELD ORCH. .... **THEME FROM LIMELIGHT**
London ..... *Limelight*
KEN CURTIS ..... **CALL OF THE FAR-AWAY HILLS**
M-G-M ..... *Brass Ringed Love (Dick Thomas)*

cidental music from "Limelight" makes for a good supporting potpourri.

Ken Curtis: "The Call of the Far-Away Hills" (M-G-M). This is a classic western tune from the Paramount pic, "Shane," which was originally issued as a straight instrumental by Decca with **Victor Young's** orch. The lyric will give additional momentum to this number and Ken Curtis' traditional oatuner warbling style is first-rate. Part of the pic's soundtrack of **Brandon De Wilde's** voice is also included for dramatic effect. On the flip, **Dick Thomas** does a neat job on "Brass Ringed Love."

Sauter-Finegan Orch: "Time To Dream"-"The Honey Jump" (Victor). The Sauter-Finegan orch has been churning out consistently interesting sides and it continues in the same groove with this coupling. "Time To Dream" is a highly promising ballad which Joe Mooney vocals in tasteful style. A good programming bet for jocks. "The Honey Jump" is a neat jump tune framed in a snappy arrangement. Charlie Ventura's Quintet has another fancy slice of this number with Jackie Cain's tricky jazz warbling adding a fillip.

The Du Droppers: "I Found Out"-"Little Girl, Little Girl" (Victor). The Du Droppers, a rhythm & blues combo, come up with another click side in "I Found Out." This is standard b&r material and this vocal crew belt it out with a powerful beat. Flip is a similar entry but not quite so interesting.

Bea Gardy: "You Just Don't

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
91st Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

Rise Stevens to Bow Conn. Pops Season

Bridgeport, May 19.

Rise Stevens preems sixth annual Connecticut Pops outdoor concert season July 3, with Daniel Seidenberg batoning. Subsequent bookings are Robert Merrill, Isaac Stern, Victor Borge and Roberta Peters.

Teeoff event will fit into Bridgeport's '53 Barnum Festival, now an all-week deal.

Decca Sales Powwow

Decca Records is holding its annual sales meeting today (Wed.) and tomorrow in New York with all divisional managers and their aides attending. Fall merchandising plans will be outlined at the conclave.

Prexy Milton R. Rackmil, who returned to N. Y. over last weekend, will head the session.

Longhair Disk Reviews

Beethoven: Overtures (Columbia, $5.45). In tribute to a great conductor, Felix Weingartner, who died in 1942, Columbia transfers from 78s to LPs five of his interpretations of great Beethoven overtures, played with Vienna or London orchs. These are "Egmont," "Leonore No. 2," "Prometheus," "Fidelio" and "Consecration of the House." Fine disk.

Italian Baroque Music (RCA Victor, $5.45). An interesting, varied cross-section of early Italian classical music (including concerti grossi by Vivaldi, Marcello, Geminiani), played by the Societa Corelli, a fine chamber music group, with Luisa Ribacchi, a good mezzo, as assisting artist in two cantatas. Charming, melodic music throughout.

Beethoven: Trio in B Flat (Mercury, $5.95). Beethoven's greatest trio, the "Archduke," in an expert, lyrical reading by the Albeneri Trio. Fine melodies beautifully interwoven into the imposing construction are brought out fully.

Rossini: William Tell and Semiramide Overtures (London, $2.95). Two pop concert favorites given sparkling performances by the Amsterdam Concertgebouw under Eduard van Beinum.

Romeo and Juliet Love Duets (Capitol, $5.95). An interesting novelty, this. Fourth-act aria from Gounod's "Romeo and Juliet" and the R&J concert duet Tchaikovsky started and Taneiev finished, are backed here for good results. Jean Fenn and Raymond Manton, talented young Coast singers, sing the works with Franz Waxman and the L. A. Orchestral Society orch sensitively backing. *Bron.*

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of May 8-14, 1953
(Listed Alphabetically)

All By Myself	Berlin
April In Portugal	Chappell
Big Mamou	Peer
Blue Gardenia—†"Blue Gardenia"	Harms
Breeze	Leeds
Caravan	American
Dancin' With Someone	Valando
Doggie in the Window	Santly-J
Golden Years—†"Houdini"	Paramount
Hush-A-Bye—†"The Jazz Singer"	Remick
I Believe	Cromwell
I'm Sittin' On Top Of The World	Feist
I'm Walking Behind You	Leeds
Just Another Polka	Frank
Kaw-Liga	Milene
My Flaming Heart—†"Small Town Girl"	Robbins
Nearness Of You	Famous
No Help Wanted	Acuff-R
Pretend	Brandom
Ruby—†"Ruby Gentry"	Miller
Say You're Mine Again	Blue River
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Till I Waltz Again With You	Village
Wait Till The Sun Shines Nellie	Von Tilzer
When The Red Red Robin Comes Bob Bob Bobbin'	Bourne
Wild Horses	Simon
Your Cheatin' Heart	Acuff-R
Your Mother And Mine—†"Peter Pan"	Disney

Second Group

A Little Love	Lion
Anna—†"Anna"	Hollis
Belle Of The Ball	Mills
Broken Wings	Shapiro-B
Can't I	Harvard
C'est Magnifique—*"Can-Can"	Chappell
Downhearted	Paxton
Gomen Nasai	Disney
Hot Toddy	Coachella
How Do You Speak To An Angel—*"Hazel Flagg"	Chappell
I Am In Love—*"Can-Can"	Chappell
I Confess	Witmark
I'll Be Hangin' Around	Broadcast
Little Red Monkey	Miller
Mexican Joe	American
My One And Only Heart	Roncom
Ramona	Lion
Say Si Si	Marks
Somebody Wonderful	Disney
Tell Me A Story	Montclare
Tell Me You're Mine	Capri
There's Music In You—†"Main St. To Broadway"	Chappell
Will-O'-The Wisp Romance	Triangle

VARIETY 10 Best Sellers on Coin-Machines

1.	SONG FROM MOULIN ROUGE (2)	*Percy Faith*	*Columbia*
2.	DOGGIE IN THE WINDOW (15)	*Patti Page*	*Mercury*
3.	PRETEND (12)	*Nat (King) Cole*	*Capitol*
4.	SEVEN LONELY DAYS (3)	*Georgia Gibbs*	*Mercury*
5.	I BELIEVE (5)	*Frankie Laine*	*Columbia*
6.	APRIL IN PORTUGAL (2)	*Les Baxter*	*Capitol*
7.	RUBY (1)	*Richard Hayman*	*Mercury*
8.	YOUR CHEATIN' HEART (3)	*Joni James*	*M-G-M*
9.	SAY YOU'RE MINE AGAIN (2)	*Perry Como*	*Victor*
10.	TILL I WALTZ AGAIN WITH YOU (20)	*Teresa Brewer*	*Coral*

Second Group

YOUR CHEATIN' HEART	*Frankie Laine*	*Columbia*
TELL ME A STORY	*F. Laine-J. Boyd*	*Columbia*
I'M WALKING BEHIND YOU	*Eddie Fisher*	*Victor*
CARAVAN	*Ralph Marterie*	*Mercury*
APRIL IN PORTUGAL	*Freddy Martin*	*Victor*
ANNA	*Sylvana Mangano*	*M-G-M*
SIDE BY SIDE	*Kay Starr*	*Capitol*
WILD HORSES	*Perry Como*	*Victor*
MY ONE AND ONLY HEART	*Perry Como*	*Victor*
SAY SI SI	*Mills Bros.*	*Decca*
A FOOL SUCH AS I	*Joe Stafford*	*Columbia*
ANNA	*Ray Bloch*	*Coral*
WHO'S GONNA PAY THE CHECK	*Peggy Lee*	*Decca*
I LET HER GO	*Frankie Laine*	*Columbia*

Top 10 Songs On TV

(Listed Alphabetically)

April In Portugal	Chappell
I Believe	Cromwell
I Love Lucy	Robbins
Pretend	Brandom
Say You're Mine Again	Blue River
Side By Side	Shapiro-B
Song From Moulin Rouge	Broadcast
Tell Us Where The Good Times Are	Oxford
Wild Horses	Simon
Your Cheatin' Heart	Acuff-R

Five Top Standards

(More In Case of Ties)

Baby Face	Remick
Charley My Boy	Bourne
Fiddle Faddle	Mills
Five Foot Two Eyes Of Blue	Feist
Happy Birthday To You	Summy
Laugh Clown Laugh	Remick
Look For The Silver Lining	Harms
My Best Girl	Remick
Shine On Harvest Moon	Remick
There's No Business Like Show Business	Berlin
Toot Toot Tootsie Goodbye	Feist

† *Filmusical.* * *Legit musical.*

HOT SUMMER FOR BAND BIZ

Industry Eyes Rose, Henderson, Dixon Copyright Renewal Legal Test

A key legal test of the knotty problem of copyright renewals was launched in N.Y. Federal Court last week when Billy Rose, Ray Henderson and Mort Dixon filed an infringement suit against Bourne Music over their song, "That Old Gang of Mine." It's expected that the outcome of this case will set a precedent in judging the validity of hundreds of copyright renewals which were assigned in original publisher-writer deals.

Rose, who is spearheading this action, is claiming that the copyright on "Gang" reverted back to the writers in 1951, the end of the first copyright term when they applied for the renewal rights. Saul H. Bourne, however, contends that the renewal rights to "Gang" were included in the original 1923 copyright assignment. (The tune was originally in Irving Berlin's firm but was later turned over to Bourne when he and Berlin split up).

Rose's action against Bourne was originally sparked a couple of years ago by a plan to set up a publishing firm for his own songs during their second copyright term. At that time, Rose planned to get other writers of his generation to join in placing their copyright renewals in the projected company. The current suit may be the first move in that direction although Rose has since signed new renewal deals with other publishers of his tunes such as Feist.

The plaintiffs, via their attorneys John Schulman and William Klein 2d, of Hays, St. John, Abramson & Schulman, are conducting their case along two fronts. Firstly they are questioning whether there was an actual renewal assignment in the original pact. A technical examination of the 1923 contract

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HANDY, VOGEL SETTLE 'MEMPHIS BLUES' SUIT

Handy Bros. Music has reached a compromise settlement of its pending action with Jerry Vogel Music over the ownership of the late George A. Norton's vocal version of W. C. Handy's "Memphis Blues." Under the agreement Vogel will share equally with Handy in the U. S. publishing and other exploitation of the Norton version from Jan. 1 of this year for the balance of the existing copyright. Vogel waived claim to any earlier period and Handy reserves the sole foreign rights to the Norton version and both domestic and foreign rights in any version not using the Norton lyric.

"Memphis Blues" was published by Handy in 1912 without words. He subsequently sold the piece to Theron C. Bennett for $50 and Bennett assigned Norton to set a lyric to it. Several years later Handy recaptured the copyright, and Vogel, as assignee of Norton's son, Charles (now also deceased), asserted the claim disposed by the present settlement.

Capitol Inks Piazza For 9 Operetta Sets

Hollywood, May 19.

Opera singer Marguerite Piazza will do nine operetta albums for Capital during the next five years under the terms of a new recording contract. She'll get a 5% royalty cut.

Pact calls for one album for the first year and two annually thereafter for the duration of the five-year deal.

Andy Russell to Coral

Crooner Andy Russell, who exited Capitol Records over a year ago, nabbed a Coral Records deal last week.

Pact calls for four sides with solo stints as well as dueting assignments with his wife, Della.

BMI Ups Eddie Janis

Eddie Janis, who has been representing Broadcast Music, Inc., in Hollywood on synchronization rights, has been named BMI's general manager of Coast operations by prexy Carl Haverlin. He will continue to handle his former duties.

Janis has been on the Coast for BMI since its inception in 1940.

Tobias Renamed Prexy of SPA

Charles Tobias was renamed prexy of the Songwriters Protective Assn. at the organization's council meeting Monday (18) along with the reelection of all other incumbent officers. Exec posts, in addition to prexy, are Louis Alters, vice-prexy; Sam H. Stept, second v.p.; Joseph Meyer, secretary; and Abel Baer, treasurer. Miriam Stern continues as exec secretary.

Six of the incumbent council members were reelected at the annual membership meeting last week with Arthur Schwartz added to fill the spot vacated by Jesse Greer who resigned. One-third of the SPA council of 21 members is elected annually for three-year terms.

AFM NIXES CAP WAXING OF CREWCUT SIDEMEN

Hollywood, May 19.

Capitol Records was forced to call off its plans to record the prize-winning Los Angeles City College dance band when the American Federation of Musicians insisted all sidemen become members before debuting on wax. New appeal is planned to James Caesar Petrillo who has thus far indicated no relaxation of the AFM regulation that the diskeries use only union members.

Only two of the college kids carry AFM cards. Remaining 13 were unable to get up the $100 initiation fee. Cap was ready to pay the standard $41.25 per sideman recording fee, but has shelved all plans for the session until a final ruling from AFM.

Reunite Miller Sidemen For Pic Recording Sesh

Hollywood, May 19.

Seven former members of the Glenn Miller band are working together for the first time in years in pre-recording sessions for UI's "Glenn Miller Story." However, Hal McIntyre, who was Miller's pal and roommate for more than five years and is currently fronting his own band in a four-week stand at the Palladium here, isn't one of the group.

Sitting in for the pre-recording sessions are Chummy McGregor, piano; Willie Schwartz, clarinet; Dick Fisher, guitar; Paul Tanner, trombone; Zeke Zarchy and Conrad Gozzo, trumpets; and Rolly Bundock, bass.

James Stewart, who'll play the title role, has been taking trombone lessons for six weeks, using Miller's own trombone which was loaned by the bandleader's widow, who now resides in San Marino, Cal.

New Kaye Firm Topper

Frank Abramson has been named general professional manager of Sammy Kaye's music firms, World and Republic.

Abramson was upped from his contactman's slot there when Hal Fein ankled to join Happy Goday's music operation.

SOLID BOOKINGS FOR TOP ORCHS

Converging factors of more name bands, clicko orch records and the vogue for solid pop tunes are priming the band biz for its hottest summer in years. Bullish signs are being felt by the band agencies which have been lining up a solid hot weather schedule for all of its properties.

The renewed band biz interest is mainly attributed to the flock of money-making outfits now available to promoters. In the past the ballroom operators had to rely on local outfits to fill in their terp schedule while waiting for the top namers to become available. Now, however, there are enough b.o. bands around for the op to book at least one key attraction a month. By doing this the op can develop a regular summer trade which'll get the terp habit. It's also figured that with so many money-makers around, the ops will be shelling out more coin in advertising and promotion to hypo their summer dance schedule.

Bands which are carrying their strong winter-spring clip into the summer are Ralph Flanagan, Ray Anthony, Ralph Marterie, Billy May and Buddy Morrow. Also hitting the terp route with new bands are such vet names as Harry James, Artie Shaw, the Dorsey Bros., Ray McKinley and Claude Thornhill. In addition to these orchs, op interest is being aroused by the Sauter-Finegan orch, which, heretofore, had confined itself solely to disk work.

Band biz revival trend is getting a big assist from the wax field. Such orchs as Marterie, Flanagan, Morrow and Anthony have produced a steady stream of clicko shellac this year and the ops have been flooding their percenteries

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Capitol's Take Zooms 25% To $546,900 Net

Capitol Records continued its sharp business upbeat for the fiscal year ending March 31 with a net income of $546,900, after Federal taxes. This was 25% higher than the net take of $435,250 racked up the previous year. The new net is equal, after preferred dividends, to $1.12 a share on the 476,230 shares of common stock outstanding.

Cap's sales also rose, but not as sharply as the net income. The turnover for the 12-month period amounted to $14,687,250 compared with $13,784,690 for the preceding year. Income for the year amounted to $1,323,920 with tax provision climbing from $446,000 to $777,000 in the last year. Figures for the year were based on the revised method of accruing the reserve for loss on merchandise returns. The effect on the net profit was not material, according to prexy Glenn E. Wallichs report to the company stockholders.

Wallichs pointed out that the retirement of some preferred stock reduced the preferred dividends from $38,880 in the previous year to $13,078 in the 12-month period ending last March 31.

Anita Ellis, Bracken Set for Col's 'Archie'

Screen star Eddie Bracken and thrush Anita Ellis have been cast for Columbia Records upcoming album adaptation of Don Marquis' "Archie and Mehitabel."

Adaptation was written by Joe Darion with a score by George Kleinsinger. Darion, incidentally, collabed with Red Buttons on the "Ho-Ho Song," a current Col click.

Music Biz To Get $500,000 Annually From Japan in Deals Set By Abeles

Tokyo, May 19.

At least $500,000 a year in royalties and performance fees will be collected by major American music publishers from sales of records and sheet music and live performances of their works in Japan upon final inking of contracts now being negotiated here by attorney Julian T. Abeles, representing Music Publishers Protective Assn., of the U. S., with the Japanese Society of Rights of Authors and Composers.

Abeles, who arrived in Tokyo April 27, representing MPPA trustee Harry Fox, and also some Broadcast Music, Inc. interests told VARIETY his mission has been "tremendously successful" and that he has received the "utmost cooperation from JASRAC, Japanese government officials, and members of the U.S. embassy here." Abeles is due to arrive back in the U.S. this weekend.

The American copyright consultant, who is an officer of several of the Loew and 20th-Fox music publishing subsidiaries, was headquartered as an official of Metro in the film company's offices here. With the coordination and guidance of Jules Bassin, chief of the legal staff here and the only American lawyer here who is permitted to practise before the Japanese bar, Abeles succeeded in ameliorating some of the Yank publishers' grievances.

It has been widely suspected that the mechanical royalties and other public performance fees were paid off on a catch-as-catch-can basis, with considerable additional "breakage", via local collection agencies. Some of these were suspected of working both sides of the street.

By working strictly through local channels, with American government and Japanese legal talent that is respected here, Abeles has succeeded in negotiating quite a number of favorable points to protect the Yanks in the Japanese music market. It thus bolsters the Japanese Performing Rights Society, too, especially under Abeles' setup whereby miniature tape-recording machines, carried in small bags, record infringing music played in theatres, cafes, ballrooms, hotels, etc. But by the JPRS acting as collection agency also for the American music men, this insures stricter accounting.

Abeles came here at the behest of Harry Fox, trustee of the MPPA, most of whom are also members of

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How High the Moondog

Moondog, the blind, gaunt, burlap-garbed midtown character who pitches an Oriental philosophy together with esoteric tympany sounds, is getting a formal knockdown to the press today (Wed.) at the Nedick's stand at Carnegie Hall, N. Y. under the auspices of publisher Howie Richmond.

Richmond, via his disk label, Mars Records, has released an album of Moondog's out-of-the world sounds on such w.k. percussion instruments as the oo, utsu and the uni. He is accompanied in the set by his wife, Suzko, who plays the utsu in five-four time.

Decca Proposes New Stock Issue

In the wake of unusually heavy activity in Decca Records stock for the past week, the diskery yesterday (Tues.) filed a registration statement with the Securities & Exchange Commission covering a proposed offering of 318,625 additional shares of capital stock to its stockholders. The company expects to offer the stockholders rights to purchase one additional share for each 3¼ shares held of record at the close of business June 9.

Reason for the stock activity is that the share offering to the stockholders will be less than prevailing market price although the exact price will be determined only after the SEC okays the prospectus. Decca had a similar expansion of its stock issue last year when it was involved in the buyout of the controlling stock of Universal Pictures.

Two investment companies, Reynolds & Co. and Laurence M. Marks & Co., are named as the underwriting group, which will purchase the unsubscribed shares from the company.

RAY NOBLE STARTS 1ST TOUR IN DECADE

Hollywood, May 19.

Ray Noble takes to the road next week for the first time in a decade.

Batoneer opens at the Shamrock, Houston, May 26, for a two-week stand. Package, including a 17-piece band and vocalists Larry Neill and Anita Gordon, will get a flat $6,000 per frame at the Shamrock and at the Roosevelt, New Orleans, where it opens June 18 for four weeks. In addition, Noble has been set for a number of one-nighters in the Southwest.

Ray McKinley Sets New Band for 1-Niters

Orch leader-drummer Ray McKinley has reorganized his orch for a touring schedule. McKinley, who disbanded in 1950 because of illness, has been playing intermittent weekend dance dates for the past year.

The new McKinley orch heads out on a summer-long one-niter sked this week. Band tees off in Youngstown, Friday (22). Orch is being booked through Joe Glaser's Associated Booking Corp.

New Quality Execs

Toronto, May 19.

Quality Records, Canadian distribs for M-G-M, Mercury, Remington and its own label, has upped Jack Boswell, a former salesman, to company manager.

Michael Krawchuk has been named office supervisor, and Ken MacGregor was appointed senior sales rep.

TONY ACQUAVIVA TO MANAGE JONI JAMES

Tony Acquaviva, M-G-M musical director, has taken over the personal management of Joni James, currently the diskery's top songstress. Miss James recently split her management pact with Roy Rodde, Chicago appliance dealer who launched her with the "Why Don't You Believe Me" disk. Acquaviva also handles singer Bob Haymes.

Miss James opens a two-week stand at Ciro's in Hollywood Friday (22).

RCA Steps Up Local Ad-Promotion Drives

RCA Victor will step up its ad-promotional campaigns on a local distrib level for the coming year, according to plans outlined by company execs at regional meetings across the country last week. Under the new setup designed for greater flexibility, the distribs will control their local ad campaigns as well as disk jockey coverage.

Victor also will push its Red Seal longhair catalog via a new disk jockey service aimed at getting spins on more outlets.

Marty Manning, arranger, in Nassau Hospital, Mineola, L. I., with serious eye injury suffered in home accident.

New Dorsey Bros. Band Clicks in Chicago With Nostalgic Pitch to Kids

Chicago, May 19.

After a span of almost two decades the Dorsey freres, Tommy and Jimmy, are back once again. It was back in 1934 that the brothers split and went their separate ways. Both have had profitable organizations but still something was missing. That missing quality, with an air of nostalgia, is back again. It's the combination know-how of the pair. They are proving that with all the hullabaloo about new bands and new styles, there is still a vast audience which just wants to dance to straighforward arrangements with a solid beat.

That was evident Sunday night (17) when the Dorseys broke a house record at Keysmen's Ballroom, bring in more than 1,400 patrons at $2 each. There wasn't more than a sprinkling of 30-year-old greybeards in the mob. They were all youngsters, ranging from 18 to 25. Perhaps it's true that the lost generation of dancers are those over the 30 mark, but certainly there are enough of those left under that age group who can light up a ballroom operator's eyes. It's also peculiar that the younger set can roll out in such numbers for an aggregation which was practically a memory for the past 20 years. The only clue to this popularity is their records, which have been reissued and have become standards.

The reassembled organization carries four trumpets, featuring Lee Castle, who left his own band to rejoin the Dorseys; three trombones, not counting the slide master, Tommy; five saxes, and three rhythm. Singer Johnny Amaroso scores with the ballads, Gordon Polk gets chuckles with the comedy tunes, and pretty Lynn Roberts does best with the jump selections. Beside the original book, which sounds fresh as ever, Neal Hefti, Howard Gibling, and Kermit Levinsky are doing the new arrangements. Although heavy on brass, the unit doesn't become blaring, rising only on the endings and in some passages.

There is an odd set-up with the new band in that each brother takes over one set playing his own book. It's a little hard on the musicians, but as it applies mainly to the standards, it's not too bad. In the Tommy Dorsey sets, Jimmy is featured in the reed section, taking the lead on such oldies as "Marie," "Sunnyside of the Street" and others, which get him a hefty hand. Of course, "Perfidia," "Green Eyes" and "Song of India" get solid mitting. Jackie Miles, recently with the Harry James band, takes much of the lead trumpet riffs. Incidentally, Charlie Shavers rejoins the group June 1, after his concert tour.

There is also a session of dixieland favorites in which Tommy shines with his tailgate trombone. Boys really rip out with "Muskrat Ramble" as a starter, following with "Rampart Street Blues" and more of the same.

This orch is a solid organization of top musicians, who are dishing up dansable music with a big extra plus, the nostalgia of two bandleaders who have made dance history. *Zabe*

Dorseys Draw Solid Biz in Debut Dates

In its first four dates played the new Dorsey Bros. orch broke two house records. On their debut stand at Chippewaw Lake, O., they drew 1,800 patrons at $2.10 on May 13. In a pre-season dance at Buckeye Lake, O., they set a new mark with 1,600 at $2.10 a throw. Also in Ohio they packed Castle Farms, Cincinnati, Saturday (16) with 2,100 terpers at $2 a head. In Chicago, at a way out of the Loop ballroom, Keymen's, they also broke a record, oddly enough set by Jimmy Dorsey, with 1,400 admissions at $2 each.

Band will continue to play another three weeks of one-nighters before making its first stand at the Claridge Hotel, Memphis, June 6, for eight days. Then there is a two-week stand at the Last Frontier, Las Vegas, Aug. 17, with a location date at the Ambassador Hotel, L. A., in September. Sometime later in the fall the group is set for a New York hotel stand, probably the Statler, for a month.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 9 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	San Antonio—(Alamo Piano Co.)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Indianapolis—(Pearson's)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	PERCY FAITH (Columbia) "Song from Moulin Rouge"	1	..	1	8	1	1	1	1	1	73
2	3	FRANKIE LAINE (Columbia) "I Believe"	4	..	2	2	4	..	2	2	4	57
3	2	PATTI PAGE (Mercury) "Doggie in the Window"	2	..	4	1	3	4	8	..	3	52
4	4	LES BAXTER (Capitol) "April in Portugal"	8	..	..	7	2	7	4	6	2	41
5	9	NAT (KING) COLE (Capitol) "Pretend"	..	..	..	3	7	..	5	5	9	26
6	7	RICHARD HAYMAN (Mercury) "Ruby"	3	5	5	..	9	..	..	10	..	23
7	5	RED BUTTONS (Columbia) "Strange Things Are Happening"	7	4	..	..	..	3	..	..	..	19
8	11	PERRY COMO (Victor) "Say You're Mine Again"	6	3	6	..	..	..	..	..	..	18
9	13	JONI JAMES (M-G-M) "Your Cheatin' Heart"	..	..	..	5	5	..	7	..	..	16
10	10	EDDIE FISHER (Victor) "I'm Walking Behind You"	10	8	..	..	..	6	..	..	5	15
11	6	SYLVANA MANGANO (M-G-M) "Anna"	5	6	..	..	..	..	..	8	..	14
12	..	RALPH MARTERIE (Mercury) "Caravan"	..	..	..	..	..	..	..	4	7	11
13A	..	TERESA BREWER (Coral) "Till I Waltz Again With You"	..	..	..	4	8	..	..	..	..	10
13B	16	MANTOVANI (London) "Moulin Rouge"	..	1	..	..	..	..	..	..	..	10
15A	8	F. LAINE-J. BOYD (Columbia) "Tell Me a Story"	9	..	10	..	10	..	6	..	..	9
15B	..	NORMAN BROOKS (Zodiac) "You Shouldn't Have Kissed Me"	..	2	..	..	..	..	..	..	..	9
15C	..	HOMER & JETHRO (Victor) "Hound Dog in the Window"	..	..	..	..	..	2	..	..	..	9
18A	20	GAYLORDS (Mercury) "Tell Me You're Mine"	..	..	..	9	..	..	..	9	8	7
18B	14	RALPH FLANAGAN (Victor) "Hot Toddy"	..	..	..	..	6	..	9	..	..	7
20	19	GEORGIA GIBBS (Mercury) "Seven Lonely Days"	..	..	..	6	..	..	10	..	..	6

FIVE TOP ALBUMS

1	2	3	4	5
HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352	SWEETHEARTS Marion Marlowe Frank Parker Columbia B 331	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331	SKETCHES ON STANDARDS Stan Kenton Capitol H 426

Billy Rose

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would show, they claim, that there was no such assignment.

More importantly, however, the plaintiffs charge that even if a copyright renewal was granted, it was not valid since the publisher did not give sufficient consideration. Consideration is the legal contractual term denoting something given by the publisher in return for the renewal rights, such as money, exploitation guarantees, etc.

This aspect of the case will take the precedental Witmark vs. Fisher case one step further. In that case, the Supreme Court ruled that a renewal assignment could be made during the first copyright term. However, the Supreme Court never ruled on the question whether any consideration had to be involved.

At the present time, numerous songwriters are challenging the renewal rights now held by publishers under old contracts before the Songwriters Protective Assn. formulated its basic agreement which automatically gives the renewal rights back to the tunesmiths. Both the Music Publishers Holding Corp. and Shapiro-Bernstein Music are involved in such disputes although action by Billy Rose is the first to go to court.

Rose is asking for an injunction against Bourne to block his further publishing of the tune, an accounting of the profits since 1951 and the delivery of all copies held by Bourne to the court pending the outcome of the action.

BG (KRUPA)-SATCHMO PULL 9G IN CHICAGO

Chicago, May 19.

The Benny Goodman-Louis Armstrong jazz concert held at Civic Opera House last Friday (15) grossed a neat $8,855, exceeding expectations of John Charles Gilbert, Civic Opera manager, who made quick booking of the package for the 3,600 seat house. Gene Krupa is batoning the BG crew since Goodman's exit due to illness.

Orchestras repeated their concert on Sunday for some 2,000 teenage fans, and their parents, who crowded the auditoriums of Highland Park and Evanston high schools to hear the jazz of the '30s. This was an experiment conducted by the Parents-Teachers Assn., after Arnold Maremont, Chicago automotive supplies manufacturer, offered to underwrite any losses.

Von Tilzer Settles Suit Vs. Loew's et al.

Hollywood, May 19.

An undisclosed sum settled out of court the Harry Von Tilzer Music $350,000 suit against Loew's, Miller Music, Warren Music, Decca, Jack Brooks, Saul Chaplin and Harry Warren.

Filed in 1951, suit was slated for jury trial in L. A. Federal Court next month. Defendants were charged with publishing "You Wonderful You," written by Earl Carroll and Harry Revel and owned by Von Tilzer, without permission and licensing Loew's to use it in "Summer Stock," and giving the recording rights to Decca.

Hot Summer

Continued from page 39

with bids for booking dates so they can cash in on the disk popularity. Marterie, for example, is riding with "Pretend" and "Caravan," Flanagan is clicking with "Hot Toddy," Morrow scored with "I Don't Know" and Anthony is moving out with "Thunderbird."

The ops report that the wax trend toward more substantial pop material can be credited with helping the overall terpery b.o. boom. Last year, they point out, the majority of wax clicks were cornball items, gimmicks or strictly vocal personality performances which couldn't be duplicated in the ballroom. Many orchsters, in fact, refused to include some of the pop hits in their books and drew squawks from both ops and terpsters. Now, however, the pop picture has changed so that almost all the pop clicks can be slotted in the orchs' books.

Abeles

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the American Society of Composers, Authors & Publishers, with a few also members of Broadcast Music, Inc. In effect, therefore, this Abeles mission to Tokyo embraces all the music men—ASCAP and BMI, publishers and writers alike.

While here Abeles did a 30-minute interview on the radio for transmission to the Armed Forces in the Far East, also a 15-minute TV interview. Local UP man syndicated Abeles' views on American music influence around the world as a "good neighbor" medium.

Lady Donegall, Jazz Fan, Paves Way for Exchange Of U.S., British Tooters

London, May 19.

As the result of the efforts of the Marchioness of Donegall, a wedge has been driven into the 18-year-old ban on British and American dance combos playing in each other's country.

Lady Donegall, a keen and knowledgeable jazz fan, is the wife of the Marquis of Donegall, president of the National Jazz Federation, and, as far back as last October, she started working on a plan for exchanging a British and American band. She got the ear of James C. Petrillo, president of the American Federation of Musicians, and obtained permission for the Sharkey Bonano Dixieland band to play a Coronation Concert in London, with the British combo of Sid Phillips to play a reciprocal date in New Orleans. The British Musicians' Union have also okayed the project.

The ban on American bands playing in Britain, and vice versa, dates back to 1935, when Jack Hylton took his band to the States and they were not allowed to play by the U. S. authorities. The British Ministry of Labour retaliated by forbidding the further entry of American dance bands into Great Britain, and there the matter rested until March 8 of this year, when the Norman Granz "Jazz at the Philharmonic" unit was allowed in to play two cuffo concerts for the National Flood Relief Fund.

This latest development may result in a closer understanding between the two musicians' organizations and an opening of the door whereby bands may be exchanged between the two countries.

At the same time British-born deejay Sydney Gross arrived on holiday in London from New York with letters from Petrillo approving cuffo concerts at Carnegie Hall by the Ted Heath band. This is a reciprocal exchange for the Granz charity shows, and the New York Heart Assn. has been approached as the charity to benefit from the concerts.

Harry James Tees Off Ephrata's Band Sked

Reading, Pa., May 19.

Harry James tees off the summer season of Ephrata Legion Park, 20 miles southeast of here, on May 31. The park has facilities for dancing in the open and a large pavilion for bad weather. Admission is $1.25.

Other top crews inked for Sunday dates are: Lionel Hampton, June 7; Ralph Flanagan, June 21; Billy May, June 28; and Ray Anthony, July 12.

K.C. Deejay Launches Weekly Jam Sessions

Kansas City, May 19.

Series of impromptu jazz concerts inaugurated recently is catching on and henceforth will be held once a week on Sunday evenings in the downtown Latin Villa, former night club. Idea is to gather some of outstanding sidemen in town and let them go at it for a couple of hours. First concerts were on Sunday afternoon, but with increased interest they have been moved to Sunday night and dancing is now included.

Series called "Jazznocracy" is the idea of Eddie Clarke, KCKN disk jockey and longtime jazz enthusiast here. He is assuming the role of impresario for the series, and generally calling on men who have played with the top bands but are now located here. Last Sunday's concert featured Jim Hill, trumpet man, and crew includes names such as Johnny Terry, Eddie Dix, Vince Hughes, Charlie McCammish, Ronnie Greer, Herb Six, Vaughn Busey and Joe Castro. They play a two-part program, first section devoted to jazz concert pieces in which they pretty well cover the portfolio, and second section hitting the dance tempoes.

Waring's Choral Workshop

Fred Waring is conducting eight one-week courses at his Choral Workshop at Delaware Water Gap, Pa., this summer. His last CBS tele show before hiatus is June 21.

Workshop is at headquarters of Fred Waring Enterprises, Inc., about four miles from Shawnee, Pa., the maestro's home.

Hi-Fi (Phono Equipment) Markets Sparks New Biz For Diskeries

In line with the disk industry's stress on quality techniques in its processing of slow-speed disks, a new business has been opening up for the major companies based on high fidelity phonograph equipment for platter buyers. Once limited to relatively small manufacturers of specialized professional components, the hi-fi field is now getting a big play from such companies as RCA Victor and Columbia.

RCA Victor is following Columbia into the hi-fi market with a new line of phono-equipment ranging in price from $150 to above $1,000. Unlike Columbia, which is marketing a completely assembled unit, Victor is pushing individual components, such as record changers, amplifiers and speakers in various price categories. This system is the one that has generally been used in the hi-fi field up to now.

RCA will begin marketing the components in September through its electronic parts distributors. The line was developed in RCA's David Sarnoff Research Center at Princeton, N. J., by the engineering products department under veepee W. W. Watts.

The increased hi-fi awareness of the consumer has cued the major disk companies to stress this angle on their platter releases. London Records pioneered this movement with its Full Frequency Range Recording (FFRR) label on its releases. Victor has come up with an Orthocoustic tag while Capitol has been using the Full Dimensional Sound technique. Columbia, meantime, has developed the Variable Pitch process for its long-play platters. Some of the smaller longhair labels, such as Westminister and Concert Hall Society, have also been pitching the hi-fi angle in promoting their releases.

BMI Cuffoes Downes' Gabdisks to Stations As Metop Tour Buildup

As part of its promotion of longhair music, Broadcast Music, Inc., is distributing taped talks by Olin Downes, N. Y. Times music critic, to radio stations along the route of the Metropolitan Opera's spring tour of 17 U. S. and Canadian cities. The tapes comprise a 12-minute talk by Downes who has taken the material from his book, "10 Operatic Masterpieces," published by BMI.

Script is constructed in a way to permit local stations to insert recorded arias discussed by Downes. Downes did the writing under the supervision of Russell Sanjek, BMI's director of projects. BMI, meantime, is also making available to radio stations a disk of "The Coronation" cut by Eli Oberstein for Allegro Records. Disks give a preview of the coronation with an explanation of the ceremonies to be broadcast June 2.

Packard Music Hall To Cost $1,500,000

Warren, O., May 19.

Bids will be opened within three months for the construction of a $1,500,000 multi-purpose music hall in Packard Park, Warren, authorized under the will of the late W. D. Packard, automobile pioneer of that city. When Mr. Packard died in 1920, he left funds for the construction of the hall and for maintenance of a band to give concerts in the structure.

The Cleveland Trust Co., trustee of the Packard estate, said that it now consists of $1,463,000 principal and $463,000 accrued income. The proposed building is expected to be self-sustaining.

Cap Pacts Miller, Condoli

Capitol Records added another crooner to its stable last week with the pacting of Chuck Miller to a longterm deal. Miller has been singing on the Coast for the past couple of years.

Capitol also inked trumpeter Pete Condoli. Condoli will be etched solo as well as in tandem with other Cap artists.

Cap's Double Conclave For Sales Personnel

Capitol Records is splitting its annual national sales meet into two parts this year. Diskery's Coast branch managers and distributors will meet at Pebble Beach, Cal., June 21, while the rest of its distribs and branch managers will convene at Lake Placid, N. Y., July 9-12.

In the past Cap had held several separate regional meets around the country. The company's fall anticipation program and overall activities will be discussed at both confabs.

Greene Named Manager Of N.O. Philharmonic

New Orleans, May 19.

Thomas A. Greene, assistant manager of the Philadelphia Orchestra since 1949, has been named general manager of the New Orleans Philharmonic. He replaces George A. Foster, who resigned last week due to ill health.

Greene follows in the path of Alexander Hilsberg, former associate conductor of the Philadelphia orch, who became music director of the N.O. symph last year.

Best British Sheet Sellers

(Week ending May 9)
London, May 12.

In Golden Coach..Box & Cox
Doggie in Window...Connelly
I'm Walking Behind..Maurice
I Believe ..... Cinephonic
Pretend ..... Leeds
Oh Happy Day.....Chappell
Black Eyed Susie..Cinephonic
Windsor Waltz ..... Reine
Wonderful Copenhagen..Morris
Little Red Monkey...Robbins
Downhearted .... New World
Broken Wings .....Fields

Second 12

Till I Waltz Again...F. D. & H.
Red Feathers .....Dash
Talk to the Trees....Chappell
Celebration Rag .....Wood
Don't Believe Me...F.D. & H.
Hold Me, Thrill Me.....Mills
Now .....Dash
Wild Horses ..... Morris
Outside of Heaven.....Wood
Because You're Mine..Robbins
Side By Side .....Wright
All the Time .....Cinephonic

Sholes in Distrib Swing

Steve Sholes, RCA Victor's folk and western artsist & repertoire chief, headed out last week on a tour of company distribs to sound out reaction to the company's hillbilly line.

En route, Sholes will stop over in Nashville for recording sessions. He's due back early in June.

Exclusive BMI Cleffers Rack Up 2,500,000 Plugs; Double Previous Yr.

In pace with the rapid advance of Broadcast Music, Inc., in the last few years, cleffers under exclusive BMI deals are beginning to rack up impressive annual performance totals. Last year, the BMI pact writers accounted for some 2,500,000 plugs as against less than half that total for the year before.

BMI, meantime, has been steadily adding to its roster of tunesmiths since it launched its writers' program three years ago. Under this program, BMI has been wrapping up exclusive rights on writers' output via guarantees and per-performance deals. BMI does not publish their songs but collects their performance coin directly.

The exclusive BMI cleffers, which number over 115, are in addition to the vast number of other writers who operate through BMI firms under their own deals with the publishers. The latter writers account for the overwhelming bulk of total BMI plugs at present, but BMI aims to build a reservoir of writing talent via its exclusive deals.

In recent months, BMI has made deals with several dozen cleffers both in the pop and longhair field. While some of them, like Alec Wilder, had been members of the American Society of Composers, Authors & Publishers, the majority were previously unaffiliated. BMI has followed a strict policy of not attempting to recruit ASCAP members but will talk terms if approached by the ASCAP cleffers.

Among the writers recently added are Chilton Price ("You Belong To Me"), Terry Gilkyson, Joe Thomas, Howard Biggs, Bill Kenny, George Leahy, Hal Stanley, Bud Powell, George Case, Tom Mach, Artie Wayne, Hardrock Gunther, Billy May, Rudy Toombs, Lincoln Chase and Roger Wagner.

Laine's 'I Believe' Top British Disk

London, May 19.

Frankie Laine's "I Believe" continues at the top of the list of best-selling pop disks in Britain for week ending May 15. Nat Cole's "Pretend" stays at second, and Guy Mitchell's "Pretty-Black-Eyed Susie" stays in the third spot.

Eddie Fisher's "Downhearted" has jumped to fourth place from seventh the week before.

Milstein Exits RCA For Capitol Deal

RCA Victor lost one of its longhair artists last week when violinist Nathan Milstein ankled to Capitol Records. Switch apparently was sparked by Milstein's dissatisfaction with his second slotting to Jascha Heifetz in the Victor assignment schedule.

Milstein will begin cutting for Cap as soon as his Victor pact expires in July. The Cap pact is for two years with three one-year options. He'll receive 10% royalty on non-copyrighted works while the royalties on copyrighted material will depend on the specific copyright demands of each individual work.

Decline of Hotel Coin Cues Flanagan to Nix Locations for 1-Niters

The Ralph Flanagan orch will kick off a new booking pattern in the fall. Orch leader has notified his percentery, General Artists Corp., not to book any dates after Sept. 6 to allow for a three-week layoff to prep the new booking setup, which will include long one-niter tours to be followed by vacations rather than location dates.

The location date brushoff, which has been mulled by Flanagan and his manager, Herb Hendler, for some time, was sparked by the decline of the coin take from hotel room bookings. According to Hendler, the majority of bands that sit down in hotel spots for two-to-four-week engagements just about manage to break even while they continue to rack up big profits in one-niter tours. Another factor in the hotel room brushoff is that hotels generally require bands to play six or seven hours nightly as compared with the usual four-hour dance date schedule.

Flanagan's fall plans also include the operation of his own ballroom and a radio show. He's currently scouting the Long Island territory for a ballroom location and expects to appear there on weekends between the one-niter treks.

Meantime orch is riding at a strong b.o. clip. In the first three months of his current sixmonth tour, Flanagan has grossed $175,000 and, with the guarantees already in for the rest of the tour, it's figured he'll gross approximately $350,000 for the sixmonth period. Band grossed about $600,000 last year from tours, disk royalties and radio.

Infringement Rap Vs. Larchmont Restaurant

Chappell Music slapped a copyright infringement suit against the Terrace Lounge in Larchmont, N. Y., in N. Y. Federal Court last week, charging the restaurant with playing two of its copyrighted tunes without a license.

Chappell is asking for statutory damages of $250 for each infringment, an injunction and lawyers' fees. Tunes involved are "Bewitched" and "Where Or When," both by Rodgers & Hart.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	PERCY FAITH (Columbia)	Song from Moulin Rouge / Swedish Rhapsody
2	2	PATTI PAGE (Mercury)	Doggie in the Window
3	3	FRANKIE LAINE (Columbia)	I Believe / Your Cheatin' Heart
4	5	LES BAXTER (Capitol)	April in Portugal
5	4	NAT (KING) COLE (Capitol)	Pretend / Can't I
6	7	PERRY COMO (Victor)	Say You're Mine Again / Don't Let the Stars
7	8	GEORGIA GIBBS (Mercury)	Seven Lonely Days
8	10	RICHARD HAYMAN (Mercury)	Ruby
9	9	JONI JAMES (MGM)	Have You Heard / Your Cheatin' Heart / Almost Always
10	..	EDDIE FISHER (Victor)	I'm Walking Behind You

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†SONG FROM MOULIN ROUGE	Broadcast
2	3	*I BELIEVE	Cromwell
3	2	*DOGGIE IN THE WINDOW	Santly-Joy
4	4	*APRIL IN PORTUGAL	Chappell
5	5	*PRETEND	Brandom
6	10	*RUBY	Miller
7	8	*SEVEN LONELY DAYS	Jefferson
8	6	†YOUR CHEATIN' HEART	Acuff-R
9	7	†SAY YOU'RE MINE AGAIN	Meridian
10	..	*I'M WALKING BEHIND YOU	Leeds

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in Log	Artist	Label	Song	EAST: New York — Bill Silbert—WMGM	New York — Brad Phillips—WINS	Sch'nectady — Earle Pudney—WGY	Troy — Paul Flanagan—WTEX	Atl. City — Perry Andrews—WFPG	Hartford — Alan Henry—WONS	Boston — Sherman Feller—WLAW	Baltimore — Mitch Reed—WFBR	Pittsb'gh — Sid Dickler—WEDO	D.C. — Jackson Lowe—WOL	SOUTH: Atlanta — Bob Watson—WSB	Savan'h — John Wrisley—WSAV	Tampa — Pat Chambers—WFLA	Harr'burg — Chuck Thompson—WFOM	N.O. — Jerry Kay—WWEZ	L'ville — Carl Shook—WKYW	MIDWEST: Des M'nes — Don Bell—KRNT	Det. — Don McLeod—WJBK	Mil-w'kee — Bob Larsen—WEMP	K.C. — "Oil" Wells—WHB	St. L. — Chuck Norman—WIL	Mpls. — Johnny Morris—WLOL	Cincy — Bill Dawes—WCPO	FAR WEST: Hollywood — Ira Cook—KMPC-KECA	Hollywood — Bill Anson—KFWB	Phoenix — Dick Gilbert—KTYL	Fresno — Bob Harris—KFRE	Denver — Ray Perkins—KFEL	Albu-q'que — Jerry Nesler—KGGM	Seattle — Gil Henry—KING	TOTAL POINTS
1	1	9	Percy Faith	Columbia	†Song from Moulin Rouge	1	1	1	4	2	..	3	1	..	1	..	..	..	1	..	..	1	1	2	1	1	1	2	..	1	1	2	..	1	202
2	2	12	Frankie Laine	Columbia	*I Believe	..	..	..	3	1	..	..	1	..	8	..	..	6	1	..	5	3	..	..	3	..	1	..	6	..	4	3	3	2	5	121
3	3	9	Les Baxter	Capitol	*April in Portugal	..	..	3	10	3	..	..	..	..	5	..	3	10	..	8	..	2	9	..	2	2	4	..	3	..	2	..	1	..	2	107
4	4	7	Richard Hayman	Mercury	*Ruby	2	3	8	5	4	..	1	..	..	2	5	..	..	..	2	7	..	..	..	5	4	..	..	1	6	..	..	7	..	..	103
5	7	3	Eddie Fisher	Victor	*I'm Walking Behind You	5	2	9	2	..	9	..	2	..	..	..	..	..	..	..	6	..	..	1	..	6	..	10	7	2	..	..	..	..	9	73
6	6	5	Perry Como	Victor	†Say You're Mine Again	..	..	..	..	..	..	..	3	..	9	3	..	..	2	..	..	10	..	..	9	3	..	..	5	4	..	2	..	..	7	64
7	10	15	Nat (King) Cole	Capitol	*Pretend	..	4	2	..	..	..	6	8	..	4	..	1	..	..	..	9	9	..	..	4	..	..	..	..	9	..	..	5	..	..	60
8	16	4	Joni James	M-G-M	*Is It Any Wonder	..	6	..	..	..	2	4	..	..	..	8	9	1	..	..	..	..	..	..	..	7	..	6	..	..	..	4	..	..	..	52
9	9	15	Joni James	M-G-M	†Your Cheatin' Heart	..	..	..	..	..	..	..	7	..	..	..	5	..	..	..	10	..	..	..	6	8	8	9	..	..	..	10	4	3	..	40
10	7	12	Georgia Gibbs	Mercury	*Seven Lonely Days	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	8	6	..	3	8	..	..	..	4	..	..	..	..	..	10	34
11	15	6	Pete Hanley	Okeh	†Big Mamou	..	4	..	..	..	9	..	..	..	3	..	..	..	..	5	..	..	..	..	..	..	..	..	9	3	..	..	..	..	..	33
12	11	8	Johnnie Ray	Columbia	*Somebody Stole My Gal	4	7	..	9	7	1	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	32
13	45	8	Bob Manning	Capitol	*The Nearness of You	..	..	..	..	5	6	..	5	4	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	31
14	11	5	Sylvano Mangano	M-G-M	†Anna	..	..	8	..	..	..	..	..	..	..	..	..	..	9	4	..	..	..	..	..	3	..	..	..	..	..	..	8	..	4	30
15	45	3	Norman Brooks	Zodiac	*Shouldn't Have Kissed Me	..	10	..	..	5	2	..	..	..	..	..	..	..	4	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	28
16A	22	2	Mills Bros	Decca	*Say Si Si	..	7	..	..	..	..	..	..	2	..	10	..	..	..	..	..	..	8	9	..	..	5	..	..	..	..	..	..	..	..	25
16B	26	4	Perry Como	Victor	*My One and Only Heart	..	5	6	..	..	..	..	..	..	..	..	..	..	..	10	..	..	2	7	..	..	..	..	..	..	..	..	..	..	..	25
18A	5	16	Patti Page	Mercury	*Doggie in the Window	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	7	..	..	7	..	..	..	..	..	..	6	..	6	24
18B	34	3	Dolores Gray	Decca	†Big Mamou	..	..	..	..	6	..	..	..	..	..	..	8	..	..	..	..	..	4	8	..	..	..	..	..	..	5	..	..	..	..	24
20	..	3	Vic Damone	Mercury	*April in Portugal	..	8	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	23
21	24	4	Mantovani	London	†Song from Moulin Rouge	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	1	..	..	..	..	..	..	..	..	7	..	..	..	..	..	21
22A	24	2	Les Baxter	Capitol	*Ruby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	3	20
22B	..	4	Joni James	M-G-M	*Almost Always	..	..	..	..	..	4	5	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	20
24	31	9	Nat (King) Cole	Capitol	†Can't I	..	..	..	..	..	..	..	6	..	..	..	..	..	3	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	19
25	..	1	Four Aces	Decca	*Organ Grinder's Swing	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	5	..	..	..	..	..	..	..	..	..	..	..	14
26	18	2	Patti Page	Mecury	*Now That I'm In Love	10	..	..	..	..	..	..	10	3	..	..	..	..	..	9	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	13
27A	..	1	Eugene Baird	Vinrob	*Say Si Si	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	12
27B	42	11	Norman Brooks	Zodiac	*Hello Sunshine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	5	..	..	..	12
27C	41	2	J. Hutton-A. Stordahl	Capitol	†Say You're Mine Again	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
30A	37	25	Teresa Brewer	Coral	†Till I Waltz Again	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	11
30B	45	3	Red Buttons	Columbia	*Ho Ho Song	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9	..	..	..	11
30C	..	3	Bob Carroll	Derby	*A Little Love	8	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
33A	20	5	Red Buttons	Columbia	*Strange Things Happening	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	10
33B	..	2	Trudy Richards	Derby	*Breeze (Bringin' Back)	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	10
33C	..	1	Wally Cox	Victor	Tavern in the Town	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
33D	..	1	Kay Starr	Capitol	†Half a Photograph	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10
37A	16	9	Paul-Ford	Capitol	*Sitting on Top of World	9	..	..	..	..	..	8	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	9
37B	11	16	Kay Starr	Capitol	*Side By Side	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	7	..	..	9
37C	26	11	Jane Froman	Capitol	*I Believe	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37D	19	7	Fraddy Martin	Victor	*April in Portugal	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
37E	..	6	Florian Zabach	Decca	*Red Canary	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42A	31	4	Ralph Flanagan	Victor	*Albuquerque	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	9	..	..	..	..	..	8
42B	22	2	Julius LaRosa	Cadence	*My Lady Loves to Dance	..	..	6	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42C	..	1	Tommy Edwards	M-G-M	*Take Chains From My Heart	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42D	..	3	Richard Hayman	Mercury	*April in Portugal	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
42E	..	1	Bonnie Lou	King	*Seven Lonely Days	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8
47A	..	3	Tony Bennett	Columbia	*King of Broken Hearts	..	..	..	..	7	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	7
47B	20	7	Hamish Menzies	Decca	*Less Than Tomorrow	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	7
49A	11	10	F. Laine-J. Boyd	Columbia	†Tell Me a Story	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	10	..	..	..	..	..	6
49B	24	2	Frank Sinatra	Capitol	*Lean Baby	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	6
51	28	11	Ralph Marterie	Mercury	*Caravan	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	3

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RCA VICTOR
FIRST IN RECORDED MUSIC

Inside Stuff—Music

Cuban composer Ernesto Lecuona currently is riding at a hot clip in the pop, educational and concert phases of the U. S. music biz. In the pop field Lecuona's tune "Say Si Si" is getting a revival push via a recently released waxing by the Mills Bros. on Decca. His "Breeze and I" also is up for a revival via an upcoming Vic Damone version on Mercury Records. Lecuona's semi-concert work "Malaguena," has been made available in more than 40 different arrangements and is still selling strong after recently passing the 3,000,000 copy sales mark. "Andalucia," title piece from Lecuona's serious work, is now available in 30 different arrangements and has sold over 300,000 sheet copies. Lecuona, who has his own music firm in Havana, is published here by E. B. Marks.

Although Gilbert & Sullivan's operettas have been in the public domain for some years in the U. S., the strange fact is there have been no attempts by cleffers to adapt these works for pop song material. Foreign copyright laws, moreover, present no inhibitions since Sullivan's music went into p.d. in 1950, or 50 years after the composer's death which is the foreign copyright limit. Gilbert's words, however, are protected abroad under this proviso until 1961. In America, the operettas have always been produced without payments of royalties since they were written in the 1870s, some 40 years before the days of international copyrights laws.

Richard Hayman, recently appointed eastern artists and repertoire head for Mercury Records, is doubling between his A&R chores and other assignments. Hayman will head up an orch for a two-week stint at the Paramount Theatre, N. Y., beginning June 3. He guests on the Patti Page NBC-TV show tonight (Wed.) and will appear on an ABC-TV shot from the Meadowbrook, Cedar Grove, N. J., Saturday (23) with the Ralph Marterie orch. Hayman recently made his first tele appearance on Perry Como's CBS-TV show.

RCA Victor's quest for a suitable trade-name for its new label, of which Joe Carlton will be the a&r topper, has become almost a whodunit chase due to the multiplicity of diskery tags. RCA thought it had a legitimately contrived name by reversing its corporate letters into Arc, only to discover of the existence of an Arc label. "Key" is the latest discarded; there is a small but still active regional Key diskery which presses outside of Wichita.

RCA Victor a&r exec George R. Marek and sales manager Larry Kanaga are o.o.ing "Me and Juliet" while in Boston for the regional sales powwows. RCA has almost $200,000 bankroll in "Juliet," and will do the original cast album.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

*ASCAP †BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Rochester, Nelsner-Bros.	Boston, Krey Music	San Antonio, Alamo Piano Co.	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Indianapolis, Pearson's	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Freeman	Seattle, Capitol Music Co.	TOTAL POINTS
1	2	†**Moulin Rouge** (Broadcast)	2	5	1	5	1	1	1	1	7	3	1	1	103
2	1	*__I Believe__ (Cromwell)	1	6	5	1	4	5	4	2	4	1	2	4	93
3	4	*__April in Portugal__ (Chappell)	3	2	3	6	2	4	3	4	6	4	3	2	90
4	5	*__Pretend__ (Brandom)	7	10	7	4	5	3	2	5	1	2	5	3	78
5	3	*__Doggie in the Window__ (Santly-J)	5	8	..	3	3	2	5	3	2	9	4	5	72
6	9	*__Seven Lonely Days__ (Jefferson)	10	..	..	..	7	8	..	7	3	5	..	8	29
7	12	*__Ruby__ (Miller)	6	..	8	..	6	10	7	8	..	..	6	..	26
8A	6	†__Your Cheatin' Heart__ (Acuff-R)	9	9	10	2	8	7	..	..	..	10	8	..	25
8B	10	*__I'm Walking Behind You__ (Leeds)	4	1	4	..	..	..	..	..	..	..	..	10	25
10	7	†__Till I Waltz Again__ (Village)	..	..	..	7	..	9	8	..	..	8	7	6	21
11	7	†__Say You're Mine__ (Meredian)	8	7	2	..	..	..	..	..	8	..	10	..	20
12	11	*__Side by Side__ (Shapiro-B)	..	..	..	9	10	..	..	..	5	7	..	9	15
13	..	*__Ho-Ho Song__ (Arbee)	..	3	..	..	..	..	..	..	..	..	..	..	8
14	15	†__Don't Let the Stars__ (Four Star)	..	..	..	8	9	..	..	..	..	..	9	..	7
15	..	†__Can't I__ (Harvard)	..	..	..	..	..	..	9	..	10	..	..	..	3

On the Upbeat

New York

Dick Lyons, M-G-M Records artists & repertoire staffer, on N. Y. jury duty . . . **Danny Winchell** into the Rainbow Inn, New Brunswick, N. J., Friday (22) for three days . . . **Bob Sadoff**, general professional manager of Theodore Presser Music, heads out on a midwest deejay trek May 24 . . . **Cathy Favara**, assistant to **Dick Linke**, Capitol Records publicity manager, joined **Ray Anthony's** office . . . M-G-M Records awarded top prize of $100 in its "Stars and Stripes Forever" dealer-exhibitor contest to **Thomas L. Pike**, George Theatre, Columbus, Ga., and the Bentley Sport Shop, disk dealer in the same town . . . **Dave Lambert** conducting **Charlie Parker's** Mercury Records' session Friday (22).

Ruth Brown opened at the Town Casino, Buffalo, Monday (18) . . . **Milton Horowitz** named legal rep for **Billy Ward's Dominoes. Mike Hall** is handling public relations for the combo. Wally Gingers orch tees off the summer band season at Kennywood Park, Pittsburgh, May 30 . . . **Bernice Parks**, who cut the Turkish tune "Uska Dara," for Mercury Records, is prepping a summer trek to Turkey to scout local tune material.

London

Scottish alto-sax player **Dave Shand**, has gotten the major Copacabana nitery job, starting May 27. He will lead a 10-piece group. **Francisco Cavez** has been booked to lead the Latin-American band. **Sidney Simone**, who has just left Ciro's, is taking his band into the new Don Juan niterie, opening at the end of month . . . Pianist **Stan Foster** has left the band at the Embassy Club to join the **Merry Macs**, vocal group, as accompanist on their variety tour.

Chicago

Three Lads & A Lass to do two-weeker at American Legion Club, Clinton, Ia., beginning May 25 . . . **Harmonicats** open on same date for one week stint at Lotus Club, Birmingham . . . **Will Mahoney** to play two state fairs, Milwaukee for week of July 29 and St. Paul for week of August 30 . . . **George Rank** into Iroquois Gardens, Louisville, for two weeks July 20 . . . **Ben Arden** returns to Flame Club in Duluth, beginning May 18 for season . . . **Stan Getz** quartet to Beaucoup Lounge on June 19, two weeks . . . **Ted Lewis** bringing new show to Lake Club, Springfield, when hostelry reopens July 22 after remodeling . . . **Capt. Eddie Baetzel** back to Paul Marr Agency as manager after European tour of duty with Air Force.

Morton Schaeffer, music attorney, appointed chairman of subcommittee of copyrights for Chicago Bar Assn. committee, on patents . . . **The Clovers**, in package with **Eddie Boyd**, leave L. A. on July 5 to play Denver, Omaha, Minneapolis, Milwaukee, Detroit . . . **Jim Lowe**, WMAQ disk jockey, cutting several sides of folk music which he penned himself, for Mercury . . . **Bob Crosby** in to Chicago Theatre June 19 for one week . . . **Joe Louis** package to Lyric in Indianapolis, on June 5 for six days.

Scotland

Ambrose and his new orch touring Scotland, mainly on one-night stands . . . **Harry Gold** outfit in for season at Greens' Playhouse, Glasgow . . . **Fraser Hayes** rhythm quartet off from Scot variety stint to engagements in Stockholm, prior to summer revue at Gcurock, on Firth of Clyde . . . Crooner **Steve Merrick** joining summer revue stint at Pavilion, Glasgow . . . Jazz flourishing in both Edinburgh and Glasgow, with **Clyde River Jazz Band** in demand.

Kansas City

Kay Hughes is back at the keyboard in the Zephyr Room of the Hotel Bellerive, following the **Tony Carracci Trio** . . . **Joe Vera** orch first crew in the Picardy Cafe of Hotel Muehlebach on its new policy of dancing with dining . . . **Dave Barry** goes west after his date at Eddys' here, to open with **Paul Whiteman** in the Last Frontier, Las Vegas, June 1. **Stan Fisher**, from the same show at Eddys', goes direct to the Park Lane Hotel, Denver, from

(Continued on page 45)

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CHRIS FORDE

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Hawaii Giving Up Hula for Dixieland

Honolulu, May 19.

Dixieland style jazz is being rediscovered in easygoing, lazy Hawaii with Sunday afternoon jazz concerts being staged at several major spots. Some of it is as far from Dixieland as Hawaii is from New Orleans, but the crowds are turning out.

New Honolulu Hot Jazz Society is top click with its free concerts, which are promoted by Ken Alford, trumpet player and KGU staff announcer. Combo includes Bob Smietan, Paul Lingle, Bill Coker, Buddy Thilman, Paul Douglas and George Mayer.

Alford group has played many benefits and last week made professional debut at downtown Gibson's Circus Room, popular spot operated by gal organist Rolly Wray.

Chi AFM Rule Forces Spitalny Orch to Rest

Chicago, May 19.

Rules of the American Federation of Musicians' local here has created an odd situation for Phil Spitalny's orchestra. Besides presenting a full-length show twice a night at the Edgewater Beach Hotel here, he also cuts for dancing. According to the local rules, band can only play five nights weekly, with a relief organization coming in the other two. Measure to spread work for the unemployed musicians is used throughout the city.

Here, however, it creates a problem as the orchestra is also the show. But, with special permission, girls will only do one show nightly on Mondays and Tuesdays of their engagement and a local band will do the dance chores.

Deakin's ASCAP Post

Gerald E. Deakin, former personal rep of James Melton, has been named manager of the concert division of the American Society of Composers, Authors & Publishers under J. M. Collins, ASCAP's sales manager.

In his new spot, Deakin will handle licensing deals with longhair auditoriums for the Society.

Livingston Back to Coast

Alan Livingston, Capitol Records artists & repertoire veepee, hopped back to the diskery's Coast headquarters Monday (18) after a quickie in New York to cut the original cast album of the Cole Porter musical, "Can-Can."

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4. ALLEZ-VOUS-EN / HALF A PHOTOGRAPH — Kay Starr
5. RUBY / A LITTLE LOVE — Les Baxter

COLUMBIA

1. SONG FROM MOULIN ROUGE / SWEDISH RHAPSODY — Percy Faith
2. STRANGE THINGS ARE HAPPENING / HO-HO SONG — Red Buttons
3. I BELIEVE / YOUR CHEATIN' HEART — Frankie Laine
4. TELL ME A STORY / LITTLE BOY AND OLD MAN — F. Laine-J. Boyd
5. LITTLE JOSEY / DENNIS THE MENACE — R. Clooney-J. Boyd

CORAL

1. FRENESI / ALL NIGHT LONG — Eydie Gorme
2. YOU'RE DRIVING ME CRAZY / I PREDICT — Buddy Greco
3. DANCIN' WITH SOMEONE / BREAKIN' IN THE BLUES — Teresa Brewer
4. TELL WHERE GOOD TIMES / HEY! MR. COTTON PICKER — McQuire Sisters-A. Lund
5. TOO LATE NOW / DON'T YOU CARE — 3 Dons & Ginny

DECCA

1. SAY SI SI / I'M WITH YOU — Mills Bros.
2. HONEY IN THE HORN / ORGAN GRINDER'S SWING — Four Aces
3. RUBY / SONG FROM MOULIN ROUGE — Victor Young
4. SORRY BABY / WHO'S GONNA PAY THE CHECK — Peggy Lee
5. BIG MAMOU / SAY YOU'RE MINE AGAIN — Dolores Gray

LONDON

1. TERRY'S THEME FROM LIMELIGHT / INCIDENTAL MUSIC FROM LIMELIGHT — Frank Chacksfield
2. SONG FROM MOULIN ROUGE / VOLO COLUMBO — Mantovani
3. ALL THE TIME AND EVERYWHERE / BROKEN WINGS — Dickie Valentine
4. BROKEN WINGS / RUMBLESEAT SONG — The Stargazers
5. LA MER / ON THE BRIDGE — Ted Heath

MERCURY

1. RUBY / LOVE MOOD — Richard Hayman
2. DOGGIE IN THE WINDOW / MY JEALOUS EYES — Patti Page
3. SEVEN LONELY DAYS / IF YOU TAKE MY HEART — Georgia Gibbs
4. CARAVAN / WHILE YOU DREAM — Ralph Marterie
5. APRIL IN PORTUGAL / I'M WALKING BEHIND YOU — Vic Damone

M-G-M

1. ANNA / I LOVED YOU — Silvana Mangano
2. YOUR CHEATIN' HEART / I'LL BE WAITING FOR YOU — Joni James
3. KAW-LIGA / YOUR CHEATIN' HEART — Hank Williams
4. IS IT ANY WONDER / ALMOST ALWAYS — Joni James
5. TAKE CHAINS FROM MY HEART / RAMBLIN' MAN — Hank Williams

RCA VICTOR

1. HOUND DOG IN THE WINDOW / PORE OL' KEE-LIGER — Homer & Jethro
2. I'M WALKING BEHIND YOU / JUST ANOTHER POLKA — Eddie Fisher
3. MY ONE AND ONLY HEART / SAY YOU'RE MINE AGAIN — Perry Como
4. WHAT A CRAZY GUY / THERE'S A TAVERN IN THE TOWN — Wally Cox
5. USKA DARA / TWO LOVERS — Eartha Kitt

On The Upbeat

Continued from page 44

here . . . **Benny Goodman-Louis Armstrong** package due to bring their band show into the Music Hall May 24, with **Gene Krupa** standing in for Goodman . . . **Bill Tobin** playing and warbling in the Tropics Lounge of the Hotel Phillips . . . **Tiny Hill** orch back on tour following a recent rest at his place at Ft. Lupton, Colo.

Pittsburgh

Woody Herman booked into Kennywood Park for a one-nighter next Wednesday (27) . . . **Hershey Cohen** joined **Luke Riley** band at Carousel on trumpet . . . **Jimmy Confer** replaced Bob Rhodes as vocalist with **Walter Gable** at the Ankara. He'll also m.c. the shows there . . . **Artie Arnell** takes his band to Bear Lake, Mich., for a week in August. . . . **Ann McElhoe**, of Greensburg, is new vocalist with **Wally Gingers** outfit . . . **Billy Eckstine** had to cancel out of Vogue Terrace first week in June because of a Chicago Theater booking and big 1,200-seat room booked in **Pearl Bailey** and her husband, **Louis Bellson**, for that date . . . **Barry Lane** band now playing for weekend dancing at new Chez Dee . . . **Miles Davis**, jazz trumpet player, opens 10-day engagement tonight (Wed.) at Midway Lounge, guesting with spot's regular combo, **Deuces Wild** . . . **The Caldwells** into Joyce Room of Flamingo Hotel for a limited stay.

DECCA DATA

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DECCA RECORDS

America's Fastest Selling Records

Night Club Reviews

Blue Angel, N. Y.

Arthur Blake, Alice Pearce (with Bart Howard), Portia Nelson, Stan Freeman, Jimmy Lyons 3; Milton Kamins (audition); $4.50 minimum.

Bonifaces Herbert Jacoby and Max Gordon, who have showcased some exceedingly good people over the years, viz., Evelyn Knight, Wally Cox, Pearl Bailey, Mildred Bailey, Orson Bean, Jay Marshall, Rose Murphy, Eartha Kitt, Bernard Bros., Kirkwood & Goodman, et al., coincidentally have showcased themselves as canny showmen. The customer knows that "the Blue Angel always has a good show," to borrow from a French couple making one of their periodic trips to the States. Being in show business, these French are familiar with the "salon" style of divertissement which Jacoby first brought to the Ruban Bleu and later, in partnership with Gordon, to the Blue Angel. Jacoby long conferenciered Le Boeuf sur le Toit shows in Paris, and may operate Carrere's (near the Hotel George V, Paris) this summer, in anticipation of the heavy Yank tourist influx. When Maurice Carrere was in New York last week both discussed the matter but that wouldn't impair the BA's continued summer operations here.

Current show is a little more ambitious, with mimic Arthur Blake whamming them with his cavalcade of Hollywood personalities from the silents to date. He utilizes a Gloria Swanson "comeback" interview as springboard for the celluloid revue, and wisely employs well-remembered personalities who have transcended the silent-into-talkers era.

Blake is somewhat handicapped by the small podium and the cramped-stage effect. This, plus the intimate confines of the class room, does not permit proper perspective for his protean costume changes, which he achieves quite cleverly in complete blackout with the aid of a dresser. The impressions are devasting and effective all the way, of which Bankhead and Louella Parsons have now assumed standout proportions.

Alice Pearce goes with the lease, a very funny gal who may yet achieve the TV break she deserves. She has been usually abetted by Marc Lawrence, composer-pianist, who is now tied up with other chores so Bart Howard accomps and generally straights. Her hybrid French versions of Yank pops, her MIT college nonsense, parodies like "Wait for the Dial Tone Nelly," etc., as she is hoydenishly perched on the piano make for the same socko returns as heretofore. Her "commercial" for the Angel versus the competitive La Vie en Rose nitery (utilizing the Piaf melody for the parody) is likewise funny. Stan Freeman, still another standard at the BA, does his satirical songs at the Steinway although, on disks, he is better known for his wild harpsichord accomps in the Mitch Miller-arranged dates at Columbia.

Portia Nelson is a class songstress with a commanding personality and an arresting song style. She has disked for Columbia (usually show scores) and shuttles between the Club Gala, Hollywood, and the Angel. Like Miss Pearce she is a returner here with unusual numbers such as "My Love Is a Wanderer" (which the same Bart Howard authored), "Love For Sale," "Old Black Magic," etc.

Added starter on the night caught was Milton Kamins whom WMGM's midnight jabberjockey Henry Morgan is cuffo-agenting since becoming impressed with the newcomer's fresh comedy approach. Kamins is a legitimate symphony musician, a lammister from a French horn, who in a couple or three post-midnight ad lib discourses on the deejay's shows got plenty of Gotham attention from Morgan's insomniac audience. Kamins has the makings of an act. Right now he still lacks the necessary ease, and he needs sharp editing, including his virtuosity on the French horn which, while a prop for his monolog, almost leaves it for granted that he can legitimately perform thereon. Anyway, the incidental glissandos give full evidence that he's a paid-up AFMer so the signoff solo could be skipped. Otherwise, his pent-up emotional reflexes to his confreres in the orchestra, the maestro, the pros and cons when one's musical "lip" is strong—all this is funny and has the makings to spring him from the pit to the rostrum with schooling. *Abel.*

BILLY GILBERT

May 22—McKeesport, Penn.

Personal Management
DAVID L. SHAPIRO
AL 4-1077

For Night Clubs
Mercury Artists

Copacabana, N. Y.

Ritz Bros. (3), Fran Warren, Eileen O'Dare, Mace Barrett & Kay Lande, Dannii & Genii Prior; Mike Durso and Frank Marti bands; 8 Copagirls; staged by Douglas Coudy; songs, Harold Karr & Matt Dubey; costumes, Joan Purcinette; orchestrations, Eliot G. Eberhard; $5 minimum.

In the more than a quarter-of-a-century since Sept. 30, 1925 when this reviewer "noticed" the Ritz Bros. at the Albee, Keith's bigtime vaudeville class flagship in Brooklyn, show biz has moved from silents to sound, vaude to radio, Volsteadism to niteries, AM to TV, 2-D to 3-D. This one and only New Act review on the Ritzes in the VARIETY files is brief but favorable: "Al, Jimmy and Harry Ritz have been around but not together, this being their initial try in trio. It's a clever combination. The three dapper young men's opening is a novelty in exaggerated red bow ties, plus fours, and red sox for the 'collegiate' atmosphere and song. Their stepping is okay if somewhat familiar in some conceptions. A uke specialty with a 'hot' calliope-yodel accompaniment of the Cliff Edwards school also clicked. The turn is corking vaudeville for any grade and will build as it goes along."

They certainly have. The freres, too, have spanned the evolution from the demise of the bigtime and have tasted the fruits of the vaster media—pix, AM and TV, besides the top saloons.

Television, like radio and films, with its "family" standards, is a more orthodox taskmaster and the Ritzes have evidence that they can be as funny and effective under restrictions, or what they must assume are curbs on their untrammeled and unhibited penchants. Fact is they were in big league company on this past season's NBC video series, and having proved commercially effective it follows that their zanyisms can be projected within the bounds.

As the house ads read, the Copa "has become a House of Wacks," and despite the captious pros and cons on the freres there's no question that the Ritzes are big hits at the Copa.

The Ritzes usually play Bill Miller's Riviera, near-Manhattan roadhouse, and this Copa stand is a first for them. They're familiar in Las Vegas and the top bistro belt stands, so their stuff is obviously commercial. For the Copa it would appear that somebody must have impressed upon them that this East 60th Street stand is the uptown branch of Moskowitz & Lupowitz or Jack Silverman's Old Roumanian. Their Yiddish asides were Greek to many, and obviously these were as full of leers as some of their other nonsense. There was a time, in their early Copa days, when Dean Martin and Jerry Lewis would divide up the Italian and Jewish trade with strictly local gags that didn't sit well with the noncompatriots.

Opening with "So This Is the Copa" they engage in a Lucky Strike theme song with pseudo-Italian operatic overtones. They switch into the Yiddishisms with "Sentimental, Continental, Gentlemen of Song" (Sablon, Chevalier, Brisson, Trenet). Their penchant for "drag" is highlighted by the "gypsy" number with the limp teabags for the Q.&A. crystal-ballgazing, which leads to as-you-like-it audience reactions.

Interspersed are the "challenge" dance routines, now familiar hence accepted as "standard" in their repertoire as the piano breakeruppering in Durante's routine. "The One In the Middle Is the Funny One" (Al and Jimmy's tongue-in-cheek routine on Harry), a good piece of material. All this is interspersed with their usual bag of floorshow tricks and quips, which have been well received from California and Vegas to the Florida and Gotham niteries. As the overboard dialectics diminish, and with it the plenitude of double-entendre asides, the freres get better, so that their last 15 minutes is more effective than the forepart. Saloon entertainment is not salon divertissement—anybody this side of a minimum-check knows that—but there can be a happy blend.

Apart from the 3-dimentia that the Ritzes endow the Copa—and a pleasant seasonal flavor it is, everything considering—boniface Jules Podell and stager Doug Coudy have a bright spring show. Fran Warren is subfeatured with her songalog. She is high-styled both in the couturier and thrush departments, flashing an attractive coif. Sometimes the vocal stylization is overdone. There is also a strange admixture of song ranging from "Bye Bye Blues" for the opener, the slow-up "Song From the Moulin Rouge" next, followed by "Makin' Whoopee" (somehow so trademarked an Eddie Cantor number as to suffer by mental comparison), "Birth of the Blues," a Helen Morgan-on-the-piano takeoff with "Lover Come Back to Me," and "Back In Your Own Backyard."

Eileen O'Dare, socko acro-dancer, longtime at the Paris Folies Bergere and recently returned to the U.S., makes much of her terp spot and, in closeup on a cafe floor, is even more effective than on rostrum. Dannii & Genii Prior are a cute specialty dancing pair who make the most of their opportunities, and Mace Barrett and Kay Lande are equally professional as the juve and ingenue singing leads in the production numbers.

The "Chee-Chee" opener, "Never Love a Stranger," the "Holiday" mambo production numbers are all good, distinguished, per usual, by the pulchritudinous Copabeauts, the Joan Purcinette-Mme. Berthe costumes, and the Coudy staging. Newcomer songsmithing team, Harold Karr and Matt Dubey, likewise have been batting a good average since writing the last two or three Copa revues. *Abel.*

Latin Quarter, Boston

Jimmy Durante with Jules Buffano, Jack Roth, Wanda Smith's Cover Girls (5), Sonny King, The Caribbeans (3), Charles Wolke Orch (11), Zarde Bros. Orch (4); $2 cover plus $3 beverage minimum.

This is Jimmy Durante's first nitery appearance in the Hub in many years, and from all indications it should be a memorable one if aud reaction and reservation list are any yardstick. That his appeal is not limited to one age or racial group is evident, for preem ringsiders ran the gamut from well-heeled business bigwigs to Beacon Hill dowagers with an ample sprinkling of youngsters. All lured by his topflight tomfoolery, the great Schnoz doesn't disappoint. The spot is in a continuous uproar from his walkon, introed by the peppy and pulchritudinous Wanda Smith Cover Girls.

To recapitulate his frenetic sesh is redundant, but the fact remains whatever he does, be it discovering the w.k. "lost chord"; warbling "I'm a New Yorker"; auditioning members of Charlie Wolke's house band with the directive "they've gotta go," to his zany piano destroying bit, he's tops in the yock garnering department. Although, due to illness, sidekick Eddie Jackson failed to make this engagement, Sonny King, baritone of the Frankie Laine idiom, stepped into the breach to team with Durante in his famed "Umbriago" and "strutaway" bits. Durante's nifty routines with the eye-filling Wanda Smith gals are also laugh-getters. In short, it's a highly entertaining stint that just about tops an otherwise spotty season here.

Lone supporting act is the slick terp trio, the Caribbeans, last here about two months ago. Two guys and a gal, they inject plenty of spice giving out with accelerated flamenco stepping, changing pace with a sexy "St. Louis Woman" routine. Stint is strong and customers go for it. Charlie Wolke's band, upped to 11 men for this engagement, provide neat backgrounding and enter into the spirit of Durante's clowning. Zarde Bros. combo dishes out interim dansapation rhythms. *Elie.*

Edgewater Beach, Chi

Chicago, May 15.

Phil Spitalny "Hour of Charm" Orch (25), with Evelyn, Rose Maria, Viola Smith, Celia Pena; $3.50 minimum, $1 cover.

In for a only a two-week stand this time, Phil Spitalny's all-girl band should do sock business in this north side hotel. In addition, the show is almost entirely new, with the exception of the national emblem closing which, of course, is always good for a wave of applause. Spitalny has added more spark with the firey Mexican dancer, Celia Pena. This is the first time that the maestro has made an adjunct to his revue, but in this case it's perfect choice. Gals are beautifully gowned, switching from costumes they wear for the dance sets to new outfits for the show segment.

They have a sprightly and timeful starter with "Wild Horses," which allows the femmes some fine choral work and the brass to really ride the tempo. Incidentally, the brass section boasts one or two trumpet players who would be at home in any top jazz units. However, essentially it's mostly the fiddle section that carries the burden, and rightly so, for the family trade here.

During the balance of the hour, the leader spots three or four members. In the No. 1 position of course, is Evelyn, who does some extra-fancy bow work. Violinist creates the proper mood with "You and the Night," which ends with a jazz portion. She scores with "Song From Moulin Rouge" which has a zither and vocal in tight backing. She wraps things up neatly, bringing the rest of the fiddles down on the floor to pace her in a novelty, "Laughing Violins." For an encore she responds wtih an im-

(Continued on page 48)

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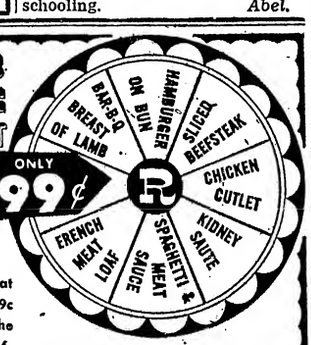

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USO-CS Restores Units in Remote Areas of Europe and North Africa

USO-Camp Shows will restore Europe and North Africa to its itinerary. Move to reinstate entertainment of U. S. troops in those areas was voted yesterday (Tues.) at a USO meeting held in New York. It's currently planned to send one unit every three weeks for a four-week tour of duty.

Bulk of the playing time will be in the provinces in France where there are isolated installations. Units will alternate with one show concentrating on France and the other starting out in North Africa. Since there aren't too many stops in Africa, the African units would go to France for a short tour. They would also provide entertainment for the Mediterranean Fleet. First unit is scheduled to go over around June 8.

Service to Europe and North Africa was discontinued March 16 because of budgetary difficulties. However, after a conference with the Defense Dept., USO moved to restore shows. It was felt by Camp Shows prexy James Sauter and exec veepee Lawrence Phillips that there was sufficient for troops in Germany and in metropolitan areas in France. Thus only remote areas in France and Africa would get Camp Shows entertainment.

Mpls. Peeler's Appeal On 'Exotic' Terming; Fine 'Lewd' Fla. Singer

Minneapolis, May 19.

Found guilty in municipal court and fined $100 or 30 days in the workhouse when tried for disorderly conduct consisting of a "lewd and distasteful performance," peeler Darlene La Bette Barallo, who was appearing at the Saddle theatre bar, was granted a month's stay of sentence and will appeal the conviction to the state supreme court.

Judge Luther Sletten heard the case after the stripper's arrest by the police department Purity Squad and her "not guilty" plea.

Jake Sullivan, police captain, and two other Squad members testified they watched Darlene for six minutes doing what was billed as an "esoteric" dance clad only in "two little round pasties the size of a half dollar, black net stockings, a G-string and a black fringe which she removed during the dance."

Testifying in her own behalf, Darlene described her dance as "a can-can plus a mixture of a shuffle, ball hop, kick and twirls." The stripper, who said she was a former Arthur Murray instructor; denied Sullivan's testimony that she had bent over and shaken parts of her anatomy at the customers. She also asserted she was wearing a brassiere, introduced as card it at the performance witnessed by the Purity Squad be a defense exhibit, but had to discause a strap broke. She disputed the Sullivan contention that she had removed a tasselled fringe, a state exhibit, from around her middle.

City prosecutor Leo Hale asked her if she knew what was meant by her "esoteric dancer" billing and she replied that she was "an exotic dancer" and "until yesterday" thought the sign painter made a mistake—that he couldn't spell.

In reply to another query as to what she was trying to portray, she said, "Nothing. I was just trying to entertain the public. Most people can't dance, but everyone has music in his soul."

The lively trial was featured by a number of disputes between Sullivan and the dancer's attorney, a lie detector test for Darlene which resulted in an opinion that

(Continued on page 50)

HUTTON'S 46G IN CHI MAKES IT 93G FOR 2

Chicago, May 19.

Betty Hutton's two-a-day at the Shubert Theatre here continued strongly with a $46,000 gate. Last week she pulled $47,000 on her initial stanza.

Others in her layout include Borrah Minevitch Harmonica Rascals, Bambi Linn & Rod Alexander, Bob Williams, Skylarks, Joe Jackson, Jr., and the Long Troupe.

Assign Kuchuk to Book '54 Blue Grass Festival

Ben Kuchuk has been named booker for the 1954 edition of the Blue Grass Festival, Lexington, Ky.

This year's show was topped by Judy Garland and Bob Hope. On the Garland bill were Vaughn Monroe, Bobby Winters, and Frank Fontaine. On Hope's display were Marilyn Maxwell, Frankie Lester, Honey Bros., Allen Dean and Darvas & Julia.

Plaintiffs Seek Appeal Vs. Henie In Balto Reprise

Baltimore, May 19.

"Not guilty" verdict delivered by jury in the Sonja Henie liability case is meeting plenty opposition from plaintiffs' attorneys. Two-week trial, which placed liability on Edwin P. Coronati, contractor who built the temporary stands which collapsed prior to the opening performance of Miss Henie's ice revue on March 6, 1952, looks like the beginning of more complications for the 350 injured, whose claims are said to amount to $6,000,000.

Judge John T. Tucker, of Baltimore City Court, charged the jury with 10 issues to be considered in the verdict. Issues involved matters of responsibility and negligence and indicated that the bench was prone to fix liability on Miss Henie as well as Coronati. Judge Tucker stressed that neither of the defendants was insured for audience casualties.

Counsel for the plaintiffs immediately reacted to the verdict, which absolved Miss Henie of responsibility in the crash, by announcing their intention of taking the case to the Maryland Court of Appeals.

Later in the week, four special motions were filed with Judge Tucker seeking to involve Miss Henie and her corporation in the payment of claims in spite of the "not guilty" verdict. Motions stated that jury's decision was contrary to Judge Tucker's instructions and showed disregard of the evidence presented during the trial. Tucker set June 1 as the deadline for passing on the motions.

Another wrinkle in the legal hassle now entering its second year is the fact that Miss Henie has settled with several of claimants in out-of-court negotiations. Whether Coronati will be obligated to refund these payments to the skater is questionable. Matter of individual claims, if Coronati solely is held liable, will have to be settled separately at later hearings. Consolidated trial was to decide liability only.

New Florida Bill Would Allow Zorita's Retention Of Aide in Act (Snake)

Miami, May 19.

Gaiety Club snake dancer Zorita this week turned a state legislator's proposed bill for outlawing possession of imported reptiles in Florida into a sock piece of publicity for herself and with it, amendment of the proposed law to allow use of the boa constrictors she uses in her act.

Zorita had made a personal trip to state capital at Tallahassee as a one-woman "snake lobby" to get the change in the bill which—if passed in original form — would have required her to get a new type of partner for her routine. As rewritten, the bill, if passed, will prohibit possession or exhibition of venomous reptiles without special permit from state game and fresh water fish commission. Persons gaining permission to exhibit would be required to post $1,000 bond. Boa constrictors are not considered poisonous.

Coast Taps Delegates For AGVA's Hub Gabs

Hollywood, May 19.

Larry Rio, George West, Danny Beck, Harry Mendoza, Joe Evans and Whitey Roberts have been named as delegates to national convention of American Guild of Variety Artists, at Boston, June 9-12, by the Coast AGVA. Eddie Rio, Coast rep, will also attend.

Membership meeting was held to discuss plans for the powwow.

Omaha Race Week Lifts Cafe Purses

Omaha, May 19.

Omaha nitery ops are finding the going rugged heading into summer months. However, they're upping talent budgets with hopes Ak-Sar-Ben races which opened today (Tues.) will bring in spenders.

Angelo DiGiacomo, who has biggest coin outlay at Angelo's, will put out $2,500 for George Shearing June 12 and Ella Fitzgerald Aug. 3. Shearing was good for a smash $7,000 his last time in last year, but Angelo has found biz lagging for most of his second-in shows. Miss Fitzgerald has been his biggest booking headache. She cancelled her first appearance when held over in east and withdrew a second time because of largynitis.

Angelo is opening race week with Buddy DeFranco, who will leave here for England and coronation. Also upcoming are Big Maybelle and Freddy (Nat's brother) Cole, May 31; Nino Nanni, June 17. Boniface will ask $1 cover for Shearing and Miss Fitzgerald.

Don Hammond, who had to give up his Frolics because insurance company owning building wanted to expand, is going single-o with Seven Seas and thrush Betty Reilly. He's still seeking a spot for Frolics and will reopen.

Westward-Ho, Jr., continues with comic Jim McGowan, who has been there a couple of years. Colony Club has pianist Jackie Jocko and Earl Graves combo is in fourth month at Copacabana. Cheryl Corby will soon wind up a fourth-month session at Cottonwood Room of Blackstone Hotel and organist Frankie Drummy, who was three years at Gay '90s, appears headed for that long a stanza at the new Torch.

Ops figure that silver lining ahead will be in the form of centennial celebration next year.

HENIE ICE SHOW WOW IN PARIS, PRE-LONDON

Paris, May 19.

Sonja Henie Ice Show, here for two-week, warming-up date before going on to London for two months, is cleaning up at Palais des Sports, Paris' Madison Square Garden. Show now looks as if it will better the "Holiday on Ice" record made at this same house last winter. "Holiday" grossed $63,000 in 2½ weeks at this 15,000-seater.

Draw of the Henie name is big, and in addition, Parisians like frozen-water spectacles. Present show is tops in elaborate costuming and skillful skating. Spectacle numbers including military parade, toyland sequence, Cuban ballet first-act finale, glittering Grieg ballet concerto item, Hawaiian interlude, collegiate campus high-jinks and dazzling circus procession finish.

Filling-in between production numbers are Bobby La Londe in "Superman on Ice," Marshall Beard in "Gaucho on Ice," Larry Hamm and Divid Riggs comically cutting up in the show's funniest number, Donald Watson and Lucille & Charles Cavannaugh. Two non-ice numbers are Willie, West & McGinty in the "House-builders" knockabout, and Vic and Adio (they double at Lido) in their hand-balancing act. *Curt.*

Sugar Ray's Cleve. Vaude

Cleveland, May 19.

Sugar Ray Robinson in unit show is getting Loew's State back in the vaude parade week of June 4, the house's first stageshow in almost a year.

Bill Randle, WERE disk jockey, hired by Frank Murphy, local Loew's chief, will emcee revue including Four Dominoes and several other acts.

Are Disk Names Pricing Themselves Out of Dates? Wildwood Drops 'Em

Delayed 13 Months, Omaha Sets Minstrels

Omaha, May 19.

Council Bluffs Kiwanis Club will stage its minstrel show this week (22-23)—exactly 13 months late. Show, featuring parodies of film stars and cartoon characters, was first scheduled last spring, then postponed because of the flood fight.

Some pros will aid Kiwanians.

Memph Claridge Sets 8 Top Orchs For Summer Span

Memphis, May 19.

Hotel Claridge has inked eight top bands for the next five months in one of the biggest hotel entertainment packages ever engineered in the mid-south.

Henry King opened yesterday (Mon.), to be followed by an eight-day stand of the Dorseys (Tommy and Jimmy) to open the swank Magnolia Roof June 6. Dick Jurgens is booked for June 15, Tex Beneke moves in June 26, Ted Weems, July 10, Clyde McCoy for two weeks beginning July 24. Shep Fields follows Aug. 7, and Jan Garber wraps the array of ace bandsmen from Aug. 24 through Sept. 4.

The lineup was set by Scott Stewart, Hotel Claridge veepee and managing director.

In line with the name orch list, Stewart also announced that the hotel lobby will under go a complete facelifting operation to the tune of nearly $100,000.

Mpls. Nitery Op Gets 2½-Year Jail Sentence On Prostie Charge

Minneapolis, May 19.

Pleading for mercy for John Gawron, co-owner of the shuttered Funhouse nitery, A. J. Hoffman, his attorney, told Federal Judge G. H. Norbye that the spot's potential sales value was $100,000 until the city council revoked its liquor license. Despite the plea, Gawron was sentenced to two and one-half years in prison.

"When the license was gone, there was nothing to sell," said Hoffmann. "Everything went down the drain."

Gawson had pleaded guilty to being a member of a national prostitution ring which recruited girls in the establishment owned by him and his brother, Frank. The council revoked the license after he had admitted that John was a co-owner. He previously had told the aldermen the latter was only an employee. He's now awaiting sentence in district court for perjury.

GEO. MURRAY BACK IN BURLEY BAGGY PANTS

Pittsburgh, May 19.

George Murray, veteran burlesque comedian who quit the peel wheel two years ago to manage the local Casino for I. Hirst, is donning baggy pants and putty nose again for a few weeks now that the burley house here has shut down for the summer. He's lined up bookings in Boston, Union City and Atlantic City and will work until around the end of June, when he plans to vacation until fall at his home in Margate, N. J.

Murray's wife, Eileen, will be in the act with him. She used to be his straight when he was making the rounds, but has been staging the chorus numbers at the Casino ever since Murray came here in the managerial job.

HERB RUBIN TO LATER

Herb Rubin, who at one time was personal manager for the late Willie Howard, has joined the Kenneth Later Agency, N. Y.

Rubin will service theatres and video shows.

The rate of climb on disk name salaries has knocked Wildwood, N. J., cafes out of the buying box this summer. At this point, it looks like the various niteries in that town will play either moderate talent or bands. Last year, Wildwood was one of the top buyers of names that scored on records. However, by the end of the season, cafe owners had felt that they had paid out so much that profits were down.

This season, the Surf Club has signed Herbie Fields and the Chubby Jackson bands for the first 10 days with Lionel Hampton orch coming in for two weeks starting July 6. Following the Hampton run, Jackson and Fields return for the rest of the season. In both of these bookings, set by the Joe Glaser Associated Booking Corp., the bands carry their own entertainers as well.

The Beachcomber will use inexpensive talent for the bulk of the season and the Bolero will have Mickey Shaughnessy for the season.

Although the lack of disk name bookings in Wildwood cuts off one market, talent agencies aren't particularly worried inasmuch as there are other ready markets for these performers. However, their sole concern is whether other nitery owners will follow Wildwood's suit. However, should Wildwood have a season that's substantially lower than that of last year, plight of the resort's bonifaces will be used as selling point to other nitery owners.

Are Cafemen Overlooking A B.O. Bet in Chorus Boys? Gay Caballero Sounds Off

By JOE COHEN

"It's about time cafe owners took a tip from these bal masques," complained one of the gayer set at the annual Spring Fantasia sponsored by Artists Equity Assn., at the Hotel Astor, N. Y.. This lad, eyeing nearly 1,800 that turned up at the event, observed that this was the finale of the major masked events given in the spring. The Art Students League Beaux Arts ball at the Plaza Hotel and the Publicists Guild Ball at the Roosevelt Hotel were all heavy artistic as well as financial successes.

Limpwrister, a part-time costume designer who occasionally works in a chorus of a show and sometimes does choreography, used these events to expound a theory, one which he says has been done successfully in virtually every country in the world. ("Except in America where there are too many squares" and which has been latched onto timidly by Hollywood.)

This crazy, mixed-up kid pointed out that there were about five male nudes to every female nude at the affair, and each year the nudes get more pronounced. Some of the boys looked like statues by Praxiteles, the Athenian of two dozen centuries ago who was modest enough to give his boys a figleaf covering. It was also pointed out that the attendance at the bal masques is increasing while total cafe draw is on the wane.

The crux of the avant garde thinking on this matter is briefly this: the cafes which have lavish production are catering mainly to the male trade. They feature lots of femme nudes and "speaking for the women (which he can do), they aren't excited by female bodies any more. There must be artistically undressed chorus boys to keep the women excited. If the girls can be worked up, they'll see to it that the men take them to the spot. As it is, the chorus girls offer their escorts a basis of comparison, and too frequently the wife or girlfriend can't stand this competition. So why should she insist on his taking her to a nightclub?" That condition can be corrected by the liberal use of boys, he maintains.

Girls Are Only Pretty

Now the kid, in getting warmed up to the subject, really started pitching for the Krafft-Ebing set. He also pointed out that chorus girls are outliving their usefulness. In the old days, he said, the racket boys owned nightclubs or

(Continued on page 50)

Night Club Reviews

Continued from page 46

Edgewater Beach, Chi

provisation of some of the better gypsy airs.

Rose Maria is a pretty miss who evidently has had operatic training which she uses to splendid advantage in her medley from "Countess Maritza." Beauty swings into "Hallelujah" which has the brass coming out in full force. Viola Smith gets in some frantic licks on the multi-drums. Louise rates pleasant reaction for pianoing a compilation of Franz Liszt works. There are several choral numbers by the majority of the girls, a western medley being the most prominent, with a treatment of the Mexican tunes next best. Here, it seems the maestro misses a bet in not bringing back the dancer to heighten the Mexican hat dance.

Miss Pena, who joined the Spitalny group here, shows that she is one of the best exponents of castanet work and her heel and toe clickings are on a par. She builds her stint to a rapid and firey close and then returns in latter half of bill to stomp out some sock clicks with her interpretation of a matador. Slight miss receives a raft of applause. As usual, conductor is more than half the show as he herds his flock through the paces and carefully accents his intros to the various numbers. *Zabe.*

Shamrock, Houston

Houston, May 14.

Billy DeWolfe, Hal Pruden Orch; $1.50 cover.

In spite of blasting wind, pelting rain and an overly exhilarated gang of conventioneers, Billy DeWolfe jammed the 500-capacity Shamrock Room opening night and what they saw and heard made battling the elements worthwhile.

DeWolfe's first Houston engagement was definitely a click and made the throng glad that he included the Texas trek as a farewell stint before shoving off for the London Palladium where he opens July 20.

While a few of the seasoned masterminds of local and Texas showdom who caught the rehearsal were definitely unsure of the toothy comic's possibilities of scoring with the Shamrock audience; they must have figured without the infectious DeWolfe personality. This is especially brought out in his trademarked Noel Coward typically British dialog routine, but from the first the putty-faced monologist has the crowd in his back pocket howling with glee.

"Putty-face" seems to be the only way to describe the ability of the mustached guy to mold his facial muscles into expressing just about any emotion from superciliousness to tragedy. Even without the smart gab he can run the gamut from benignity to devilishness. One can only hazard a guess as to what will happen if he gives Coward a working over in England. It's an odds-on bet that he will be forced to unveil his solid "Mrs. Murgatroyd" at nearly every performance.

Able orch background is handled by Hal Pruden's outfit, now in their last two weeks on their present turn at the Shamrock. *Jedo.*

Riverside, Reno

Reno, May 14.

Kar Starr, The Lancers (4), Riverside Starlets, Bill Clifford Orch with Betty Holt; no cover or minimum.

Third appearance in a year is a record for one star in the Riverside or Reno, but is no record for Kay Starr, who has pulled the stunt before (Flamingo, Las Vegas, four times a year). Songalog, half new, includes a new novelty with Lancers quartet, a new opener, and two disclicks.

Launching with "It's a Good Day" is not her best way to start. Predecessors were "Too Marvelous" and "Them There Eyes," both better. A piano accompanist now sits a few feet away from her but is heard only by Miss Starr. Bill Clifford's finesse on her arrangements gives studio production sound to her songs. She still strikes the accented beats with her hands and arms, "grabbing" and squeezing notes for her stylized effect.

The new novelty with Lancers, giving each of the boys a chance to do a verse with her, is "You're My Sugar, But You're Never Sweet To Me." This is modeled after "Nobody's Business." Continuing as an important part of her program is "People Keep-a-Comin' But the Train's Done Gone." "Side By Side" and "Three Letters" have been added from current wax clicks. "Side" loses nothing, using Lancers in place of multiple-recording.

The Lancers' songs are essentially the same. A spiritual type "You Must Come in At the Door" has been added. High point in act are impreshes of vocal groups with a nasal "Sons of the Pioneers" for honors. Quartet is extremely effective with Miss Starr on "Side By Side."

"Golden Earrings" features band thrush Betty Holt as Starlets barefoot it around and then cut loose with tamborines. "Tuxedo Junction" is a sexy prance in tophats and canes. *Marc.*

Gogi's Laruc, N. Y.

"What's New," with Orson Bean, Diana Drake, Russ Emery, Hal Loman, Billie Hayes, Rain Winslow, Barbara Maye; music and lyrics, Wilson Stone; dances, Danny Daniels; Ted Straeter and Pepito Lopez Orchs; $5 minimum weekdays, $2 cover (no minimum), Fri.-Sat. after 10.

"What's New," vestpocket musical, has been kicking around for about 18 months and finally landed in New York. Its break-in was at the Baybrook, West Haven, Conn., and in the interim the six-cast has been augmented by TV-cafe comic Orson Bean as the only performer with some claim to public attention. Of the original sextet, the only one retained is comedienne Billie Hayes. It's still Wilson Stone's package (via Music Corp. of America) and he's done the words and music, but there's a new choreographer in Danny Daniels. At first outing, the costumes had been credited to Ceil Chapman.

There's a minor trend toward minnie variety shows, as per George White's recent flowering of his clicko "musicalette" yclept "Nice to See You," at the Versailles. The comparison ends there, as "What's New" is levels below White's in every department. Nonetheless, it's a speedy, snappy 45-minuter, and while lacking excitement, novelty and the one big sock, it has a cast of eager beavers who works themselves into a high sweat.

Bland, wry Bean is a highly amusing citizen whose low-gear gab, characterizations and the making of a fir tree from newspaper pages provide a winning session. The romantic tunes are carried by Diana Drake and Russ Emery, who double, as do the others, through the stanza. Chief male dancer is Hal Loman, a flexible fellow with some good hoofology. He's in the pre-finale top number, with energetic Miss Hayes, who's a mugging cutup as evidenced in a very bouncy "Back in the Old Routine," with its flapper-Charleston-show biz treatment that earns an encore.

Loman also is paired with Rain Winslow, a looker, in a dance inning to the pipings of Miss Drake and Emery. The latter two, plus Barbara Maye and Loman, lend drive to a hallelujah type piece called "As You Sew So You Reap." Some numbers are changed for the second show, these being mostly in the chirp sector and including "Love Come Lately" (Miss Drake and Emery), theme title (Loman and cast), and "Tomorrow I'm Going Home" (Emery and Miss Winslow).

Ted Straeter's orch cues the revuette effectively and is one of the top dansapator units in town, along with the rhumbeat of Pepito Lopez. *Trau.*

Desert Inn, Las Vegas

Las Vegas, May 12.

Jane Powell, Darvas & Julia, Frank Libuse & Margot Brander, Marquis & Family (Gene Letroy), Don McKay, Fluff Charlton, Earl Brent, Donn Arden Dancers, Carlton Hayes Orch (11); no cover or minimum.

This moneymaker has everything. With Jane Powell and Darvas & Julia show would still be terrif, but with the madantics both from Frank Libuse & Margot Brander, and the chimps of Marquis & Family, the whole shebang is high-calibre entertainment. Month's biz will certainly be capacity plus.

Jane Powell, in her first thrushing job before Vegas audiences, does a neat establishing job which will bring her back often. She is cute, easy to watch while performing, and trills a satisfying repertoire. First part of her songalog is middlebrow music, even extending into higher strata with "Jewel Song" from "Faust." Trilogy of tunes to follow displays Miss Powell in the more-or-less expected nitery style as she goes bluesy in "Gent From St. Loo," pashy in "To Late Now" and boisterous in "How Could You Believe Me?" Response is long and full as she skips off.

Darvas & Julia first amazed locales a little more than one year ago while energizing a Lou Walters package. No less supercharged is room this trip as pair whip through their fantastic contortions, unusual lifts and precision terps. The toss by Darvas when atop an elevated stand, arching Julia 15 feet into a floor-split, is always a show-stopper.

An asset to any stanza is Frank Libuse with his screwball "mad waiter" nonsense as show warmup. He enlarges upon his various whimsies, low comedy, slapstick tomfooleries with Margot Brander during deuce spot. Pair have an uproar onstage, matched only by yocks in the house as Libuse breaks up the mock-serioso coloraturing of Miss Brander.

Marquis & Family, with Gene Detroy calling signals, measures up to be one of the most novel animal acts ever to hit town. Four chimps, graduating in age and sizes, convulse tablers with near-human antics and expressions while wheeling around on bikes, unicycles, balancing, acro tricks.

Adding more dashes of glam and color to the already packed show, Donn Arden Dancers step and pattern two productions stunningly caparisoned. Fluff Charlton instills oomph with her soloing, while Don McKay handles warbling effectively. Earl Brent, arranger for Miss Powell, takes over at the Steinway during her slot, for expert digiting as Carlton Hayes skippers his musicrew for all-over top job. *Will.*

Sherry-Netherland, N.Y.

Sonia Corti with John Cooke; Hugo Pedell and Jan Brunesco Orchs; $1.50-$2.50 cover.

The Carnaval Room is making a dramatic seasonal exit with the booking of Sonia Corti, a petite singer who is no stranger to the intimate boites, having been around as Sonia Cortis. She is a desirable booking for this spot inasmuch as the hostel's topper, Col. Serge Obolensky, has long attracted the high levels of the international set and Miss Corti can court these folk in practically any language.

In her dissertation, Miss Corti tackles tunes in four languages (she's Greek) and she's sufficiently vivid in delivery to make the meanings fairly evident even to a listener who isn't multilingual. Miss Corti's tunes are melodic and have a strong story line. Of course, the English explanations preceding her numbers establish the mood.

Once into a song, she tends to overdramatize to some degree. Otherwise, Miss Corti handles herself well. In her exposition she concentrates mainly in the Gallic idiom, hitting songs not generally heard. She does a tune about a pirate in that language and a sentimental item, "Les Yeux de ma Mere." She also essays a Greek and a Russian number as well as "Beguine." It all adds up to a pleasing session that's well appreciated in this international room.

Hugo Pedell and Jan Brunesco further the international flavor of this spot with tzigane and Latin interludes among the orthodox dance sets. *Jose.*

Saxony, Miami B'ch

Miami Beach, May 15.

Helene Francois, Val Olman Orch; $2 minimum.

Less publicized than her sister (Denise Darcel) but more strongly fortified in the vocal talent department, Helene Francois is first of the summer lineup set in this plush hotel's Pagoda Room. French import is drawing comfortable biz from the better elements which patronize this swankery.

Handsomely gowned and on the highly attractive side, Mlle. Francois sets up an intelligently paced 30-minute session of Franco-American tunes delivered in well-staged manner, and vocally she's on the plus side as compared to some of the Gallic imports playing these parts. Best of her chansons are "Mle. de Paris," "Padam" hand-mike-sold version of "While We're Young" and "April In Portugal." Encores with inevitable "La Vie En Rose" called for by ringsiders and winds with around-table routining of "Perhaps." Could use some special material to break from the straight array. As is, she's a pleasant and appealing songstress who looks at home in a smart room. Also on plus side is her brief and effective introing of numbers.

Val Olman and his crew are adept on the showbacks and set up easy-on-the-feet arrangements of Latin and American tunes. Room is one of the handsomest in area and service under supervision of Signorelli is in the finer tradition, marking it one of the few class spots around in summer. *Lary.*

Hotel New Yorker, N. Y.

"Scents and Nonsense," staged and choreographed by Dolores Pallet; Helene Vinson, associate choreo; costumes, Mme. Berthe; orchestrations, Earle Moss; with Donna Jeanne, Tony LeMac, Jay Seiler, Jack Kelly, Ice Lovelies (Marion Lulling, Ann Boykin, Florence Budny, Aileen Graff, Joni Pearce, Georgie Weikel), Bernie Cummins Orch (with Scottee Marsh), Adrian Rollini Trio; $2.50 minimum weekdays, $2 cover Sat.

For its summertime run, the Terrace Room has whipped up an aromatic ice concoction that goes snappily along for its 40 minutes to provide a relaxing session. Title derives from perfume tags for the numbers in a sort of olfactory octet wherein each stanza squares the billing. For instance, the opener is "Shocking," with the six-line giving it the works, including elongated ciggie holders, while Scottee Marsh, wholesome-looking chirper with the Bernie Cummins orch, rides over the terping with "Always True to You in My Fashion." It's a cute overall themer tieup, backed by cuffo bottles to lucky tableholders nightly.

"Tailspin" is carried out by the rapid-fire whirlery and spins around the minnie rink of Tony LeMac, and "Fame" brings on the solo blading of Donna Jeanne, a good technician on the one-foot spins and corkscrew stuff. Other two principals are in the comedy class. Jay Seiler comes on in semi-circular skis for tomfoolery on the trick trappings that's titled "Sportsman." The "Illusion" scent comes out as a juggling stint by Jack Kelly, who employs balls, cigar boxes and glasses with spoons, later a small drum for ball bouncing, and finally a cig catching and lighting stunt. Technically he's okay, but some of his covering patter is unfunny.

In a pairing, Miss Jeanne and LeMac operate niftily in a "Dress Parade" motif that's been arranged by Tommy Reynolds. LeMac also heads up "Jet," a "Merry Widow" production number with the six femmes in velvet and silver charged gowns and huge black feather fans, with LeMac similarly attired (sans the fans). It's a picturesque stanza with the waltz accent supplying a nostalgic touch.

For the finale the line, upped to six (including Joni Pearce, of the

(Continued on page 50)

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Dir.: GENERAL ARTISTS CORP.

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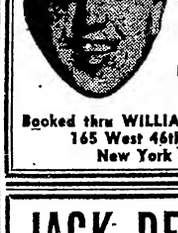

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20 Philly Cafe Ops Sign AGVA Pact; Set Up Actor-Employees, Appeals Bd.

Bulk of individual Philadelphia nitery, operators signed minimum basic agreements with the American Guild of Variety Artists during the past week. Approximately 20 of the 27 Quaker City cafes have aligned themselves with the union. The only alterations in the usual agreement is the stipulation by the union that entertainers shall be classed as employees for collective bargaining purposes and agreement to an arbitration appeal to a board which shall consist of an operator rep, union rep and a neutral.

Spots that have already signed are the Latin Casino, Celebrity, Rathskeller, Big Bill's, Embassy, Ciro's, Cabana, Lou's Moravian, and a few lesser institutions.

One of the highlights of the agreement is the fact that one of the signers was Ciro's, owners of which are among the plaintiffs in a suit brought in Federal court to enjoin the union. However, it's held that Ciro's signing doesn't prejudice its position in the court case.

Union called a membership meeting last week in New York at the Capitol Hotel at which time Dick Jones, eastern regional director, explained the Philly situation. Lou Walters, Latin Quarter, N. Y., op and prexy of the Theatre Restaurant Owners of America, and Dave Fox, TROA exec sec, attempted to get in to give the operators' side of the controversy. The way had been paved for them by a telegram signed "members of the Latin Quarter cast." Membership present, however, voted to exclude Walters and Fox. Feeling was that operator problems should not be brought before the actors but to higher union echelons.

Allied Artists Agency, Inc., chartered to conduct a theatrical service agency in New York. Capital stock is 100 shares, no par value. Shanley & McKegney, N. Y., were filing attorneys.

Rebooking Seville, Mont'l, Cooper Sets Van Johnson

Montreal, May 19.

Booking of the Seville Theatre here will revert to Roy Cooper's Paramount Entertainment Bureau, starting June 11. First bill set by Cooper will be headlined by filmster Van Johnson.

Since March 12 house had been booked out of New York by Dan Friendly, of the RKO office. Cooper had it prior to that.

GORDON MACRAE & WIFE ON VAUDE, NITERY TREK

Hollywood, May 19.

Gordon and Sheila MacRae, teamed professionally for the first time since their marriage 12 years ago, start a coast-to-coast vaude and nitery tour Thursday (21) at Loew's Capitol, Washington.

They'll play there one week and follow it with a week at the Casino, Toronto. Team then treks west for a fortnight at El Rancho Vegas, Las Vegas, starting June 10 and another two-weeker at the Broadmoor, Colorado Springs, starting July 14.

Coast Comic Seeks 83½G For Greyhound Bus Injury

Los Angeles, May 19.

Damage suit for $83,500 was filed here by Cully Richards, nitery entertainer, against the Pacific Greyhound Corp. as an aftermath of an accident last November, when he was working for Charley Foy at $250 per week.

Comedian claims his injuries impaired the use of his left arm and shoulder, making it difficult to work. He asks $50,000 general damages, $1,750 for medical fees, $6,750 for loss of earnings to date and $25,000 for loss of earnings in general.

Champions' Coast Dates

Marge & Gower Champion, current at Bill Miller's Riviera, Ft. Lee, N. J., have been set for a pair of dates on the Coast.

Dance team opens June 16 at the Fairmont Hotel, San Francisco, for a three-week stand, and is set for the Cocoanut Grove (Ambassador Hotel), Los Angeles, for three weeks starting Aug. 5. On the latter date, they'll be accompanied by the Cheerleaders and backed by Les Baxter's orch.

N.O. Cotillion's Surprise Closer; Blue Room Now Town's Sole Top Namery

New Orleans, May 19.

The Cotillion Room of the Jung Hotel, plush nitery, will close tomorrow (Wed.) for the summer months, Ray Cantrell, hotel manager, announced. Spot, which featured name acts and bands, will reopen in the fall after improvements and redecoration.

Simultaneously, Swan Room of the Monteleone Hotel dropped its floorshows for the warm months, but will stay open for dinner and dancing. Danny Deane orch is retained in the spot.

This leaves the Blue Room of the Roosevelt as only nocturnal rendezvous presenting top name acts and bands. Town's leading nitery continues to do capacity biz.

With conventioneers and tourists flocking here in large numbers each week, small bistros in French Quarter are also enjoying boom times. That is reason moves by Jung and Monteleone managements came as surprise in nitery and entertainment circles. Jung's Cotillion Room did heavy biz past month with Los Chavales de Espana, and Quintetto Allegro got off to heavy patronage. Swan Room closes each year in May as matter of policy.

Ralph Slater's N.Y. Solo

Hypnotist Ralph Slater will do a one-man show at the Bijou Theatre, N. Y., starting tomorrow (Thurs.).

He'll do nine shows weekly at a $3.60 top.

Arbitration Before Court Trial Upheld By N. Y. Judge; AFM Clause Prevails

Union rules compelling arbitration before a matter can be taken into court was upheld this week in a decision by Justice William C. Hecht, Jr., of New York Supreme Court ruled that the dispute between Mercury Artists Corp. and Jules Wiener, latter operator of the White Roe Lake Inn, in the Catskill Mountain belt, must be tried by arbitration before the court can take jurisdiction.

Case came about because of a bandleader's failure to appear for a dance and show at a reunion of guests of the hotel several months ago. Wiener subsequently sued Mercury, which booked the band. Defense attorney argued that while the contract that both signed had no clause stipulating arbitration, both parties were bound by rules of the American Federation of Musicians, Local 802, which stipulates that disputes must be arbitrated before they can go to court.

Wiener's attorney argued that they were not bound by the AFM rules since they were not informed of any such rules at the time the contract was signed and furthermore, plaintiff could not be compelled to give up the right to appear before an established judicial tribunal.

Justice Hecht's opinion stated, "Sound business policy would dictate that he request a copy of the incorporated matter, or sign the contract and assume the obligations about which he is in ignorance at his own risk. There can be no question of the fact that in this case the provision in the contract which incorporates by reference the aforementioned rules clearly states that they are part of this contract.

"Accordingly, the application to stay the proceedings in this court is granted and the parties directed to arbitrate their disputes under the contract."

Cal.'s Tahoe Village Sets Wkly. Changes 'Cept Line

Tahoe Village, Lake Tahoe, Cal., will go in for weekly changes of shows during its summer season. Initial display opening June 26 will comprise Mazzone-Abbott Dancers, Tito Valdes & Louise, Bob Hannon, Rowena Rollins and Lee Sharon. The line will remain for the entire nine-week season.

Booked for the second show is Gautier's Tallyho. Other acts for this show as well as Aug. 9 are still to be set.

JUDGE ASKS MORE DATA ON 'LIFTING' OF DANCE

Los Angeles, May 19.

Lester Horton was given 10 days to file an amended complaint in his $100,000 suit in Superior Court charging unauthorized appropriation of a dance routine. Judge Ellsworth Meyer ruled that not sufficient facts were detailed in the complaint.

Defendants are Sonia Shaw, Rene De Haven and 10 John and Jane Does, charged with pirating a hoofing routine titled "Brush-Off." It was first presented at Horton's Dance Theatre in 1951 when the defendants were students there. He claims the routine was presented at the Macayo, in Santa Monica, without his permission.

Paul-Ford to Headline 'Albany CP Benefit

Albany, May 19.

Les Paul & Mary Ford will headline the fourth annual Cerebral Palsy benefit show at the State Armory, June 6, staged under the direction of Louis Ramundo. A teenage revue, "New York, N. Y.," directed by Ramundo, will also be presented. Francis Murphy's orchestra will play the show, with Rosalind Balch as accompanist.

Sammy Kaye will play his first Las Vegas stand at the Last Frontier, starting Sept. 13.

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Night Club Reviews

Continued from page 48

Hotel New Yorker, N. Y.

defunct roller revue, "Skating Vanities"), develops a "Confetti" or mardi gras theme for the top ensemble precision work in the frappe. Dolores Pallet has extended herself in this and some of the other stanzas and the Mme. Berthe costumes are eye-catchers. The Cummins crew is peppy on the backing and splits the dansapation innings with Adrian Rollino Trio. *Trau.*

Continental, Montreal

Montreal, May 15.

Dominique, Ginette Wander, Loutesta & Shirley, Nicholi Knight Marionets, Lucky Girls (8), *Johnny Di Mario Orch* (6), *Neon Lachance; $1 admission.*

Reversing the usual order for most French artists, Dominique and Ginette Wander went direct from Paris to New York and have waited almost a year before trying their act in this heavily-populated French-Canadian city.

As might've been expected, both are immediate clicks with localites and look good for returns.

Blonde Ginette Wander is a refreshing change from the oversold Gallic chantoosie that has been seen and heard around town over the past year. In an all-but-exhausted field and with the patrons growing tired of yesterday's faves trying to make a comeback here, plus the young Piaf-type chirper devoid of any form of showmanship other than a plunging neckline, this gal gets the nod from opening song through a session of six varied and neatly handled arrangements. Miss Wander has a better sense of timing than most; can mix up the hokum with the ballad in expert fashion and her trim appearance and restrained patter make her a cinch with Montreal's Gallic saloonites.

In the headline slot, 21-year-old Dominique offers his magico at such a breathless pace hacked by a torrent of French chatter that he has the crowd completely bewildered from the first card trick to his finale, a whirlwind pickpocket tour around the room when he lifts an assortment of watches, et al., from the startled customers. For a guy of his tender years, Dominique has picked up a lot of the standard sleight-of-hand bits in a big hurry and on the way has also developed a brand of showmanship that is loaded with savvy, exhibitionism and caution.

Varied as his programming is (on night caught he injected a ventro bit in capable fashion), Dominique seldom lets stint get out of hand. This was pointed up during his aud participation sequence when he cooled out a couple of the wise boys who were going to make a chump of him only to have things nicely, but politely, reversed.

Remainder of show is just fair with Loutesta & Shirley working out some trim roller skating routines and Nicholi Knight marionets get their biggest boost from the femme manipulator who overshadows the puppets with her long-stemmed figure and abbreviated costume. Leon Lachance does emcee chores with the Johnny Di Mario orch cutting both show and dance music adequately. *Newt.*

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Steuben's, Boston

Radio Aces (3), *Phil Lawrence & Mitzi, Dolly Barr, Don Dennis, Tony Bruno Orch* (6), *Harry Fink Trio; $2.50 minimum.*

Layout on tap here this frame adds up to a pleasant hour's entertainment, long the policy at this popular eatery, with gratifying aud reaction down the line.

Lineup is topped by the Radio Aces, three zanies who clown through a sesh of carbons of show biz personalities, rib a "typical" quiz show, imitate Norman Brooks aping Jolson's thrushing of "April Showers" while one member squirts a mouthful of water at the soloist, and in general carry on in ridic fashion. Boys tee off vocalizing "What Does the Public Want" and judging from the customers reaction they apparently have found the answer.

Phil Lawrence & Mitzi, a cute pair of terpsters, grab the opening spot with a sesh of taps building into a softshoe routine appropriately costumed for stepping to "Strolling in the Park." Close with a quick segue into a jitterbug routine with gal discarding vintage costume, enabling the duo to showcase fancy footwork and fast terping. Bill tees off with Dolly Barr, a shapely blonde who whirls through a rapid sesh of roller skating stops and tricks enhanced by her lush appearance.

Proceedings are, as usual, emceed by the spot's perennial Don Dennis, who also scores warbling "I Believe" and Fritz Kreisler's "Stars in Your Eyes." Tony Bruno continues, to furnish neat musical backgrounds alternating with Harry Fink's trio for customer terpology. *Elie.*

La Vie En Rose, N. Y.

Ella Fitzgerald, Rusty Draper, Van Smith Trio, Phil Moore Trio with Dottie Salters; $5 minimum.

The disk names have given La Vie one of its most successful seasons financially as well as prestigewise. Monte Proser and his headman, Nat Harris, by now have established this eastside spot as the major showcasing for names who have waxed hot during the course of the year. The outlook here is that the world is no longer square and every age and economic group is hep to the jukebox influence.

The bookings comprise Ella Fitzgerald and Rusty Draper (latter New Acts) and together they give La Vie a show of tremendous strength. Miss Fitzgerald has completed an unusual cycle in New York. She has played for the kids in such smoke-filled rooms as the Birdland for a nominal admission, has been a major attraction on 52d St. and now has come over east to score before a $5 minimum audience.

The Negro singer is distinctive, to say the least. Miss Fitzgerald has a healthy respect for the melodic line as laid down by the composer and an equally healthy disrespect for orthodoxy. Her melodic meanderings are picturesque and truly interesting. She can weave together a number of tunes in a manner that's architecturally sound and infuses a keen sense of humor into her renditions. She apparently has a strong sense of improvisation, as was evidenced on her preem night when she wove ditties around the presence of Patti Page in the room.

Miss Fitzgerald was unable to give out with any new numbers. There was a constant stream of requests, most of which were made known through her Decca disks. Her catalog shows everything from the fragility of "My Bill" to vivid bop doodlings. Something for everybody here and opening night's crowd was reluctant to let her go even after 40 minutes.

Van Smith Trio showbacks with Phil Moore Trio alternating. Dottie Salters continues to entertain with the Moore setup. *Jose.*

Hotel Chase, St. L.

St. Louis, May 15.

Lou Walters' "Latin Quarter Revue" with Gloria LeRoy, Lucienne & Ashour, Charlivel Trio, DeCastro Sisters (3), *Janine Gernet, Ralph Young, Guilda, Charlee Ballet* (8), *Line* (26), *Bobby Swain Orch* (12); $1.50-$2 *cover.*

The current layout with a strictly Parisian flavor and easily the most extravagant ever presented in this plush west end spot, is delivering a terrif impact to SRO biz and the spenders are getting more than they paid for from the wide variety of entertainment that is sock from teeoff to finale. A biff-bing-bang pace is maintained throughout the 70 minutes and the bacchanalian form of Gallic entertainment leaves the customers gasping.

Filmgoers get a look-see of French can-can dancers in "Moulin Rouge," but eyebrows are really being raised at the gals, all shapely lookers and handsomely gowned, dishing out red hot stuff in this routine. Customers also are getting a briefing of the French language as many of the ditties are delivered in that tongue.

Ralph Young, the warbling emcee, tees off with "Maxime" and "Gay Paree" with the gals in colorful costumes executing the first of clicko dance routines. Guilda, a femme impersonator wearing a blonde wig, keeps the customers in the dark until the finale. He cops a heavy mitt with his French singing and strutting around the floor. This is repeated for Janine Gernet, another looker, for her thrushing chores.

Lucienne & Ashour have the roughest Apache dance ever seen in this burg and rate a tremendous mitt with the gal dishing out better than she receives. The Charlee terpers with their can-can stuff exhibit some eye-opening splits as the customers okay continues. Double-jointed Gloria LeRoy executes a routine that's reminiscent of Charlotte Greenwood and the mob loves it.

The Charlivel Trio are exponents of acro, eccentric and tap dancing. One has nice baritone pipes and all handle singly and together the piano, accordion, violin, clarinet and sax with equal skill. Their acro dance stuff at the edge of the platform keeps ringsiders dodging.

The DeCastro Sisters, all brunets, are singing comediennes and their zany tempo in "In The Jamaica Way" won yocks and belly guffaws, particularly when one deposited a kiss on the bald head of a ringsider and later on kissed maestro Bobby Swain on the nose, leaving a heavy smear of lipstick. There is a plethora of thinly hidden epidermis exhibited in this layout, with the line and the can-can girls wearing the gauziest of nylon covering that disguised nothing. The lighting effects are particularly good and Swain's tooters meet an exacting task with eclat. *Sahu.*

Mpls. Peelers

Continued from page 47

she had told substantially the truth, and Sullivan giving his impression of the dance in court, with bumps and grinds.

Lyrics Too Rough

Miami, May 19.

Following season longrun at the Good Hotel's Music Box, Belle Barth, pianist-singer was hauled into court by State Beverage Dept. representative on charge of "lewd" singing. Fine was imposed of $25 each for Miss Barth and operator of the spot, Milton Sackett.

Earlier in the year the entertainer was summoned to police headquarters for a "conference" on her type of performance with resultant warning to tone down her act by then city police chief Bert Simpson. No further action was taken, however, until the state reps walked in and tape-recorded her lyrics. Singer specialized in broad approach to her special material with ad libs on the uninhibited side.

Cafemen Overlooking

Continued from page 47

were heavy spenders in them. Bonifaces had to have girls available if the joint was to pay off. That kind of money is now gone, and union laws as well as city legislation forbid mixing. So while girls are pretty, he thought that they were an economi loss.

He started on Hollywood. He is convinced that Kirk Douglas really hit his stride in "The Champion," wherein he was displayed naked to the waist with bulging muscles. Marlon Brando didn't do himself any harm with the girls by traipsing around in his underwear. Dozens of other examples were cited.

The costumes at the ball seemed to bear out this chap's thinking. There were four major femme nudes. There was a good-looking Negro couple. The girl was bare to the waist and had a sprinkling of sequins to cover a small part of her bosom. Her escort wore a cape and a figleaf. Another girl had a bra made of little bits of fur which could be blown away at will. One girl wore a pair of net leotards. The boys were a little more frank in their nudity. One with body makeup had only two small coverings.

There was one major change in costuming. The gay set, except for one individual, didn't come in drag. The explanation was that Christine changed all that. Anything they could wear in that direction would never come up to that which has already been so well publicized in print and joke. So except for that terrifically large limp-wrister, who gave himself Mae West charaeteristics, the Danish doctors spoiled that field of costuming.

Some of the avant garde unreeled some genuinely artistic stuff. There were non-objective, impressionistic and Daliesque influences, lots of them with vast expanses of epidermis showing.

Saranac Lake

By Kenneth Derby
(*Pinchhitting for Happy Benway*)

Famed landmark changes its spots as the Altavista Lodge, one of the largest sanatoriums in Saranac Lake, becomes a resort hotel June 1. Many top troupers regained their health there during the early 1920s when H. Stanley Parker was the owner. Camilo B. Panerai is the present operator.

Lorraine Coleman, daughter of J. W. (IATSE) Coleman, in from Gotham for a bedside chat with her mother, Mary Coleman (Brandt Theatres), whose progress is a go-home certainty.

Jean Standridge, assistant manager of Loew's Apollo, N. Y., hit the jackpot after seven months of observation, drawing a green light to resume work.

Virginia (Loew's) Ferraro all agog over being upped for meals after a serious setback.

A carnation to Mayor A. B. (Tony) Anderson, manager of local Pontiac Theatre, for his courtesy to visiting show bizzers while they are visiting the health-seekers at the Will Rogers Hospital.

Among visitors who called to bedside and chat with Happy Benway about old times were Jack Casson, first featured on Guy Bros. Minstrels in 1905-06-07; Ray Collett, of Old Town, Me.; H. E. Collett, Brewster, Me., and the Rev. Cannon Thomas Cashmore, of Wakefield, England, all formerly connected with the theatre professionally.

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VARIETY BILLS

WEEK ENDING MAY 27

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I), 21
Cynthia Scott
George Sawtelle
Peiro Bros
Pegleg Bates
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 22
3 Holidays
B Douglas & Cindy
Violet Carlson
Baudys Animals
Tommy Hanlon Jr
Appletons
Steve Evans
Arriola Family
Paramount (P) 20
4 Aces
Alan King
Martin Bros
Jerry Gray Orc
Roxy (I) 18
Ice Caloramas
CHICAGO
Chicago (P) 22
Van Johnson
Walton & O'Rourke
Bobby Sargent
Adriana & Charly
MIAMI
Olympia (P) 20
Mack & Lorraine
Florida 3
Joey Forman
Chris Columbo
Gene Tory Co
WASHINGTON
Capitol (L) 21
Gordon McRae
Barretts
Frank Fontaine
Cycling Villanaves
Flack & Lucas & Cassandras
NORWICH
Hippodrome (I) 18
Billy Whittaker
Mimi Law
Joe Poynton
G Anders & Jean
Lee Brooklyn
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh
Edward Orland
Terri Howard
NOTTINGHAM
Empire (M) 18
Allan Jones
Dancing Duvals
Les Dounos
Hackford & Doyle
Cookes Ponies
Bill Waddington
Ker Ben & Ly
Cynthia & Gladys
PORTSMOUTH
Royal (M) 18
Ravic & Babs
David Hughes
Peter Raynor
Semprini
Francois & Zandra
Jack Watson
Rob Murray
Dashs Chimps
2 Pirates
SCUNTHORPE
Savoy (I) 18
Pauline Penny
Barry Piddock
Theo Lambert
Bobby Manders
Jack Denman
June Carle
B Bernard & Texins
Wendy Allan
Valerie Matthews
SUNDERLAND
Empire (M) 18
Norman Evans
Betty Jumel
V & J Crastonian
Jackie Trevor
2 Bills
J & B Moxham
Swan Leigh
WOLVERHAMPTON
Hippodrome (I) 18
Jimmy Bryant
Mellor-Martin-Moe
Conrad Vince
Humphreys & A Derek
Bert Dene
Jean Madden
Saucettes
YORK
Empire (I) 18
Tony Dalton
Jock Glen
Bill Till
P Ashby-Bailey
Cliff Owen
Y Michele & Erik
Eric Coverdale
Margot Gaye
Neville Lloyd
Arcadian Singers

AUSTRALIA

AUCKLAND (NZ)
St. James (T) 18
Farrar & Carter
Jimae & Junior
Diana Grafton
Pat Gregory
Terry Scanlon
Cissy Trenolm
Armand Perren
Marika Saary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribl
Enid Wilson
Joe Whitehouse
Jacques Cartaux
Nellie Small
Netta Dunsmore
Nella Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls
MASTERTON (NZ)
Tivoli (T) 18
Tommy Trinder
Botonds
Halama & Konarski
Prof Olgo
Carl Ames
6 De Pauls
Harry Moreny
Toni Lamond
Peter
Singing Girls
Dancing Boys
Adorables
MELBOURNE
Tivoli (T) 18
Trio Fayes
Trio Daresco
Lowe & Ladd
Bert Duke Trio
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Show Girls
Nudes (9)
Boy Dancers
Ballet
SYDNEY
Tivoli (T) 18
Leo McKern
Jack Gwillim
Anthony Quayle
Rosalind Atkinson
Terence Longdon
Keith Michell
Barbara Jefford
Kenneth Wynne
Raymond Westwell
Ian Mullins
Edward Itienza
James Grout
Ian Bannen
John Nettleton
Peter Halliday
Peter Jackson
Eric Lander
Derek Godfrey
Joan MacArthur
Geoffrey Curtis
Jane Holland

BRITAIN

ASTON
Hippodrome (I) 18
Cavan O'Connor
Joe Crosbie
Schichtls M
Rulyans Robots
Lascelles & Nada
Ford & Lenner
Cycling Astons
Royal & Revere
BIRMINGHAM
Hippodrome (M) 18
Winifred Atwell
Conway & Day
Jimmy Wheeler
Italo
Tommy Fields
Joe Church
Medinis
G Meaton & M
BLACKPOOL
Palace (I) 18
Jean Sablon
Robert Maxwell
Bunny Doyle
Bunty St Clair
P & P Page
Patrick Johns
D Phillips & Marta
Tower Circus (I) 18
C Cairoli & Paul
3 Flying Croneras
Fischers Elephants
5 Hansels
John
Balladinis
5 Talos
Knies Legionaires
Portugese Horses
Tarzana
2 Canters
2 Angelos
Williams Cockatoos
Kossmayers Mule
Little Jimmy
A Cires & Mates
Jimmy Scott
Olympiad 3
BRISTOL
Empire (I) 18
Patrick O'Hagan
Benny Hill
C Hatton & J Rohan
Hardy & Roberts
Itrebors Pigeons
Hal Stead
Edna Taylor
Vernon Sis
BRIXTON
Empress (I) 18
Betty Driver
Alec Pleon
3 Idriksons
3 Rubies
Lynton Boys
Harry Jacobson
Skating Sayers
Les Poupee Trois
CARDIFF
New (S) 18
Harry Lester Co
Hayseeds
CHELSEA
Palace (I) 18
Davy Kaye
Hazel Wilson
Cortez & Pam
Rockfelds
CHISWICK
Empire (S) 18
Harry Secombe
Beryl Reid
Harry Bailey
David Whitfield
Merry Micks
2 Condons
H & A Ross
DERBY
Hippodrome (S) 18
Radio Revellers
Billy Russell
W Keppel & Betty
Mundy & Earle
Nordics
Billy Baxter
3 Jills
EAST HAM
Granada (I) 18
Eno & Lane
David Whitfield
Levanda & Van
3 Merry Micks
2 Sterlings
Dolaire
Palace (I) 18
Archie Lewis
Morris & Cowley
4 Ramblers
3 Imps
Levanda & Van
Muldoon 5
Verdini
Cottrell Bros & M
Radio Rev
EDINBURGH
Empire (M) 18
Frankie Howard
Dennis Brue & June
Lester Sharpe & I
Will Carr Co
Bobbie Kimber
Alfredos
Joan & Ernest
Kelceys
Lee Young
FINSBURY PARK
Empire (M) 18
MacDonald & G
Merry Macs
Paula Gutts
Dick James
Iris Sadler
Stan Stennett
Loettell Sis
Vogelbeins Bears
Raydini
GLASGOW
Empire (M) 18
Billy Daniels
Benny Payne
J & S Lamonte
M Henderson & S Kemp
S & M Harrison
5 Furres
Vic Wise
De'Vere & Pinup Girls
GRIMSBY
Palace (I) 18
Charlie Ellis
Gena Mae
Joan Jannsen
Diane
Eric D'Arcy
Bobo Raxano
Peter Ross
Jimmy Daly
4 Vocalettes
LEEDS
Empire (M) 18
Dave Morris
Dargie 5
Christine & Moll
3 Bethlems
Williams & Shand
Bette Lee
LEICESTER
Palace (S) 18
Terry-Thomas
Yvonne Prestige
Ancaster
Decampe & Dodge
Bashful Boys
Vogue 6
LINCOLN
Royal (I) 18
Jimmy French
Ricky Morecambe
Clayton & Ward
8 Lovlies
LONDON
Palladium (M) 18
Eddie Fisher
Peter Sellers
R Overbury & S
Criss Cross
Benson Dulay Co
4 Hurricanes
Malcolm Mitchell 3
Palladium Girls
Jean Carroll
Skyrockets Orc
MANCHESTER
Hippodrome (S) 18
Rose Murphy
Tommy Jover Co
Mumfords Puppets
Scott Sanders
Nat Hope
Jackie
J & K Stuthard
2 Yolandas
Richard Sis
NEWCASTLE
Empire (M) 18
Ken Platt
Morecambe & Wise
P Nicholls & B Merrie
Laurie Watson
Kerbsiders
4 D's

Cabaret Bills

NEW YORK CITY

Bandbox
Illinois Jacquet
Ruth Brown
Flip Phillips
Birdland
Dizzy Gillespie
Charlie Parker
Blue Angel
Arthur Blake
Alice Pearce
Stan Freeman
Portia Nelson
Eadie & Rack
Bart Howard
Jimmy Lyons 3
Bon Soir
Jimmie Daniels
Mello-Larks
Marsh & Fields
Norene Tate
Garland Wilson
Mae Barnes
Copacabana
Ritz Bros
Fran Warren
Eileen O'Dare
D & G Prior
Mace Barrett
Kay Lande
Al Donso Orc
Frank Marti Orc
Chateau Madrid
Roberto Cobo
Cesar el Malaguena
F Alonso Orc
Al Castellanos Orc
Embers
Red Norvo
Tyree Glenns
Bobby Stenenson
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Harry James Orc
Hotel Biltmore
Michael Kent Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
B Cummins Orc
D & T Lemac
Jay Seller
Jack Kelly
Adrian Rollini Trio
Hotel Pierre
Denise Darcel
Mata & Hari
Stanley Melba Orc
Chico Relli Orc
Hotel Plaza
Evelyn Knight
J & J Belmont
Dick La Salle Orc
Mark Monte
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Jerome Courtland
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Sharkey Banana
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Lenny Dee
Lee Carroll
Larue
"What's New"
Orson Bean
Hal Loman
Russ Emery
Rain Winslow
Diana Drake
Barbara Maye
Billy Hayes
Ted Straeter Orc
D'Avalos Orc
Latin Quarter
Dagmar
Marty May
Franklin & Lane
Sid Gould
A, Andree & Bonnie Fleetwoods
Murphy Sisters
Piroska
Dagenham Pipers
Midge Minor
Art Waner Orc
La Vie en Rose
Rusty Draper
Ella Fitzgerald
Phil Moore
Dottie Salters
Van Smith 3
Leon & Eddie's
Eddie Davis
Art Waner Orc
Oliver Ders
Le Ruban Bleu
Susan Johnson
Jimmy Komack
Norman Paris 3
Julius Monk
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Milt Herth
Joan Bisip
Rosa Linda
Riviera
M & G Champion
Vic Damone
Joey Bishop
Walter Wye Orc
Pupi Campo Orc
Doug Rogers
Arden Line
Two Guitars
LuRoy Harmshay
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky
Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Moss
Linda Lombard
Barbara Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc
Village Barn
Ernest Sarracino
Jackie Jay
Clara Cedrone
Carolyn Wood
Bobbie Martin
Myles Bell
Piute Pete
Hal Graham Orc
Village Vanguard
Patricia Wolfson
Celestine Ganory
Phil Leeds
Clarence Williams Trio
Waldorf-Astoria
Jose Greco
Nat Brandwynne
Mischa Borr Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renea
Maj Malkin Orc
Balkan Room
Nino Yacovino
Sid Lewis Orc
Freddy Hallet
Bar of Music
Bill Jordan
David Elliot
Arne Sultan
Beth Challis
Harvey Bell
Club Carlyle
Carlyle
Sheila Barrett
Joe Madding Orc
Mark Leonard
Cork Club
Alice Darr
Eugene Smith
Delano Hotel
Paul Chapman
Tommy Nunez Orc
Zina Reyes Dancers
Willie Hollander
Black Magic Room
Jean Carroll
Jan Conway
Pete Mack
Harry Rogers
Casablanca Hotel
Charlie Carlisle
Chris Columbo
Moya Orc
Clover Club
Ken Barry
Lillian Roth
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Harlowe Line
Delmonico
Jose & Aida
Carlos & Melisa Orc
Latin Casino
Raven Russell
Del Breece
De Castros (2)
Barbara Anne
Freddy Calo Orc
Five O'clock
Martha Raye
Milt Ross
Ted Wells 4
Charlie Barnet Orc
Frolic Club
Kathie McCoy
Don Charles Orc
Gaiety Club
Zorita
Raquel
Joanne Dupréz
Toni Rave
Gaiety Girls
Harem Club
Jimmy Day
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh
Johnnie Hotel
Tony Renard
Tip Toppers
Randum
Kenilworth
Jack Cavallaro Orc
Al Lozito
Ruth Palmer
George Chaterton
Leon & Eddie's
Babe Baker Revue
Sandra Berton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc
Lombardy Hotel
Babs Ware
Jose Cortez Orc
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos
Nautilus Hotel
Helen Forrest
Gomez & Beatrice
Sid Stanley Orc
Joe Harnell
Paddock Club
H S Gump
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee
Sans Souci Hotel
Charlie Farrell
Frank Lynn
Sacasas Orc
Ann Herman Dcrs
Sea Gull Hotel
Dave Fisher
Leonard Young
Faith Candullo
B Sager Dancers
Caney Orc
Saxony Hotel
Helene Francois
Val Olman Orc
Bettie Mayerson Orc
Tony De La Cruz
Tano & Dee
Shore Club
Rosalie & Steve
Fausto Curbelo
Haven & Held
Singapore
3 Peppers
Magnetones
Novotones
Sorrento
Jimmy Grippo
Edwards & Lorraine
Marc Kahn
Alan Kole Orc
Tony Pastor's
Sheila Sheen
Jose Enriquez
Jackie Cole
The Mithens
Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Martha Ann Bentley
Frank Linale Orc
Eleanor Gulpo
Royal Tahitians
Versailles Hotel
Jack Kerr
Nino Rinaldi 3

CHICAGO

Blue Angel
Hal White
Bob Weseck
Velyn & L French
Grace Nichols
Raquel
Irving Burgess
Black Orchid
Mary Kaye Trio
Gene Terry
Marshall Izen
Jim Stutz Trio
Chez Paree
Tony Martin
Jack Leonard
Carol King
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc
Conrad Hilton Hotel
Jeanne Sook & Teddy Roman
Colstons (2)
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Hergenson Maricich
Dick Peterson
Dick Salter
Dennis & Darlene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc
Edgewater Beach
P Spitalny Orc (25)
Palmer House
Kitty Kallen
Miss Loni
Johnny Bachemin
S Bonana Band (6)
M Abbott Ders (8)
Eddie O'Neal Orc
Vine Gardens
Patsy Abbott
Tony Leonard
Madelyn Wallace Ders (4)
Pancho Orc

LOS ANGELES

Ambassador Hotel
Jimmy McHugh & Singing Stars
Raye & Naldi
Jack Fina Orc
Bar of Music
Josephine Premice
Freddie Stewart
Gregory Stone & Nino Menendez
E Bradford Orc
B Gray's Bandbox
K Stone Quintet
Jackie Foster
Larry Winston
Biltmore Hotel
Ronnie Kemper
Nanci Crompton
Paul Sydell
Gene Bari Trio
Hal Derwin Orc
Cafe Gala
Bobby Short
Beverly Alber
Stella Brooks
Dick Hazard Trio
Ciro's
Kean Sis
Nicholas Bros
Bobby Ramos Orc
Dick Stabile Orc
Charley Foy's
Johnny & George
Mary Foy
Marguerite Padula
Abbey Browne Orc
Mocambo
Marti Stevens
Eddie Oliver Orc
Joe Castro Quartet
Statler Hotel
The Sportsmen 4
Ice Ahoy Revue
Frankie Carle Orc

LAS VEGAS, NEVADA

Desert Inn
Jane Powell
Dancy & Julia
Frank Libuse
Margot Brander
Marquis & Family
Don McKay
Fluff Charlton
Donn Arden Dncrs
Earl Brent
Carlton Hayes Orc
El Cortez
Cooper Sisters
Ted Smith
Sextette from H'wood
Flamingo
John Payne
Lou Holtz
S Morgan Dncrs
Dutch Adler 3
Frank Howard
Flamingo Starlets
Torris Brand Orc
Last Frontier
Margaret Whiting
Jimmy Wakely
Martin Black
Excess Baggage
Roy Fitzell
Dolores Frazzini
J Devlin Dncrs
Bob Millar Orc
Sahara
Langs
Cavaliers
Sa-Harem Dancers
Cee Davidson Orc
Jan Murray
Toni Arden
Sands
Tallulah Bankhead
Hi, Lo, Jack & D
Clark Bros
Bill Danian
Joy Healy
Copa Girls
Ray Sinatra Orc
Silver Slipper
Hank Henry
Sparky Kaye
Ebonaires
Billy Barty
Valerie Bard
Jimmy Cavanaugh
Bill Willard
M G Palominos
George Redman Orc
Thunderbird
Rex Allen
Sons Of Pioneers
Angelaires
Barney Rawlings
Normandie Boys
KoKo
K Duffy Dansations
Al Jahns Orc
El Rancho Vegas
Joe E. Lewis
Estelita
Armando Horrera
Jack Constanza
El Rancho Girls
Bob Ellis Orc

HAVANA

Montmartre
Magdalena de Paula
Roland Gerbeau
Emma Puyo
Celeste Mendoza
Tropicana
Bob Bromley
Manolin & Shilinsky
C Facundo Rivero
Ray Carson

Belgian Imports

Continued from page 4

portant precedent in talks with other countries. A new agreement would restore earnings from Belgium to approximately their 1951 levels.

In 1952, hard pressed by a dollar shortage and on account of their indebtedness in the European Payments Union, the Belgian government clamped down on dollar remittances. American distribs were permitted to remit no more than a maximum 50% of their earnings, with rest going to local companies. Since the distribs were able to shift certain expenses, loss came to slightly more than $500,000.

Coast Friars-Winchell

Continued from page 2

opening remarks. "Just in case I don't go over so well," Benny opened, "I want you to know I was a big success in San Francisco."

'Man of the Year'

Then Benny said, "Tonight it was either Walter Winchell or Christine Jorgensen—but we'll save Christine for 'The Man of the Year' award."

As for Winchell, Benny said, "Whether you like him or not, you read him. He's like Abe Lyman—whether you like him or not, you listen to him." Benny described WW's early show biz days. He said Winchell, after being discovered by Gus Edwards, "did an act with a girl—a singing and dancing act. That girl today is Louella Parsons!"

Benny at this point was on the receiving end of some heckling by Jessel and Burns, so he explained to the audience just why he wasn't as good at ad libbing as his two tormentors. Summed up in polite language, Benny just considers himself a nicer fellow and therefore not obliged to answer insults as often as Burns and Jessel.

Jessel then took over as toastmaster. He was at his best—his funniest and raciest. He had the crowd roaring and its only respites from a steady barrage of laughs were the few straight speakers on the dais—Mayor David Tannenbaum of Beverly Hills; Police Chief C. H. Anderson, of B. H.; Dr. Mark Rabwin, who extolled the Runyon Fund's (and Winchell's) contribution to science, and bigwig attorney Jerry Geisler, who is head of the Runyon Fund on the coast. Geisler recounted the fact that $7,500,000 has been collected to date and not a penny of administration expenses has been deducted. In this respect, Geisler disclosed that Winchell personally expends around $55,000 yearly for the Fund's expenses.

Pat O'Brien gave Jessel the opportunity for a very funny running gag. O'Brien's speech was perhaps the politest of all the comedians. He particularly thanked WW for past kindnesses and, in signing off, said to Winchell, "May the wind always be at your back." Jessel took this line and switched it unmercifully all evening.

Haley took Winchell way back. He said:

"Winchell is a controversial figure, but he was not a controversial figure when he was an actor 30 years ago at the NVA Club—he was just a lousy actor." Then Haley added, "I can remember Walter Winchell when $1 was very important—when next week's salary was already spent. I remember when his wonderful wife adopted a baby—a sickly child—and on Christmas Walter had a choice of a Christmas tree or a typewriter for his work—and he bought the typewriter, probably on time."

Following Geisler's eulogizing talk, Winchell was left with virtually no opportunity to use his insulting notes. Jessel introed Winchell as "The most listened to and the most important newspaper reporter the world has ever known."

Winchell was emotionally impressed by the turnout and what had been said about him. He said, "This is the first time since Sept. 14, 1924, that I've been in the presence of so many men allied with show business. That time it was the rear room of the Tavern, when Billy LaHiff operated it"—and the occasion was the celebration of Winchell's start the next day on the NY Graphic. Winchell said that in the Tavern's rear room that night were Mayor Jimmy Walker, *Sime* (the founder of VARIETY) who staked me to my first $1,000"), Joe Cook, Charlie Morrison.

Winchell recounted what Jimmy Walker said that night upon learning that Winchell was to be a critic as well as columnist for the Graphic—"You are either going to be a great big success and lose all these friends—or keep these friends and lose your job."

Winchell went on to say that in his time he's done a lot of pitching "and I've done a lot of catching, but I rarely get miffed at anything said about me." He added, "I wasn't prepared to hear any praise of any kind. It makes me wince most of the time."

He told of his "ingrate" file and said that it was difficult to collect money from people he had to write about. He then opened an old wound of his feud with "that Daily News fellow (Ed Sullivan)" that stemmed from the attempted shakedown of Barbara Hutton by mobsters.

Winchell told the crowd that most of the $7,500,000 raised by the Runyon Cancer Fund to date was done with the help of people from show business, and he said "we would send some of our cancer money to Russia if we knew they'd use it for research, but we have no such assurance."

Expect 24G Gross

Continued from page 1

building for construction of a 22-story, $4,200,000 office building.

The passing of the Empire has been preceded by a mystery on the whereabouts of a missing painting of Maude Adams. Ethel Barrymore, at the Empire recently to perform in a scene for the film, "Main Street To Broadway," insisted that a full-length portrait of Miss Adams on a lobby easel had vanished. Reminded that it had been 32 years since she herself had last performed at the Empire, with the late John Barrymore in Michael Strange's "Claire De Lune," Miss Barrymore nevertheless snapped to reporters: "Don't tell me. I've seen that picture!"

The Empire management has questioned all its employees, including its oldest usher, Anne Morris, but none can recall seeing the picture described.

Attempts by VARIETY to reach the 80-year-old Miss Adams, currently recuperating at her farm at Tannersville, N. Y., after hospital treatment were unsuccessful. Meanwhile, the Empire management is content with a pencil sketch of Miss Adams, now hanging in its regular lobby gallery, and a portrait of Miss Barrymore, also there, costumed in her role from either "Rose Marie" or "Captain Jinks of the Horse Marines."

The Sunday night program, beginning at 8 p.m., will be highlighted by the appearance of Edna Wallace Hopper in the first scene of "The Girl I Left Behind Me," which she also did at the Empire's first opening on Jan. 25, 1893. Asked how the present Empire compared with its facade 60 years ago then, Miss Hopper said:

"It was exactly the same as it is today. The most beautiful theatre in New York. It was *The* theatre then. And it's *The* theatre now."

Cornelia Otis Skinner will serve as emcee Sunday. Christian Westphalen and George Freedley are producers and Eddie Dowling is overall director. The entertainment will consist largely of segments from the following plays done at the Empire:

Peter Donat, nephew of Robert Donat, will join Miss Hopper in "Girl I Left Behind Me"; Dino DiLuca, Anne Hegira, Bethel Leslie and Donald Murphy will join Miss Booth in "Cuckoo"; "The Importance of Being Earnest," with Hurd Hatfield; "Mamba's Daughters," with Ethel Waters, Fredi Washington; "Life With Father," with Howard Lindsay and Dorothy Stickney.

Also "Oliver Twist," with Clarence Derwent, Brandon de Wilde, Ralph Meeker and Marian Seldes; Queen Mab speech from "Romeo and Juliet" delivered by Dennis King; "Twelfth Night," with Arnold Moss; "The Tempest," with Basil Rathbone; "Animal Kingdom," with Ilka Chase, Jeffrey Lynn; "Old Maid," with Jesse Royce Landis, and "Lady of Camellias," with Maureen Stapleton and Jose Ruben (who played in the original with Sarah Bernhardt in 1910).

Victor Moore, who made his N. Y. debut in April, 1896, at the Empire in "Rose Marie" with John Drew, Ethel Barrymore and Maude Adams, will set the scene of the proceedings by playing the role of Empire stagedoorman. John Drew Devereaux will impersonate his grandfather, John Drew, and Ethel Barrymore Colt will impersonate her mother, Ethel Barrymore.

Proceeds from the performances will be shared by ANTA, Actors Fund and Equity Library Theatre.

Her Majesty's, Mont'l

Montreal, May 19.

Triumph Productions' "Concert Varieties," with Hildegarde, Paul Hartman, Dorothy Sarnoff, Don Delair, Tommy Wonder & Margaret Banks, Patricia Bright, Robert Norris Orch, Alphonse Semola; $4.80 top.

"Concert Varieties," with Hildegarde as chantoosie, femcee and general factotum, is a three-hour dry run nitery stint minus sparkling water to soften the blow and fortify payees. "Varieties" can click in towns without big cafe shows but still lacks the polish necessary to hold up in any city sporting nightlife or theatre.

Major performer, of course, is Hildegarde, who opens with usual flourishes, "Dear People" grabbing sessions, and songalog backed by quick-change wardrobe that does much to improve impact and visual appearance of otherwise drab staging, slipshod lighting and presentation that's hardly on a pro basis. Despite technical handicaps opening night, Hildegarde eventually sets up a good relationship with aud at intro and then brings on other performers.

Kudos go to Paul Hartman for his amiable approach to all numbers. Guy is responsible for the most genuine yocks in the revue, wowing patrons with his vaude routine as a magico, supported by Hildegarde in tights as assistant. Teaming up in same scene with Tommy Wonder, twosome are socko with softshoe terp.

Dorothy Sarnoff in second half garners okay reception for group capped by "King and I" score and aria from "Butterfly." Wonder & Margaret Banks are adequate in hoofing slot, with routines hardly scaled to this type production. In closing first act nitery sketch, Patricia Bright who opens tomorrow (Wed.) at Ritz Carlton here, scores with brief impresh bit of Hiledgarde as she plays part of tourist when chanteuse reprises her w.k. saloon saluations.

Baritone Don Delair, slotted in first stanza, evidences possibilities as juve fave and potent platter star, but is out of his depth against savvy of Hildegarde, Hartman and Miss Sarnoff. Ten-piece orch under baton of Robert Norris is on stage throughout backing show satisfactorily, with Hildegarde's regular pianist, Alphonse Semola, at the grand.

"Varieties" plays Buffalo next week, followed by a session in Toronto, and it goes without saying that director Anna Sosenko will tighten, sharpen and trim before moving out of Montreal. *Newt.*

Glebe, Ottawa

Ottawa, May 14.

Don Cornell, Marshall & Caesar, Francis Brunn, Cammie Howard Orch (7); "My Favorite Spy" (Par).

This is one of the best coordinated shows Glebe manager Hy Bessin has rounded up in some time. The three-acts are socko and varied—warbling, comedy and juggling—and the customers hardly stop mitting from curtain to curtain. Bill preemed to slow biz but it took only a day or so to bring okay returns and it stayed that way.

Besides making boff use of his voice, Don Cornell shows surprising ability in the gab department to okay effect. Although his chatter borders on the cornfield, he knows when to stop and get back to the tunes. After a bouncy teeoff via "Walkin' My Baby Back Home" he runs through most of his disclicks, with arranger-pianist Jerry Carr taking over the 88 with the orch for the stanza.

Displaying showmanship superior to most groaners who have appeared locally, Cornell includes the novel "It's a Lie," and clicko "I'm Yours" and "La Vie en Rose" as closers. Audiences, with teeners dominating, were sitting on his fluttering hands principally because Cornell manages to sing each song as though it were the one he wanted the customers to go home remembering.

Jerry Marshall & Jimmy Caesar dish up a socko brand of buffoonery that has the customers wiping their eyes. There's little routine about the act; it's consistently funny with Marshall the blustering blaster and Caesar taking the raps. But Marshall manages to avoid being offensive and Caesar is never the complete underdog, leaving the crowd happy with both of them.

Francis Brunn's juggling of hoops and balls is worked at a frantic speed but he seems to enjoy it so much the stubholders aren't bothered by the jet pace. His work is an asset to any stage and although confined to half a stage here (the orch is on the other half) he keeps the juggling spectacular and smooth. Unbilled femme assistant is a looker in attractive gowns. Cammie Howard orch could use more sidesmen but handles the show chores to kudos. *Gorm.*

Chicago, Chi

Chicago, May 15.

Dorothy Lamour with South Sea Islanders (3) and Sam Mineo, Pinky Lee, Ladd Lyon, Bobby Preist & Al Fosse, Louis Basil Orch; "Small Town Girl" (M-G).

Dorothy Lamour is making her first return to the town which gave the film star her initial start as a band chirper and whence she graduated into pictures. Wisely she has brought in a highly polished act that moves from start to finish, and while overlong the opening show, it's natural, under the circumstances, that singer should take a little time out to hark back to the old days.

Whole revue is overlong, running more than 80 minutes; all the acts can slice without injuring their turns. With the tightening the one-weeker should be a fast-moving hour.

Miss Lamour, beautifully gowned, has a special hello opener and then gets into the mare familiar idiom—that is, to those who have seen her on the screen—via "Little Grass Shack." She does a fine job on the hand and hip-weaving part as well as scoring on the vocal end. "Sister Kate" number is a humorous bit the way she does it, losing most of its crassness. Following is a series of her hit tunes and in this segment she impresses with her torching of "I Remember You" and the upbeat "Tangerine"

Chirper sells "Kiss," a special material number and then brings on her instrumental trio to back for her Hawaiian music set. Here a tune could be sliced, but with fast "Hawaiian War Chant" as a closer. Of course, it's a natural when she comes down the aisles plaicing leis on the patrons' necks for sock tie-up. Sam Mineo has done an excellent job of arranging the singer's material as well as doing the 88 work.

Pinky Lee, who's just exited the TV show, "We Two," hasn't been around these parts in many years and the reaction to his wares is solid once he gets over his first nervous minutes. His grammar lesson gets snickers from the seatholders as they savvy some of the double-meaning quips. However, he's not really at home until he wheels out his xylophone and attempts to play a few tunes, and naturally ending up arguing with the band. He finally gets in a few straight licks and then turns to demonstration of various dance steps which get him a big mitt.

Ladd Lyon, who has been using a male stooge in the past, now has brought in a femme, and the added semi-hysterics make this a punchier act. Antics of getting the gal atop a chair based on a table earn yocks. Bobby Preist and Al Fosse, who start the proceedings off briskly, are reviewed under New Acts. Louis Basil is his usual polished self in the emcee and maestro chores. *Zabe.*

Apollo, N. Y.

Louis Jordan Orch (14), Gaynor & Ross, Andrew Wideman, Howell & Radcliff, Norma Miller Dancers (11); "Narrow Margin" (RKO).

Current Apollo layout impresses as having been put together on a lean budget. Bulk of the show is carried by the Louis Jordan crew and the Norma Miller Dancers. Augmenting these two groups are Gaynor & Ross, an ofay roller skating act; Andrew Wideman, juve vocalist who's making some noise on Jubilee Records, and Howell & Radcliff, comedy duo. Without Jordan, though, vauder would probably have a tough time pulling in the customers.

The Jordan outfit, comprised of four rhythm, five brass and five reed (including bandleader), holds down the opening spot with the Norma Miller Dancers. Terp group, nicely garbed, has little to offer in the footwork department and attempts to make up for this lack via frenzied movements and shouts. Unit shows up slightly better later in the show when spotlighted in a Latino-flavored number.

Following opener, Jordan takes over for a neat vocal rendition of "There's Nobody Here But Us Chickens." Band comes on again later in the show for an instrumental offering and then takes over closing spot, where once again the maestro hits home with his novelty piping. Howell & Radcliff, though vet performers, are suffering from a dearth of comedy material. They register well on their individual vocal assignments but bog down when angling for the yocks. Gaynor & Ross and Wideman are reviewed under New Acts. *Jess.*

Unit Review

Cesar Romero Revue

(TOP'S, SAN DIEGO)

San Diego, May 15.

Cesar Romero, Edna Skinner, Marla Lynn & Dancing Girls (4), Tommy Marino Orch; no cover or minimum.

As a nitery performer, Cesar Romero is not yet the smooth Manhattan Latin of films, but warmth and romantic personality shine through for top response from distaffers. Slight nervousness on opening night, in fact, seemed to bolster appeal in "humanizing" vein. Appearance is first-rate, with flashy smile causing noticeable flutters from the femmes and no resentment from males. The guy is truly liked from the start in this room, which is not awed in the least by film names. (Word of warning to future screen star break-ins: expanding San Diego gets cosmopolitan nitery spenders; no longer is S.D. a sleepy border village. Despite proximity to Hollywood, freight-payers offer good cross-section.)

Romero makes it here personally on basis of grace and charm, but entire act needs considerable hypoing in writing and production. As yet, revue has little unity and is strung together loosely — even too loosely to accept excuses of "It's only a break-in," and "That's what we're here for."

In opener, Romero sets spoofing tone after acknowledging very big mitt following intro by emcee Don Howard, KSDO's remote disk jock. Romero sings, "Ah, Sweet Mystery of Life" straight for few bars until voice cracks for gag response and he shrugs: "Oh, the hell with it." Ringsiders interpret gag as dig at celluloid names who try mediocre voices in nitery bows.

"Nice to Have a Girl Around the House" is next Romero offering, on Jack Elliott's reverse-Christine of his own lyrics. Pleasant vocal is followed by entry of Marla Lynn & Dancing Girls for brief terpery with Romero and strong mitt. Couple of Romero jokes get absolutely no laughs, pointing need for writers.

Edna Skinner is brought on at odd point, since audience still wants more Romero. Miss Skinner has trouble, therefore, despite good "Girl That Can't Say No" turn from "Oklahoma." Finally, she wins patrons with seated-on-piano songalog tribute to Helen Morgan — with latter's ex-accompanist on 88, Mario Silva. A mutual insulting bit with Romero follows, with patrons perking up on "Tea for Two" terpery. Strongest mitt is gained in choreography (by Al White) turn with Miss Skinner singing, first a tango and then a waltz, as Romero dances with lovely, blonde, graceful Miss Lynn, occasionally with others. This is well conceived and beautifully executed. More of this type of terpology would make the revue a standout. In fact, Romero could take one partner, dance 30 minutes and call it an act to be boffo in this room. It's likely that Romero terping could be a winner anywhere, but a sharper, better-produced revue would help too. *Don.*

Capitol, Wash.

Washington, May 17.

Lisa Kirk, Dave Apollon (2), Gaudsmith Bros. (2), Fedi & Fedi, Sam Jack Kaufman House Orch (16); "Never Let Me Go" (M-G).

There are plenty of surprises in this bill in both novelty and quality departments. It's not all top-drawer, and there's a certain spottiness that makes the pace lag, but there's enough solid entertainment and response is good throughout.

Lisa Kirk, of "Kiss Me Kate" fame, comes on as a relative unknown here despite her Broadway click. By the time she leaves, however, she is No. 1 on everybody's hit parade, especially the male section of the big house. Chantoosey has class, mingled with a sultry, warm set of pipes, an appealing informality in style, and a gown and figure which garner attention even before she hits her first note. Strictly a tune stylist, Miss Kirk socks across her routine, building response to an ear-dinning chorus of whistles and howls from the males and solid respect and appreciation from the distaff side of the aisles. It's an emotion provoking performance, and packs a wallop with showmanship and a different way of handling a tune.

Miss Kirk sticks to old faves in her routine, leaning heavily on torch and blues numbers. After "I Feel a Song Coming On" as page-setter, she lets loose with "I've Got You Under My Skin." Stubholders like her medley of Vincent Youmans hits, but start going wild over her "Kiss Me Kate" click, "True to You in My Fashion," cannily handled in the original style she trademarked. Although she sings into mike, she moves around stage and gives illusion of constant motion. Smash windup is "How Come I Love You Like I Do," with all stops pulled out and plenty of sex tossed in. Customers show they could take more of the same.

Dave Apollon and a streamlined version of his original musicomedy act follows Miss Kirk without any letdown in verve or pace. That's a large order, and the little guitarist, with his heavy Russo accent and keen sense of timing, fills it ably. Assisted by Elaine Ortlieb, a hefty cowpunching femme in exaggerated western costume, Apollon has an act with plenty of laughs and some pleasing music. Despite fact that he's still trying out the new format, act is polished and smooth and went well with the galleries at show caught.

Contrast between the Texas drawl of the cowgirl and Apollon's heavy European accent is effective, and horseplay between the two gets laughs, though this is weakest part of routine. Apollon shows, via such tunes as "Begin the Beguine," that he is still master of the guitar. Gal has a big voice which shows off to best advantage in "Detour." Final Gershwin medley shows unexpected sweetness in the big femme's voice, with Apollon supplying the string accomp. Customers like and respond with sock mitt action.

Gaudsmith Bros., please with their familiar dog act, getting chuckles with a pair of negativistic French poodles who follow orders in reverse. It's all slapstick of the old school, complete with a German accent, some zany acro, and obvious gags. However, seatholders seem to like.

Fedi & Fedi, curtain-raiser, is actually one man who doubles over to make a terp team. Strongest pitch of this French import is the element of surprise. Customers sit on their hands with puzzled expressions that pierce the dark house when what appears to be a pair of midget robots, or puppets sans strings, do a rhumba, complete with whirls, kicks and tosses. When Fedi (if that's his name) straightens out to reveal a single man, house rocks with mitt action. He shows secret of his technique, whereby he wears high-heeled femme shoes on his hands, and sambas on all fours. Novelty costuming and dummy heads complete illusion. An unusual routine, and fine for a fast opener. *Flor.*

Casino, Toronto

Toronto, May 15.

Van Johnson, Grace Drysdale, Jay Lawrence, The Honey Girls (4), Roy Smeck, Archie Stone House Orch; "Women of Twilight" (Col).

The first vaude engagement since his legit chorus boy days 13 years ago, Van Johnson is packing the jean set into the Casino, but the squealing youngsters are sticking it out for four shows daily to the detriment of outside lineups. In an ovation blend of song, dance and patter, Johnson is on for 20 minutes, with act expertly staged by Nick Castle and marked by tricky lighting for Johnson's dramatic chores in serious vein. Accompanist in pit is Morty Jacobs; special drummer, Jack Berger.

Buddy Bregman's scripting and arrangements have Johnson, in white dinner jacket, opening full stage with a bouncy "This Is Where I Started," a lyric reprise of his career from chorus boy to film star. He's back onstage again with a neat switch to "Sing for Your Supper" and "Come Rain or Shine," latter a nostalgic drama of a onetime Hollywood film player who remembers appearing with Fred Astaire, Maurice Chevalier, Gene Kelly et al. Johnson does the name song-and-dance impersonations, all over to squealing response and a softshoe begoff, with boyish appeal the trademark.

Surrounding acts are over neatly, with the Honey Girls for their tumbling and cartwheels; Roy Smeck for his versatile instrumentals on the banjo, uke and electric guitar; Grace Drysdale for a fine puppet act, notable for quick costume changes and slick tempo changes from jitterbug to Latin-America ballroom style. Jay Lawrence, as emcee, knits the bill expertly, plus his impersonations of Hollywood stars and a fight broadcast, incorporating referee, ringside commentators and the fighters, with spiel over nicely. Archie Stone's house orch solidly backgrounds all acts. *McStay.*

Palace, N. Y.

Latinos (2), Senor Cortez, Bibi Johns, 3 Arnauts, Fontaines (3), Roy Benson, Harris & Moreland, Gautier's Tally-Ho, Jo Lombardi House Orch; "Girls of Pleasure Island" (Par), reviewed in VARIETY *Feb. 25, '53.*

The sum total of the entertainment in the current Palace bill makes it possible to forgive a couple of structural flaws. Generally Dan Friendly has gotten together a good layout and so he's forgiven if he overlooked the fact that there's a conflict in the booking of mandolin virtuoso Senor Cortez (New Acts) and the Three Arnauts, who open with one of the members utilizing a similar instrument. Also the Arnaut intro number is in the same vein as the exit tune of Bibi Johns, who precedes them. Otherwise there are few problems; most of the acts have been around and know how to operate in this house.

The major comedy act is Bud Harris & Mantan Moreland. Moreland, of course, is a familiar face, especially since revival of the Charlie Chan film series on video. Bulk of their turn is taken up by the unfinished sentence routine and it gets them a good laugh quota.

Also in the comedy vein are the Three Arnauts, who are an essence of pure vaude. It's a classic turn that utilizes instrumental work and their famous birdtalk routine, a refreshing novelty even after all these years. It's over great in this theatre.

Also on the comedy shelf is Roy Benson, whose magic and patter bring top results. His tricks are in the standard category, but he has a good line of gab which puts him over excellently.

Another w.k. standard on this bill is Gautier's Tally-Ho, a collection of horses, dogs and monkeys who operate in a pleasing manner for fine results in the closing spot.

Openers are the Latinos (2), a tight wire turn. They operate efficiently with standout being a jump through a paper hoop and lighting on the wire.

Song spot is by Bibi Johns, a cute blonde who does a passable job. Her major work is "Basin St. Blues" as it would be done in Sweden. The combination is too incongruous to get off the ground.

The Three Fontaines complete the lineup. This act, comprising a girl and two men, mixes some fine hand-to-handing with terping and the results bring frequent applause. The Jo Lombardi band, as always, showbacks meritoriously. *Jose.*

Olympia, Miami

Miami, May 15.

Stone & Shine, Rex Weber, Harmonicaires (4), Red Thornton, The Rollateers, Les Rhode House Orch; "Roar of the Crowd" (AA).

Practically an all-male lineup is featured here this week, but lack of distaff side doesn't affect overall okay mark stamped by stubholders on the setup. There's no marquee lure in the layout, management in past weeks going after talent either playing or living in the area, obviously shaving budget during these late spring and summer weeks. The bills they've been coming up with have set well with the regulars who make a weekly jaunt to this big house a must.

Topping the current offering are Stone & Shine, night club comedy due making a foray into vaude. Though still utilizing much of their cafe material, pair garner solid portion of laughs with their screwball takeoffs, miming, songs and hoofery. Stone carries the comedy burden capably, though at times tossing his lines in too fast a manner for the type of trade attracted here. He's a basically funny guy with a sharp sense of timing and incisive way with an aud. Best of his stuff is his lampoon on British types. Shine handles the hoofing in easy, adept fashion and straights in the duologs.

Vet Rex Weber scores handily with his deadpan, dead-lip singing and special material for another solid canto. Tops his stint with trademarked "Brother, Can You Spare A Dime" for big sendoff.

Chosen recently as Godfrey "Talent Scout" winners from this area, the four Harmonicaires set up standard catalog of pops and other tunes utilized by mouth-organ artists. Use small and large instruments to produce some colorful shadings and arrangements to raise the palms.

Rollateers tee off matters at a fast clip with some cleverly set up roller skating on a small wooden mat. Stunts bring gasps and resultant mitts. Red Thornton emcees amiably and in own spot works out fast cartooning accomped by some corny gags. Crowd goes for his broadisms and crayonings. *Lar.*

Palladium, London

London, May 12.

Eddie Fisher (with Hugh Martin), Jean Carroll, Chris Cross, Peter Sellers, The 4 Hurricanes, Malcolm Mitchell Trio, Benson Dulay & Co. (6), Rey Overbury & Suzette, London Palladium Girls (16), Woolf Phillips Skyrockets Orch.

The London Palladium is the indisputable No. 1 spot for vaudeville, but it maintains that rating with the aid of a continuous flow of top-ranking Hollywood and Broadway talent. This policy of booking name attractions from across the Atlantic has paid off handsomely for several seasons. Currently, while several managements are bemoaning the state of business, there is no sign of a depression in this house. On the contrary, SRO boards are almost a permanent fixture.

They should be in regular use, too, during the current program in which three U. S. artists get pride of place. The headliner, Eddie Fisher, is the newest addition to the list of stars whose reputation is founded locally on a succession of discklicks and there is no doubt that he has a following more than adequate to attract a capacity—plus audience during his engagement. The fans were there in force on opening night greeting each new song with an unrestrained enthusiasm and constantly clamoring for more. The final curtain went down long after the accepted closing time, with saturation point still a long way ahead.

Fisher's clear, rich voice, matched by his warm, refreshing and unspoiled stage presence, make the stint a clicko from the opening bars, sung offstage, which serve as his intro. Wisely he goes straight into his routine without preliminary patter, to be greeted with a mounting ovation in the highest Palladium tradition. He opens with an impressive array of pops which reprise some of his recording hits such as "Outside of Heaven," "Lady of Spain" and "Wish You Were Here," turning the clock back subsequently to render "Making Whoopee" in tribute to Eddie Cantor.

Billy Reid's new hit, "Walking Behind You," rendered in socko fashion to be succeeded by several more standards and a special birthday medley in honor of Irving Berlin. And, finally, closing with a tune specially written for the occasion, "England's a Word to Me," which expresses the emotions in a striking and original manner. There isn't a false move or a weak link in the entire act.

Running a close second to the star is American comedienne Jean Carroll, whose 20-minute stint is loaded with laughter-provoking material. The gal, playing her first London date in 15 years, has the customers rolling with her quick-fire comedy spiel. The yarn describing how she came by her mink, with gestures as rich as the dialog, and her standard horse-racing commentary are the high spots of a comedy routine which merits the boffo reception. She's in top form all the way.

The third Yank on the bill, ventroloquist Chris Cross, making his British debut, has a lineup of three dummies to provide a contrast in material and technique. With the first, a familar irascible type, he garners a steady flow of laughs; with the second, a phosphorescent doll, he has the house cheering; and with the third, in lifesize come-up-and-see-me type, he is all set for the familiar begoff. Material is snappy and technically the performance is flawless.

Curtain rises, per custom, to the Palladium dancing line in a brisk routine giving way to Benson Dulay & Co., a comedy-magic act which is staged in a leisurely way. The volunteers from the audience are too obviously stooges but there are quite a few laughs in the production.

The Malcolm Mitchell Trio, a local vocal and instrumental group making their Palladium bow, have a slick if rather noisy style. The combo comprises guitar, cello and piano and routine is limited to four pops rendered with considerable verve.

The Four Hurricanes is an adagio team of three men and a gal in which the femme is freely tossed around from one end of the stage to the other. It is precision work-plus and the routine garners hefty mitting.

After the intermission, Rey Overbury demonstrates the simultaneous playing of a couple of wind instruments and indulges in a little hoofing for good measure. His partner, Suzette, has only a decorative role to play.

Peter Sellers, one of the top local impressionists with a strong radio following comes up with new material to score another Palladium hit. The first-class mimic is helped in his takeoffs by excellent scripting and intelligent timing insures the right audience response. He winds his spot strongly with a fine impresh of Groucho Marx followed by a Durante quickie. *Myro.*

Pavilion, Glasgow

Glasgow, May 15.

Robert Wilson, Duncan's Collies, Carter & Barr, Clara Kenyon, Ken Swann, Mansfield Singers (5), Roland Smith, Walter Jackson, Society 4.

Robert Wilson, top Scot singer, scores heavily at this uptown vaudery with his kilted song act. Star is top-selling disk personality, and adds interest to act by telling the story hebind his new numbers. F'rinstance, "A Sprig of White Heather," which he features in current layout, was written by a Scot housewife, Peggy Reid, and will be recorded by leading vocalists this summer. Singer surprises stubholders as they enter theatre by having attendants hand out green pin-flags inscribed "White Heather."

Wilson's songs have a fine Auld Lang Syne lilt about 'em. He opens with "Gay Gordons Altogether," then into Scot oldie, "By the Brig o' Balgownie," and a Scot-Irish song, "Wee Lily MacNally Macnair."

Couthy Scot monolog, "Wee Friendly Dug," addressed to an imaginary pooch, brings variation into songalog. Star has stubholders joining in heartily with the favorite "A Gordon For Me," and finishes with another new song, "Oh, My! Jock MacKay." Has to beg off by bringing on the vocal quintet, all-male Mansfield Singers, in medley of Robert Wilson song hits. Wilson is easily biggest money-spinner of singers in the land of Lauder and Fyffe, and would be good bet in U. S. vaude.

Rest of the bills is solid, there being no passengers among the acts. Society Four are agile femme terpers with intriguing ribbon-from-the-flies opener dance. Roland Smith, pawky comedian, follows with stories in Aberdeen dialect reminiscent of senior Scot comic Harry Gordon and ending with "A Hundred Years Ago" and a song about old age, "Toddlin' Doon the Brae."

Mansfield Singers are w.k. on native radio. They have good harmony but lack expression in faces, particularly tall member who fortifies layout by being placed in middle, behind other four. Singers should cut out deadpan expression, as if singing into mike minus audience. Best number is "My Irish Jaunting Car."

Duncan's Collies are strong animal turn (see New Acts) filling spot immediately prior to interval. Clara Kenyon, brunet looker with violin, shows musicianship, scoring especially in fiddle impression of a pipe band marching and in her "Laughing Violin." Scot favorite "Auld Robin Gray" clicks with older stubholders.

Carter & Barr, formerly of the Three Aberdonians, prove unusual comedy acros, gabbing casually during tricks with frequent mention of local place-names such as Lochgelly and Auchtermuchty. This is novel gimmick which they constantly employ. Twain, slim, middle-aged males, talk in fresh, unaffected Scotch, and raise laffs by making harmless tricks look difficult. Near end of act, blond member of team emerges in ultra-short kilt. Finish to big hand.

Ken Swann uses kilted doll in vent act, novelty of which is his descent into stalls and a serenade by the dummy of "Only Girl in the World" to a gal picked at random and Walter Jackson, big, good-natured front-cloth comic, makes a big hit with comedy patter and has audience joining in "Minnie the Moocher." *Gord.*

Seville, Montreal

Montreal, May 15.

Gil Lamb, Bob Carroll, Vince & Gloria Haydock, Desantos Trio, Cappy Barra Boys (2), Len Howard Orch (7); "Sword of Monte Cristo" (20th).

Gil Lamb's last appearance in Montreal was at this theatre with the Ray Anthony orch and show. He scored as heavily then as he is doing now working as a single and handling general emcee chores. Without the goodnatured nonsense of Lamb, current layout would have little to offer. He keeps up a continual flow of patter between acts, doing impresh bits of the routine just finished and injecting his own comedics throughout to keep pace at top level and maintain interest.

Highlight of Lamb's offerings is his takeoff on a bebop fan in a theatre. Familiar as this session is (Lamb has a son with the Marines in Korea doing the same bit in troop shows), guy manages to bring a fresh twist to every presentation.

Baritone Bob Carroll, next to closing, gets by with a solid set of standards topped by his Quality platter hit, "Say It With Your Heart." The Cappy Barra twosome reprise the usual harmonic items with nice response in a house addicted to this paticular type of entertainment. The terp team of Vince & Gloria Haydock pick up a fair reception for their animated hoofing that puts the accent on speed and energy with a neat soft-shoe sequence as clincher.

The Desantos Trio, two guys and a gal, garner okay mitting with their Spanish-type acro work performed mainly by the male section of threesome with the gal giving act necessary visual impact. Len Howard's orch in the pit gives entire unit ample backing. *Newt.*

San Juan, N. Y.

Freddy Calo Orch, Carlos Ramirez, Teddy & Phyllis Rodriguez; Estella, Littico & Mario, Antonio & Rosio, Line (8), Perucho Irigoyen; "La Posesion" (Indie).

It seems that Latin vaudeville is now at the state that the Yiddish theatre reached some years ago—that is, a step closer to virtual extinction. There are plenty of south-of-the-border companeros of the first generation in this country and for them, a headliner from that part of the world is necessary. For the youngsters, their set of idols is similar to those worshipped at the Paramount, so it seems that the future of native stageshows, like those of other lingual cultures in New York, looks bleak.

The San Juan Theatre in the northern sector of Manhattan, is having one of its spot bookings. This time there's a collection of acts who have developed in the U.S. and thus are without sizable following from the oldsters. Teddy & Phyllis Rodriguez are known along the nitery belt and Carlos Ramirez is one of the top Latin singers around. But they seem to be without any population support in vauders, although they draw wine trade in midtown cafes.

Ramirez has a big well-drilled baritone, is a likeable fellow and sings expertly. There are no flaws in his performance at this house, and at show caught he acquitted himself admirably. Audience was in complete accord on his acceptability.

Teddy & Phyllis Rodriguez do a pleasing job with their ballroomology. They have four numbers and nab health mitts after each. Teddy does the intros for the act in Spanish.

The rest of the bill is an attempt to provide entertainment as it would be done in the chili belt. The costumes once saw service at the Sans Souci, Havana, and the Freddy Calo band dishes out some hot rhythms as well as competent showbacking.

To the Americanized vaudegoer there's some old-world stuff dusted off here. Emcee Perucho Irigoyen introduces each act as though he were presenting a major political dignitary. The intros are in that category whether he's onstage or off. He tells some stories en Espanol and to those that dig the language, it's apparently great stuff.

The torrid stepping is by Estella, Littico & Mario. The only part of the act that counts is the girl who wiggles expertly in several speeds from a provocative low to a frantic rapidity. Antonio & Rosio, whose nomenclature is similar to that of Rosario & Antonio, also terp in a style reminiscent of them.

The production is fairly good. Line comprises four boys and four girls and they provide some picturesque, heatwave productions.

The San Juan entertainment is a new world adaptation of Old World material. At this point in the history of the Latin-American colony, it doesn't seem to be the type of material that's attracting despite its essential entertainment values. The Spanish Harlem showmen have come to realize that the theatre in that area needs Latin names, preferably those from Spanish films or with tremendous reps made in Latin and South America. Otherwise, the gamble is tremendous.

House, incidentally, was formerly Skouras' Audubon Theatre which booked stage shows in the pre-war era. *Jose.*

Mrs. Hank Williams' Act

Reading, May 19.

Cashing in on the popularity of the late Hank Willams, Mrs. Hank (Audrey) Willams headed the bill at Sante Fe Ranch here Sunday (17). The spot, operated by Shorty Long, opened Sunday (10) with Lefty Frizell for the cornball addicts.

Hillbilly acts are supported by Long's wife, Dolly Dimples, and the Sante Fe Rangers. Admission is 50c.

New Acts

RUSTY DRAPER

Songs
25 Mins.
La Vie en Rose, N.Y.

Rusty Draper, who has been making a strong dent on record buyers via his Mercury diskings and who has similarly been scoring in cafes throughout the country, indicates a strong potential on his N.Y. preem. Draper has apparently been accustomed to working outsized halls and according to indications, an intimery is virtually a new experience for him. It's expected that once he gets the hang of this room, he'll be bowling over audiences.

Draper is a virile songster who accomps himself on the electric guitar and also an amplified uke. He has a strong and energetic styling and a tune interpretation that runs along country lines. He makes a good impression immediately with his appearance, being a tall, well-built redhead. His catalog is geared to robustness in subject matter as well as delivery. He surprises with a show of sensitivity at times, even under such circumstances. For example, his "High Noon" brings out the plaintiveness of the number. "Serenade in Blue" hits a similar mood. However, the bulk of Draper's numbers are keyed to a rhythmic groove. "Big Mamou," "Melancholy Baby" and others in that genre get the measure of the customers. His solos on the strings show some tricky fingering and his uke accomp to a medley of the '20s sets him up well for a big exit mitting. *Jose.*

ANDREW WIDEMAN

Songs
5 Mins.
Apollo, N. Y.

Andrew Wideman, 12-year-old Negro singer, has already been showcased as a performer via TV and Jubilee Records. Kid's forte is in the rhythm and blues vein and his songstering goes over fairly well in that particular market. Lad, however, needs further coaching along the lines of relaxation. Constant movement of his left hand and lack of mobility in his right paw proves very distracting on his opening number.

Boy delivers two tunes, both recently issued on a single Jubilee disk. Numbers are "I'm Not a Child Anymore" and "Mama's Little Boy Got the Blues." Latter rates as a cute blues item. Youth, incidentally, has been appearing on "Star Time," moppet tele show aired over WNBT, N. Y. *Jess.*

GAYNOR & ROSS

Roller Skating
6 Mins.
Apollo, N. Y.

This ofay roller skating act is a good filler bet for most vaude bills (tele included) and some niteries. Mixed duo confine their performance to a diminutive platform for effective results. Team executes the usual spins such as guy swinging girl through the air while she goes through various body twists.

They make a nice appearance and indicate they know their ball bearings. *Jess.*

DUNCAN'S COLLIES

Dogs
10 Mins.
Pavilion, Glasgow

Scotch act consisting of six collies from the Auld Lang Syne land are strong novelty bet for vaude, being introduced on stage by act's robust-looking owner and a gal assistant. Tricks are worked out to accompaniment of Scot tunes such as "Loch Lomond."

Pooches, handsome animals, skip round and round without a hitch, feign death, and take part in sketch with red-colored auto, one dog driving the vehicle while another underneath (but hidden) moves the car about the stage to amazement of customers. Canines work out a mock accident, complete with telephone call for help, arrival of ambulance, nurse (a dog) and stretcher. *Gord.*

SENOR CORTEZ

Instrumental
8 Mins.
Palace, N. Y.

Senor Cortez, dressed in the manner of a Mexican peon, is an act for the family time being a virtuoso on the banjo-mandolin. It's a type of turn infrequently seen, although performers of this type once abounded on the various circuits.

Cortez essays a series of Latin tunes in a style that shows deft fingering and fast plucking. Results are extremely melodic. He is strong enough instrumentally to get by without visual gimmicks. His one attempt, putting the instrument in back of his head, looks silly. *Jose.*

BOBBY PREIST & AL FOSSE

Dance-Songs
12 Mins.
Chicago Theatre, Chi

Here is a fresh, youthful team, recruits from TV and films, who should make a mark for themselves in the better supper clubs and in vaude. There's a touch of Debbie Reynolds and Donald O'Connor in the pair and their enthusiasm is contagious here.

They start off with a jive number which has excellent response, especially when the slight femme carries the lanky male off. For the second routine they do "Old Soft Shoe," which now seems to be a standard with every terp team. However, they sing and chide each other and seem to have a fine time as they shuffle along. Al Fosse does a pleasant solo interlude while Miss Preist changes into a tramp's costume and does a fake strip for a moment while the male also does a clothes switch. Pair do "Side By Side" somewhat Imogene Coca-ish in panto style but still with an individual kick. Femme does some belly slides, which aren't exactly easy. Team gets off to a hefty mitt. *Zabe.*

THE HAPPY JESTERS (3)

Songs-Comedy
20 Mins.
Eddys', Kansas City

Three lads, tall Ken Cornell, medium Jerry Prez, and shorty Sal Tino, have been hitting the pro circuit for about three years, but have had it considerably better since they won an Arthur Godfrey "Talent Scouts" session about a year ago. That proved a boost into more TV and nitery work, and lads have thereby had chance to polish up things a bit and generally improve their presentation.

They start as a song trio, with Cornell and Prez straight on vocals and Tino strumming the guitar, but the straight music quickly gives way to satire and impressions. Comedy centers largely around Cornell and his double-jointed jaw which enables him to do a good deal of mugging Popeye style. He's also adept at sound effects, vocally doing Clyde McCoy's trumpet, series of Tarzan jungle noises, plane crashes, etc. These they weave into a "Turntable" number in which they take off on record personalities of the day, and also in a Tarzan song-story which leads into "Tiger Rag." Satire is also applied to numbers such as "Just Because" and "Surrender," most of them registering okay in this plush nitery.

Here and there they show a loose end, however, such as out of place and off-color lines, a bit overly long on mugging in a place or two, and unlikely choice of names to mimic. Smoothing out these rough points would give them a better-knit turn in general. They should be rated moderately good, but still have some to go. *Quin.*

ERI CHIEMI

Songs
Civic Auditorium, Honolulu

Attractive Japanese singer Eri Chiemi, 17, sells her winsome personality nicely with stylized versions of American and Jap pops. She's w.k. in Japan via native versions of U. S. songs, doing especially well on "Come On-A My House" and "Tennessee Waltz." Whether one understands Japanese or not, she puts them over. Gal speaks just enough English to get by nicely and her lyrics are a curious combination of the two languages. Bit more experience would help her gain additional poise.

Her single hula date drew about 4,000 customers. Fact that she was teamed with Delta Rhythm Boys was partly responsible for the pull. Her top Nipponese number, "Gomen Nasai," gets enthusiastic reception. In this staging, she's joined by the Delta boys in that song as an effective finale. *Walt.*

ILL. MOVES TO COLLECT CAFES' 91G SALES TAX

Chicago, May 19.

Attorney General Latham Castle, following up previous notice, stated he will act to forcibly collect for the state delinquent sales taxes from five Chicago niteries. He plans to file in circuit court an action seeking $91,161 via a "creditor's bill," which would require cafes to reveal their assets so that they might be seized for the tax bills.

Castle also plans similar action in the future against 14 other spots for $115,497.

Gateway, A.C., Planning All Musicals; Buffalo Gets 5 Spots; Other Barns

Atlantic City, May 19.

Gateway Musical Playhouse, in suburban Somers Point, will offer 10 productions this summer, its second as a theatre.

Musicals will be produced by Jonathan Dwight, who last summer operated the place. Since the closing last September a group known as the Musical Playhouse Corp., with Ezra Bell, resort hotelman, as president; Dwight as vice-president, and Henry Roeser, of Ocean City, N. J., as treasurer, have purchased the large Somers Point spot, paying $40,000 for the building, formerly a nitery called the Gateway Casino. The past few months the corporation has invested another $35,000, air conditioning the theatre, ramping its 1,500 seats, which will be scaled from $1 to $3, plus tax.

Dwight, with a year of summer theatre in this spot behind him, says he will produce the musicals with name stars, resident company and ballet unit. A 10-piece union house orchestra will provide the music.

Plan is to open June 30 with "Carousel," with "Fledermaus" the week of July 7; "Desert Song," July 14; "Call Me Madam," July 21; "Merry Widow," July 28; "Gentlemen Prefer Blondes," Aug. 4; "Song of Norway," Aug. 11; "Annie Get Your Gun," Aug. 18, and "Showboat" the final two weeks.

Dwight says he broke even last year with half musical and half straight plays. Spot last year was unramped and without air conditioning.

Buffalo Getting Busy

Buffalo, May 19.

Buffalo area will have five summer theatres operating during the coming summer. Grand Island Playhouse, operated by Nathaniel A. Barrell and Robert T. King, will open its sixth season June 23 with Kathryn Kingdon directing, assisted by Edgar L. Kloten and Harold Ross. Johnny Dee Playhouse, at Clarence, is replacing the Amherst Theatre in Williamsville Glen Park.

Lake Shore Playhouse will open its seventh season June 16 for a 12-week schedule. Lewis T. Fisher and Frank Abbate will again produce, with Richard Casey directing.

No opening date is set for the Holloway Bay Playhouse, which Gloria Trip Banning will reopen. The Niagara Falls Summer Theatre will reopen the end of June with its usual visiting name-star policy.

Bard Fest, Antioch

Antioch College, Yellow Springs, Ohio, will present its second annual Shakespeare Festival beginning July 1. Festival, which will include such obscure items as "Troilus and Cressida," "Coriolanus," "Pericles," "Timon of Athens" and "Titus Andronicus," will run 10 weeks.

Productions will be presented on an outdoor stage set up on the college campus. However, in case of rain the shows will move indoors.

Langton, Marre to Direct

Basil Langton and Albert Marre will direct two plays apiece during the season of Players, Inc. at the Olney (Md.) Theatre this summer. Three other plays will be staged by Eugene O'Sullivan, managing director at the barn. Season begins June 17 and wraps up Sept. 20. Each production will run two weeks.

Among the works scheduled for presentation is "Red Sky At Morning," a new play.

Pitt. Area Gets 4

Pittsburgh, May 19.

Pines Playhouse will be an all-Carnegie Tech Drama School operation this summer. Director is to be Jim McTeague, who gets his degree at Tech next month and returns in fall for graduate work, and Leonard Staad, fencing instructor there, will be the business manager. Resident company will be made up exclusively of Tech dramats.

White Barn Theatre, owned and operated by Clay Flagg and Carl Low, has engaged Hale McKeen to direct its shows again, opening June 6 with S. N. Behrman's "Jane." Paul Stevens, Robert Lynn and Helen Mayon, stalwarts of White Barn troupe last year, have also been re-pacted.

Little Lake Arena Theatre, which wasn't in action last summer because it couldn't meet official building restrictions, is planning a 250-seat pavilion type playhouse around the Canonsburg Dam, where it's located, and hopes to have it finished in time for a mid-June opening. Will Disney is still the owner-director.

Mountain Playhouse at Jennerstown, under Charles Crain's direction, opens next Saturday (23) with "Moon Is Blue," with Joel Thomas, Marjorie Barrett and Robert Drew in the leads.

Arena, Myrtle Beach, S. C.

Ocean Forrest Hotel, Myrtle Beach, S. C., is converting its ballroom into an arena theatre, with June 23 set as the starting date. Operation, labeled Carolina Circle Theatre, will seat 450. A star system will be employed.

Wyatt Dickerson, Jr. is producer and James Winslow will be resident director.

Crix' 'Bests'

Continued from page 1

fications is that in some cases the critics chose a relative veteran actor and a relative newcomer femme. Thus, the 76-year-old (he says) Victor Moore is the winning actor and vet Jack Whiting is the best male in a musical.

Also, Rosalind Russell, making her song-and-dance bow, is best femme in a musical, and John Williams, as established player, gets the best supporting actor nod, while the comparative newcomer Kim Stanley, nabs the best supporting actress honors. Miss Stanley, incidentally, also comes through in a tie with Iris Mann as most promising young actress.

For Logan and Mielziner, incidentally, the citations as best director and scenic designer, respectively, are repeats. Logan previous won in 1947-48 and Mielziner has monopolized the poll since 1944-45, when it was expanded to include designers. He has won outright six times and tying the other three (with George Jenkins in 1944-45, Robert Edmond Jones in 1945-46 and Cecil Beaton in 1951-52).

Repeat Winners

Other repeat winners since the featured was started by VARIETY for the season of 1939-40 have included Judith Anderson as best actress in 1941-42 and 1947-48; Bobby Clark for best male performance in a musical in 1943-44 and 1946-47; Mary Martin for best femme performance in a musical in 1943-44 and 1948-49; Beatrice Lillie for best femme in a musical in 1944-45 and 1947-48; Shirley Booth as best actress in 1949-50 and best femme in a musical in 1950-51 (the only performer ever to win in both play and musical categories).

Also, Marlon Brando as most promising young actor in 1945-46 and 1947-49; Elia Kazon as best director in 1946-47 (tie with John Gielgud) and 1948-49; Eli Wallach as best supporting actor and most promising young actress in 1950; Maureen Stapleton as best actress (tie with Uta Hagen) and most uromising young actress in 1950-51; Julie Harris as best supporting actress in 1949-50, and best actress and most promising young actress in 1951-52; and Jose Ferrer as best actor and best director in 1951-52.

There were no unanimous choices this season. However, Rosalind Russell had a romp, with 17½ votes out of a possible 19, in the femme-in-a-musical classification; John Williams pulled eight votes as best supporting actor while no one else got more than one; Logan had a stroll with seven of a possible 17 ballots as best director; Mielziner was a runaway as best designer, with a total of 14 votes (on three different grounds) as best designer, and George Axelrod had it easy with eight out of 13 taps as most promising playwright.

In several instances, critics split their ballots between two nominees, each being credited with a half-vote in such cases. Not all critics made selections in all classifications.

Long Intermission

Whatever happened to Terry Holmes?

Voted by the N. Y. drama critics as giving the best performance in a supporting role and as the most promising young actress of the 1943-44 Broadway season, she isn't in the records as having appeared in any subsequent show, and isn't listed in the last three issues of Players' Guide, the annual casting directory issued by Actors Equity.

Actress won the critics' citation for her portrayal as Ann Stevens in "Manhattan Nocturne," a flop by Roy Walling. Review in VARIETY (*Rose*) said, "It will probably be remembered, however, as the play which marked the Broadway stage debut of Terry Holmes. Miss Holmes gives every indication of going places."

Previous Winners

Previous years' choices by the N. Y. drama critics as "best performance" in their respective classifications included:

1939-40

Actor: Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock"), tied.

Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").

Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").

Actress: Judith Anderson ("Macbeth").

1942-43

Actor: Elliott Nugent ("Voice of the Turtle").

Actress: Margaret Sullavan ("Turtle").

Male in Musical: Bobby Clark ("Mexican Hayride").

Femme in Musical: Mary Martin ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").

Actress: Laurette Taylor ("Glass Menagerie").

Male in Musical: John Raitt ("Carousel").

Femme in Musical: Beatrice Lillie ("Seven Lively Arts").

1945-46

Actor: Laurence Olivier (Old Vic).

Actress: Betty Field ("Dream Girl").

Male in Musical: Ray Bolger ("Three to Make Ready").

Femme in Musical: Ethel Merman ("Annie Get Your Gun").

1946-47

Actor: Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").

Actress: Ingrid Bergman ("Joan of Lorraine").

Male in Musical: Bobby Clark ("Would-Be Gentleman").

Femme in Musical: Marion Bell ("Brigadoon").

1947-48

Actor: Paul Kelly ("Command Decision").

Actress: Judith Anderson ("Medea").

Male in Musical: Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").

Femme in Musical: Beatrice Lillie ("Inside U.S.A.").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").

Actress: Martita Hunt ("Madwoman of Chaillot").

Male in Musical: Ezio Pinza ("South Pacific").

Femme in Musical: Mary Martin ("South Pacific").

1949-50

Actor: Alec Guinness ("Cocktail Party").

Actress: Shirley Booth ("Come Back, Little Sheba").

Male in Musical: George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").

Femme in Musical: Patricia Neway ("The Consul").

1950-51

Actor: Claude Rains ("Darkness at Noon").

Actress: Uta Hagen ("Country Girl") and Maureen Stapleton ("Rose Tattoo").

Male in Musical: Yul Brynner ("King and I").

Femme in Musical: Shirley Booth ("Tree Grows in Brooklyn").

1951-52

Actor: Jose Ferrer ("The Shrike").

Actress: Julie Harris ("I Am a Camera").

Male in Musical: Phil Silvers ("Top Banana").

Femme in Musical: Vivienne Segal ("Pal Joey").

A Poll of Pro Crix

VARIETY's annual poll of the N. Y. drama critics for the selections of best performances of the Broadway legit season is unique. The winners are chosen by those best qualified—the professional critics.

The first-string Broadway critics are not only seasoned professionals with years of experience and authority. Also, and perhaps more important, they see every show, including flops as well as hits. That tends to make their selections fair instead of being unduly weighted in favor of the big hits which practically everyone sees.

VARIETY sent ballots to the 21 members of the N. Y. Drama Critics' Circle. With the exception of two who, for various reasons, did not make selections, these professionals decided the winners in the various classifications.

Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1952-53 season:

Best Performance By Starred or Featured Actor in Straight Play

Victor Moore ("On Borrowed Time")	6
Tom Ewell ("Seven Year Itch")	5
Walter Hampden ("Crucible")	2
Eli Wallach ("Camino Real")	2
Barry Jones ("Misalliance")	1
Arthur Kennedy ("Crucible")	1
Walter Slezak ("My 3 Angels")	1
Emlyn Williams ("Bleak House")	1

Best Performance by Starred or Featured Actress in Straight Play

Shirley Booth ("Time of the Cuckoo")	7½
Geraldine Page ("Mid-Summer")	7½
Kim Hunter ("Children's Hour")	1
Beatrice Lillie ("Evening with Beatrice Lillie")	1
Janice Rule ("Picnic")	1
Jo Van Fleet ("Camino Real")	1

Best Male Performance in a Musical

Jack Whiting ("Hazel Flagg")	5
Peter Cookson ("Can-Can")	4
Hans Conried ("Can-Can")	2
Thomas Mitchell ("Hazel Flagg")	2
Hiram Sherman ("Two's Company")	2
Cab Calloway ("Porgy and Bess")	1
George Gaynes ("Wonderful Town")	1
Paul Valentine ("Wish You Were Here")	1
LeVern Hutcherson ("Porgy and Bess")	½
Leslie Scott ("Porgy and Bess")	½

Best Femme Performance in a Musical

Rosalind Russell ("Wonderful Town")	17½
Betty Paul ("Maggie")	1
Leontyne Price ("Porgy and Bess")	½

Best Performance by a Supporting Actor (Straight Play or Musical)

John Williams ("Dial M for Murder")	8
David Burns ("Men of Distinction")	1
Hans Conried ("Can-Can")	1
Barry Jones ("Misalliance")	1
John Kerr ("Bernardine")	1
Jerome Kilty ("Misalliance")	1
Roddy McDowall ("Misalliance")	1
Ralph Meeker ("Picnic")	1
Cyril Ritchard ("Millionairess")	1
Fred Stewart ("Crucible")	1

Best Performance by a Supporting Actress (Straight Play or Musical)

Kim Stanley ("Picnic")	3½
Jenny Egan ("Crucible")	2
Rosemary Harris ("Climate of Eden")	2
Eileen Heckart ("Picnic")	2
Gwen Verdon ("Can-Can")	2
Lili Darvas ("Horses in Midstream")	1
Kim Hunter ("Children's Hour")	1
Leueen MacGrath ("Love of Four Colonels")	1
Penelope Mundy ("Climate of Eden")	1
Lydia St. Clair ("Time of the Cuckoo")	1
Jo Van Fleet ("Camino Real")	1
Vanessa Brown ("Seven Year Itch")	½

Most Promising Young Actor

John Kerr ("Bernardine")	6
Ralph Meeker ("Picnic")	3
Johnny Stewart ("Bernardine")	2
Eli Wallach ("Camino Real")	2
Paul Newman ("Picnic")	1
David John Stollery ("On Borrowed Time")	1

Most Promising Young Actress

Iris Mann ("Children's Hour")	3
Kim Stanley ("Picnic")	3
Geraldine Page ("Mid-Summer")	2
Janice Rule ("Picnic")	2
Geraldine Brooks ("Time of the Cuckoo")	1
Jenny Egan ("Crucible")	2
Lilo ("Can-Can")	1
Penelope Mundy ("Climate of Eden")	1
Gwen Verdon ("Can-Can")	1

Best Director

Joshua Logan ("Picnic")	7
Cyril Ritchard ("Misalliance")	3
Jed Harris ("Crucible")	2
George Abbott ("Wonderful Town")	2
Robert Breen ("Porgy and Bess")	1
Jose Ferrer ("My 3 Angels")	1
Elia Kazan ("Camino Real")	2

Best Scene Designer

Jo Mielziner ("Can-Can")	11
Jo Mielziner ("Picnic")	1
Jo Mielziner (no show specified)	2
Lemuel Ayers ("Camino Real")	2
Lemuel Ayers ("My Darlin' Aida")	1
John Boyt ("Misalliance")	1

Best Composer

Leonard Bernstein ("Wonderful Town")	10
Cole Porter ("Can-Can")	6
Harold Rome ("Wish You Were Here")	1

Most Promising Playwright

George Axelrod ("Seven Year Itch")	8
William Inge ("Picnic")	4
John D. Hess ("Grey-Eyed People")	1
Peter Ustinov ("Love of Four Colonels")	1

See ELT as General Show Biz Hypo; 60% Get Jobs on B'way, in Pix, TV

By ALICE VENEZKY

Major stimulus to the careers of participating talent, and to some extent a hypo for all aspects of show biz, is provided by the operations of the Equity Library Theatre.

During its recently-completed ninth season, ELT is credited with getting jobs in commercial theatrical ventures for more than 60% of those working in or on its 15 shows. In some instances ELT assignments have been the step to stardom.

Besides providing opportunity during the season for 266 actors, 15 directors, 14 scenic designers, 17 costume designers, 21 lighting technicians and 73 production associates, the ELT shows were a testing ground for possible Broadway, road or stock revivals. They also served as a showcase for talent for other show biz media, such as films, TV and radio, as well as a script retesting ground for these latter fields.

Established actors who got their legit start through ELT productions include Peter Cookson, who went from ELT's "Constant Nymph" into the Broadway production of "The Heiress," Carmen Mathews from "Affairs of Anatole" into "She Stoops to Conquer," and Mary James from "Madchen in Uniform" to the lead in "Apple of His Eye." Also, director John O'Shaughnessy, was hired within a week of his staging the ELT "Paths of Glory" to direct "Command Decision" on Broadway in 1947. Both Betsy Drake and Charlton Heston got film contracts shortly after their ELT appearances.

Recent rhubarb in Equity about the value of ELT in relation to its cost, about $22,000 this year, resulted in grant of $11,000 for the coming year, contingent on approval of the budget submitted. ELT annually supplements its union grant by fund drives, cocktail parties (two this season netted

(Continued on page 58)

'Evening With Laughton' Contagious Enjoyment On Tour Finale in N.Y.

Easy-going congeniality characterizes "An Evening With Charles Laughton," which Felix G. Gerstman presented at Town Hall, N.Y., last Thursday and Friday nights (14-15) as the last two performances of this season's tour. Laughton draws his material this time mostly from the Bible, Andersen's fairy tales, Dickens and Thurber, plus some of his past films ("Ruggles of Red Gap," "Rembrandt") and legit (the Devil in "Don Juan in Hell").

What impresses more than the content of the material is the portly actor's own personality, his apparent and contagious enjoyment of the particular scene or passage he is reading, reciting, or emoting. But his informality has progressed through the years just about as far as it should go. One more bounce, ear scratch or slangy debunk might become coy.

Actor, whose vidpix series of readings is currently showing, and whose single-stinting over the years probably gave rise to the current vogue, seems more successful with the shorter selections, like Chapter III of Daniel from the Bible or a Thurber fable. The longer pieces, like "The Emperor's Nightingale," seem drawn-out. The lengthy reading from Dickens' "Little Dorritt" also bogs down a bit.

Vene.

'Children' Has Earned Back Half Its Cost

"Children's Hour," Lillian Hellman melodrama which closes May 30 at the Coronet, N. Y., had earned back about half its investment as of May 2. Accounting statement showed the Kermit Bloomgarden revival, which cost $38,073 to produce, still had $24,757 to recoup.

Assets included $10,226 bonds and deposits, $10,000 cash reserve and $5,017 additional assets. Operating profit for the four-week period ended May 2 was $4,736. It is slated to tour in the fall.

Pat Morison in 'Kate' Opens L'ville Season

"Kiss Me, Kate," with Patricia Morison starring in the role she originated on Broadway, will be the opening presentation July 13 at the Iroquis Amphitheatre, Louisville, Ky. Season will be the 15th for the Amphitheatre and will also mark Denis Du-For's eighth year as exec producer.

Other productions skedded are "Sweethearts," with Gil Lamb; "Louisiana Purchase," with Billy Gilbert; "Call Me Madam," with Elaine Stritch; "Gentlemen Prefer Blondes," with Kyle MacDonnell, and "The Firefly."

'R&H Week' in Boston; But Excluded Femmes Call It 'Nameless Week'

Boston, May 19.

Dick Rodgers and Oscar Hammerstein 2d were guests of honor at a luncheon at the Algonquin Club here last Wednesday (13) attended by Lt. Gov. Sumner G. Whittier, Mayor John B. Hynes (each of whom delivered sock tributes to the showbiz pair) and approximately 50 local civic and business bigwigs. Fire Commissioner Michael T. Kelleher was official host.

Reason for the all-male luncheon was to proclaim this week "Rodgers and Hammerstein Week" and present the duo a citation kudoing their socko theatrical efforts. Aim also was to wage continuance of the long established custom of trying out all R&H shows in Boston. All of their collaborations have either preemed here or stopped over for pre-Broadway trial runs.

Included in the "R&H Week" proclamation were the following:

The tiny rock island in middle of Boston Common's Frog Pond would be known as Bali Hai.

Pigeons on the Common would coo in cadence, which drew a Hammerstein quip, "but not a Cole Porter or Irving Berlin tune."

Harvard would examine the qualifications of Rodgers and/or Hammerstein for president.

The key to the city would be any key in which the boys cared to write.

Lone dissenting voice to tossing the all-male luncheon was a tongue-in-cheek column by the Traveler's drama critic, Alta Maloney. Writing in behalf of her femme confreres, she announced that the luncheon, at an unnamed spot for unnamed showmen, teed off "Nameless Week" as far as distaff crix were concerned.

'COLONELS' REPAYS 50G TO INVESTORS

"Love of Four Colonels," Theatre Guild-Aldrich & Myers production of Peter Ustinov's comedy, had an operating profit of $3,528 for the four-week period ended April 25. That brought the total profit on the venture to $3,809 as of that date. However, the show is understood to have had a deficit for its final three weeks at the Broadhurst, N.Y., so it presumably exited Broadway about $5,000 in the red.

Production has repaid $50,000 on its $80,000 investment and, as of April 25, had $20,000 cash reserve and $13,809 available for distribution. The Rex Harrison-Lilli Palmer starrer is currently playing a two-week engagement at the Forrest, Philly, after which it lays off for the summer, but will resume in the fall for a limited tour.

Original London production of the play, with the author as star, closed May 9 after almost two years' run. It is now touring the British provinces.

"Walls Rise Up," to be produced June 6-11 by the Roundup Theatre at Theatre '53, in Dallas, is a dramatization by Frank Duane of the George Sessions Perry novel of the same title. Margo Jones will direct the production.

Bernstein and O'Hara Will Junket Continent

Herman Bernstein, general manager for producer Leland Hayward and managing director of the Alvin Theatre, N. Y., and Warren O'Hara, manager of the latter house, sail next Wednesday (27) on the Vulcania for an eight-week vacation in Italy, Switzerland, Spain and France.

They'll be back just in time for the start of rehearsals of Joshua Logan's production of "Kind Sir," for which Bernstein will be g.m. and which will open Nov. 4 at the Alvin, after a tryout tour.

Eye Anne Baxter For 'John Brown'

Anne Baxter is being sought to succeed Judith Anderson in "John Brown's Body" for next fall. Film actress, currently traveling in Europe, had been slated to star in a dramatic reading of the Stephen Vincent Benet poem, "Western Star," but producer Paul Gregory now wants her to take over as co-star with Tyrone Power and Raymond Massey for next season's "John Brown's Body" tour.

Miss Anderson, who is understood to be withdrawing from the Gregory show for personal reasons, is not known to have any other commitment at present. However, she has been sought by Coast producers Russell Lewis and Howard Young for another tour in "Medea," in which she starred on Broadway and toured some years ago.

"John Brown's Body" is due to resume its tour on the Coast in September.

Pitt's Nixon Extends Season with Hypnotist; Biggest, Best in Years

Pittsburgh, May 19.

Nixon Theatre's current season will be the longest and most profitable in modern legit history here, with still another booking just closed by Gabe Rubin, managing director, extending operation into June. Rubin has set deal with The Great Morton, Australian hypnotist, to come in June 1 for at least a week in his own revue, and twofers will be offered for the show. If Morton clicks, he'll stay on, since the Nixon hasn't anything set after that.

Originally, the season looked shot after the return of "Maid in the Ozarks" in April, but then "Tobacco Road" was picked up for a week, which stretched into two, and Helen Hayes decided to play here in "Mrs. McThing" on her way back to New York from Chicago. She comes in next Monday (25), with Great Morton due the following stanza.

If Morton only lasts a single stanza, Nixon will wind up with 38 weeks, so there's a chance, although remote, house could call it a season at 40. That's sensational around here.

Cincy's Stage, Inc., Winds With 'Harriet' Its Best

Cincinnati, May 19.

Stage, Inc., local dramatic group, brought its five-play season to a close last week with five performances of "Harriet" in the downtown 1,300-seat Cox theatre. Reviewers for the dailies tabbed the Ryerson-Clements biog of Harriet Beecher Stowe the best production and performance turned in by the aggregation in its five-year history.

Robert Huber was the director and Robert Newton did the eight sets for the three-act play. Mary Louise Howard played the title role, and the cast included Bert Bertram, James Kelbaugh, Mary Jane Schimanski, Gladys Bonner and Anna Fultz.

Loss-of-the-Month

Subscriber of Show-of-the-Month Club, which folded recently after being unable to obtain tickets to shows in Shubert theatres in New York, shrugged off the $20 loss his membership involved.

"I'll just have to bear and grin it," he said.

Conservatives Enter Indie Ticket In Annual Equity Election June 5

As expected, the conservative faction in Actors Equity this week nominated an independent ticket in the annual election to take place at the membership meeting June 5 at the Astor Hotel, N. Y. The regular ticket, named recently by the nominating committee, is generally regarded as liberal.

The conservative indie slate includes Sidney Blackmer, as second vice-president replacement, to serve two years; Horace Braham, Vicki Cummings, Fred Hebert, Thomas Mitchell, Arnold Moss, Conrad Nagel, Beverly Roberts, Vivienne Segal, Loring Smith and Ann Thomas, for full five-year council terms.

Also, Emory Richardson, council replacement, four years; Frank Thomas, Jr., and Lois Wilson, council replacements, three years; Brace Conning and Mark Dawson, council replacements, two years, and Audrey Christie and William Tabbert, council replacements, one year.

Selection of a strongly right-wing ticket by the conservative forces is figured as emphasizing factionalism, rather than any tangible matter of union policy, as the primary issue in the election. Virtually the only question of Equity policy on which there has been any controversy recently has been Equity Library Theatre, and that has presumably been settled.

There is and has been for several years sharp difference of opinion along general political lines, however. For the most part, the membership is regarded as middle-of-the-road politically, with only a tiny minority of extremists of either complexion. Except on such questions as blacklisting, political leanings have little direct relation to union policy, but sometimes arouse heated controversy and have tended to be the principal, though rarely publicly stated, issues in elections in recent years.

Entry of a conservative slate in the coming election has been figured a certainty since the announcement of the regular ticket. Latter was named by the nominating committee, which was regarded as representing the liberal forces in the union by about a two-to-one margin. Six of its members, elected by the membership, are considered liberals, while the three council reps are considered conservatives.

Tone Eyes Broadway For McCleery's 'Play'

Peterboro, N. H., May 19.

Franchot Tone has taken an option on William McCleery's new comedy, "A Play for Mary," and may star in it on Broadway following his forthcoming tour of summer theatres. The author announced it upon his recent return to his home here from Bermuda, where the comedy was tried out, with Tone and Betsey Von Furstenberg as leads. Jean Dalrymple had been reported planning to present "Play" on Broadway.

This is the second McCleery play in which Tone has appeared. The first was "Hope for the Best," staged on Broadway in 1945.

Canadian Rep Theatre Broke Even (That's Good) On 30-Wk. 4th Season

Ottawa, May 19.

Canadian Repertory Theatre, which took it on the chin for $5,000 last season (and $15,000 more before that), just broke even in the 30-weeker ending last Saturday (16), its fourth year. It was dark two weeks before Xmas and during Holy Week.

"Victoria Regina," held over after "one week only" start, topped all CRT's single weeks, with $2,725, second stanza tapering to about $2,000, with 672 sets, $1.25 top, five nights and a matinee.

Season's top total take, $7,622, was from Christopher Fry's "Lady's Not for Burning," which ran four weeks, but same author's "Venus Observed" was disappointing. T. S. Eliot's "The Cocktail Party," Peter Blackmore's farce "Blue Goose," Murial and Sydney Box's "Seventh Veil" and Louis Verneuil's "Affairs of State" were next in one-week grosses; but J. B. Priestley's "Ever Since Paradise" built big enough for a holdover, which theatre parties stymied, and D. and C. Christie's "His Excellency" had a very good second week.

Everyone works hard at CRT, a registered non-profit organization whose two wealthy angels expect them to skirt the red if humanly possibly. Salaries run from $35 to $60. Occasional guest artist is brought, but only one player, Betty Leighton, has ever been starred. Amelia Hall and Sam Payne direct and act, but nab a guest director when available.

Policy of planned, two-week runs may be dropped on reopening in late September, but that's not certain. Big advantage is more rehearsal time, big disadvantage that too many patrons wait till second week. Trouble with unscheduled holdovers is that theatre parties usually insist on the show they've announced. They brought 7,100 customers this season, at 75c each.

Censorship by head of LaSalle Academy, Roman Catholic school whose auditorium CRT uses, prevented production of "Private Lives," "Come Back, Little Sheba," "Streetcar Named Desire," "For Love or Money," "Don't Listen, Ladies," "White Cargo" and "Portrait in Black."

Ten CRT players and technicians have been invited to appear in the Tyrone Guthrie-Alec Guiness Shakespeare festival at Stratford, Ont., this summer.

HUROK TO LONDON FOR GIELGUD AND SADLER'S

Sol Hurok sails this week for England to line up stage offerings for the U. S. for next season. One of his principal objectives is to persuade John Gielgud to bring over his repertory company, currently presenting classic revivals at the Lyric Theatre in Hammersmith.

Already on Hurok's roster is a U.S. tour of the Sadler's Wells Ballet. This outfit, the parent group, had a spectacular American tour four years ago and the Sadler's Wells Theatre Ballet, a junior outfit, was presented here by Hurok season before last.

50G Budgeted 'Summer' To Repeat Its D.C. Try; Schneider Will Stage

"All Summer Long," Robert Anderson drama to be produced by Alexander H. Cohen and Ralph Alswang, will probably have two leading players from the cast that tried it out last winter at the Arena Playhouse, Washington. Alan Schneider, who staged that version, will repeat the assignment for Broadway.

Single-set play, requiring a cast of seven, is slated to go into rehearsal Oct. 1, and is tentatively booked to open Oct. 22 in Wilmington and Oct. 26 in Washington, with the New York premiere the week of Nov. 9 at an unspecified house. Alswang is designing the sceney and Jocelyn the costumes.

Production is budgeted at $50,000, including bonds, with provisions for a 20% overcall. On the strength of the show's fave reviews on its original Washington presentation, Cohen and Alswang expect no difficulty raising the capital. Also because of the original Washington notices and the standee business the play did at the tiny Arena, they figure the Broadway production should have a head start in popular interest in the capital.

Kim Stanley Leaving 'Picnic' for Maternity

Kim Stanley, selected this week in VARIETY's annual poll of the N. Y. drama critics as giving the best supporting performance of the season by an actress, leaves the cast of "Picnic" next week because of approaching motherhood.

Her successor is being selected by director Joshua Logan and author William Inge this week.

B'way Skidding Into Summer Lull; 'Can-Can' $50,800 First Full Week, 'Season' Big $25,100, 'Angels' $21,300

Broadway continued its season decline last week. Nearly all shows ebbed a bit at the boxoffice. In some cases the drops were sharp, but in a few instances the week's receipts reversed the general trend with modest rises.

The closing parade is now on full swing. "Love of Four Colonels" departed last week for a two-week road stand, while "South Pacific" took off for a limited engagement in Boston, but then returns. Nothing is slated to leave this week, but the season-end closings slated for May 30 include "Children's Hour," "Evening with Beatrice Lillie," "Moon Is Blue" and "Time of the Cuckoo." Also, "Guys and Dolls" exits town June 27 for a six-week Washington date, but resumes here Aug. 10.

Only imminent opening is "Me and Juliet," the new Rodgers-Hammerstein musical, May 28 at the Majestic.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Can-Can, Shubert (2d wk) (MC-$7.20; 1,361; $50,160). First full week drew capacity $50,800 (previous week, one preview and four performances got $321,000).

Children's Hour, Coronet (22d wk) (D-$4.80; 1,027 $28,378). Nearly $9,800 on twofers (previous week, $10,400); closing May 30.

Crucible, Beck (17th wk) (D-$6-$4.80; 1,214; $31,000). Almost $14,200 on twofers (previous week, $13,800).

Dial M for Murder, Plymouth (29th wk) (D-$4.80; 1,062; $29,815) (Maurice Evans). Over $26,500 (previous week, $28,000).

Evening With Beatrice Lillie, Booth (33d wk) (R-$6; 739; $20,284) (Beatrice Lillie). Nearly $18,200 (previous week, $18,000); closing May 30.

Fifth Season, Cort (17th wk) (C-$4.80; 1,056; $25,277) (Menasha Skulnik, Richard Whorf). Approached $25,100 (previous week, $25,000).

Guys and Dolls, 46th St. (130th wk) (MC-$6.50; 1,319; $43,904). Hit $29,400 (previous week, $30,500); exiting June 27 for road engagement, but resumes here Aug. 10.

Hazel Flagg, Hellinger (14th wk) (MC-$7.20; 1,527; $53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Over $35,900 (previous week, $39,000).

King and I, St. James (112th wk) (MC-$7.20; 1,571; $51,717) (Alfred Drake). Almost $41,100 (previous week, $38,700).

Love of Four Colonels, Shubert (18th wk) (C-$6-$4.80; 1,160; $29,500) (Rex Harrison, Lilli Palmer). Nearly $15,500 (previous week, $14,100); closed last Saturday night (16) after 141 performances; production had been in the black, but recent operating losses created about $5,000 deficit; show is playing a two-week stand in Philly, then lays off, but tours next fall.

Misalliance, Barrymore (13th wk) (C-$3; 1,060; $24,996). Approached $12,700 on twofers (previous week, $14,100); Martyn Green took over Monday night (18) as male lead, succeeding Barry Jones.

Moon Is Blue, Miller (115th wk) (C-$4.80; 920; $21,586) (Donald Cook, Biff McGuire, Janet Riley). Almost $7,500 on twofers (previous week, $8,100); closing May 30.

My 3 Angels, Morosco (10th wk) (C-$6-$4.80; 912; $26,000). Over $21,300 (previous week, $22,000).

Picnic, Music Box (12th wk) (CD-$6-$4.80; 1,012; $27,800). Over $27,900 (previous week, $27,800).

Porgy and Bess, Ziegfeld (10th wk) (O-$6; 1,628; $48,244). Just about $33,400, excluding tax, which the non-profit show retains (previous week, $33,700).

Seven Year Itch, Fulton (26th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Nearly $24,700 (previous week, $24,700).

South Pacific, Majestic (213th wk) (MC-$6; 1,659; $50,186) (Martha Wright, George Britton). Over $35,200 (previous week, $33,000); exited last Saturday night (16) after 1,694 performances, but after a Boston engagement, returns June 22 to the 1,900-seat Broadway, at reduced scale.

Time of the Cuckoo, Empire (31st wk) (CD-$4.80-$6; 1,082; $25,056) (Shirley Booth). About $16,300 (previous week, $17,300); closing May 30.

Time Out for Ginger, Lyceum (24th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Almost $13,300 (previous week, $12,600).

Wish You Were Here, Imperial (47th wk) (MC-$7.20; 1,400; $52,080). Nearly $39,200 (previous week, $40,000).

Wonderful Town, Winter Garden (12th wk) (MC-$7.20; 1,510; $54,173). (Rosalind Russell). Over $54,800 (previous week, $54,400); with the completion of commissionable theatre party bookings, grosses should now go up slightly.

'Joey' Big $40,300, 2d Wk in Philly

Philadelphia, May 19.

Walcott-Marciano fight Friday night (15) cut attendance sharply at "Pal Joey," and marred otherwise great week. Revival, in its second stanza at the Shubert, ran well over first week's take, however.

Local legit is down to one show this week, with "Love of Four Colonels," Rex Harrison-Lilli Palmer starrer which arrived last night (Mon.) at the Forrest. Comedy is the 12th and last in the Theatre Guild-American Theatre Society subscription series.

Guild-ATS schedule will be cut next season to 10 plays, among which are listed Arthur Miller's "Crucible," Shaw's "Misalliance," and Basil Rathbone in a new dramatization of the Sherlock Holmes stories.

Estimate for Last Week

Pal Joey, Shubert (2d wk) (1,870; $6.50) (Harold Lang). Despite muggy, rainy weather, lack of air-conditioning and competish of world's championship fight, revival rolled up nearly $40,300.

'GUYS' GROSSES $43,900 FOR WEEK IN SEATTLE

Seattle, May 19.

Near-capacity business prevailed for the eight-performance engagement of "Guys and Dolls" at the huge Civic Auditorium here last week. From $2.25 to $4.80 regular, Musical grossed nearly $43,900 at $4.80 top in the 4,000-seat house.

Show is splitting the current week between Tacoma and Portland.

'Madam' to Bow Sked at Toronto Melody Fair

Toronto, May 19.

With an $8,000 mail order advance on opening ad, Gene Raymond and Jacqueline James in "Call Me Madam" open the Melody Fair third season of tent musicals here June 15. Gene Lockhart will star in "Paint Your Wagon" as another draw listed during the summer.

Theatre-in-the-round installation, financed by a group of Toronto stockbrokers, with Leighton Brill in as executive producer and Ben Kamsler as business manager, will increase the seating capacity in the new Canadian National Exhibition setup to 1,800 seats over last season's 1,650; with Melody Fair running 16 weeks over last season's 14 weeks. Box office scale remains at $3.40 top.

Schedule, following the opener includes "Up in Central Park," June 22; "One Touch of Venus," June 29; "Wagon," July 6; "Bitter Sweet," July 13; "Cat and the Fiddle," July 20; "Music in the Air," with Irra Petina, July 27; "Connecticut Yankee," with Gil Lamb, Aug. 3; "Song of Norway," with Miss Petina, Aug. 10; "Brigadoon," Aug. 17; "Melle. Modiste," with Virginia Mac Watters, Aug. 24, and a three-weeks' run of "Carousel," with Gail Manners and Walter Cassell, as the finale.

'Ladies' $10,900, Toronto

Toronto, May 19.

With the Queen's birthday heavily denting weekend biz on out-of-town holiday exodus, "Good Nite Ladies," on third week, dipped to $10,900.

Royal Alexandra (1,525-seater) was scaled at $3.50 top, with 40% sale on twofers.

'Fourposter' Gets 14G For Modest K.C. Week

Kansas City, May 19.

"Fourposter" in the Orpheum here played to moderate biz at $4.27 top last week. Lateness of the season and rainy and cool weather unseasonal for this time of year were no help. Show played seven performances, including Saturday matinee. Jessica Tandy and Hume Cronyn are costarred in the show.

Take for the week figured $14,000.

'Banana' $26,300, 'Gigi' $7,800, S. F.

San Francisco, May 19.

Alcazar went dark Saturday (16) at the conclusion of the 5th week of "Gigi," with final week biz down hill all the way. House will remain dark until producer Randolph Hale secures another booking. All Frisco biz was in the doldrums. Even "Top Banana," with Phil Silvers, which opened May 11 and rated crix plaudits for the star, drew only fairly well.

Veloz and Yolanda relit the Geary last night (Mon.) with their "Cavalcade of Dance" set for a single week.

"Guys and Dolls" with Pamela Britton, Charles Fredericks, Jeanne Bal and Sam Schwartz, will open May 31 at the Geary for four weeks.

Estimates for Last Week

Top Banana, Curran (1st wk) (M-$4.80; 1,775) (Phil Silvers.) Fair $26,300 for the opening week.

Gigi, Alcazar (5th wk) (C-$3.60; 1,147) (Audrey Hepburn). Down to under $7,800 for the finale. Previous week, $10,600.

'Musical May' Presents Longhair in Montreal

Montreal, May 19.

Canadian Concerts & Artists, in cooperation with Sol Hurok, get its "Musical May in Montreal" underway Thursday (21) with the Boston Symphony Orch under the baton of Pierre Monteux. The next three nights will be taken over by opera, with the Met offering "Rigoletto," "La Boheme," "Samson and Delilah" and "La Tosca."

Starting June 4 for three nights, London's Festival Ballet under the direction of Anton Dolin will make its only North American appearance, presenting a program made up almost entirely of old ballet classics.

This festival is the start of what CC & A and Hourok hope will become an annual event in Montreal. All performances will be given in the Forum, which has been completely transformed from an ice palace to an approximation of a theatre or auditorium seating nearly 7,000.

Mistakes of last year when the Met played in this particular place have been remedied, the acoustics will be better and sight lines all over the house have been improved. Advance, particularly for the Met series, is big with prices scaled to $8.

Current Road Shows

(*May 18-29*)

Fourposter (Jessica Tandy, Hume Cronyn) — Davidson, Milwaukee (18-23); National, Wash. (25-30) (closing).

Good Nite, Ladies—Royal Alexandra, Toronto (18-30).

Guys and Dolls — Temple, Tacoma (18-20); Aud., Portland (21-26); Community, Berkeley (29-30).

Love of Four Colonels (Rex Harrison, Lilli Palmer)—Forrest, Philly (18-30) (closing).

Maid in the Ozarks — Selwyn, Chi (18-30).

Me and Juliet (tryout) — Shubert, Boston (18-23) (reviewed in VARIETY, April 22, '53).

Mrs. McThing (Helen Hayes)—Cox, Cincy (18-23); Nixon, Pitt. (25-30) (closing).

New Faces — Great Northern, Chi (18-30).

Pal Joey (Harold Lang) Shubert, Chi (20-30).

Point of No Return (Henry Fonda)—Biltmore, L. A. (18-23) (closing).

South Pacific (Martha Wright, George Britton) — Opera House, Boston (18-30).

South Pacific (Janet Blair, Webb Tilton)—Shubert, Detroit (18-30).

Top Banana (Phil Silvers)—Curran, S. F. (18-30).

Chi Prospects Dim with 3 Closings; 'Faces' $26,600, Hayes $26,300

Chicago, May 19.

Three closings here last week knocked the props out from under the local legit lineup, and the outlook for the rest of the summer remains bleak. "New Faces of 1952" remains, as does the ribald "Maid of the Ozarks." "Pal Joey" comes into the Shubert tomorrow night (Wed.) for a run, but there isn't much else in prospect until after Labor Day.

Estimates for Last Week

Deep Blue Sea, Blackstone (1st week) ($3.80 1,535) (Uta Hagen). Tour ended here Saturday (16) with a brutal $7,600.

Dial 'M' Murder, Harris (16th wk) ($4.40; 1,000) (Richard Greene). Broke up here Saturday (16) with a good $12,200 for the finale.

Maid in Ozarks, Selwyn (2d wk) ($4.20; 1,000). Comedy picked up, with $12,700, on two-for-ones.

Mrs. McThing, Erlanger (6th wk) ($4.40; 1,353) (Helen Hayes). Left town Saturday (16) with a resounding $26,300.

New Faces of 1952, Great Northern (2d wk) ($6.18; 2,100). Going along profitably, but hsan't yet drawn the business the rave notices semed to indicate; got over $26,600 last week.

'Road' OK $7,500, Pitt

Pittsburgh, May 19.

Strong finish gave the second and final stanza of "Tobacco Road" around $7,500 at the Nixon last week. It was figured that the Marciano-Walcott telecast Friday (15) cost the show at least another grand. Nobody had any kicks coming, however, with close to $20,000 for the fortnight stay, the best the Leonard Altobell production has done since the tour started a few months ago.

Nixon had hoped "Road" might be able to stay another stanza, but neither house nor producer was willing to risk it even though final performance Saturday (16) was practically capacity. Show was twofered for the engagement here. Nixon is currently dark, but relights next Monday (25) with Helen Hayes in "Mrs. McThing."

'Juliet' $46,681, Boston Record

Boston, May 19.

Biz eontinued on the upbeat here last week with "Me and Juliet" going clean again at the Shubert. Interest is currently centered around return engagement of "South Pacific" which bowed in last night (Mon.) at the Opera House for five-weeker. Heavy advance sale is reported, and, with house seating nearly 3,000, the stand here should be very lucrative.

Estimate for Last Week

Me and Juliet, Shubert (2d wk) ($6; 1,700). Broke the house record with a capacity-plus $46,681; final week is current and also sold out.

251 TOURING WEEKS BY GUILD'S NEW SKED

An additional 51 weeks were added to the Theatre Guild's subscription playing time this season. Hike brought the number of touring weeks, for the 32 productions sent out, to 251 in a total of 21 cities. Management is contemplating adding another four cities to its list next season, but nothing definite has been set yet.

Rise in playing weeks added an approximately 185,000 pre-sold tickets to the season's sales.

'Pacific' Hefty $41,100 On Return Wk, Indpls.

Indianapolis, May 19.

"South Pacific" rang down the curtain on legit season here last week with a big $41,100 in eight performances at the Murat, scaled to $5. Figure is comedown, however, from solid $106,000 for two straight weeks in same house last season. There were plenty of empty seats first three days this time.

Show had played to 40,000 customers in huge auditoriums at Indiana and Purdue universities, both about 50 miles from Indianapolis, last month, cutting into potential here. Murat inaugurated its new air conditioning during the stand, but has no more bookings in sight this summer.

Future B'way Schedule

Me and Juliet, Majestic, May 28.

Carnival in Flanders, Century, Sept. 28.

Tea and Sympathy, unspecified theatre, week of Sept. 28.

Teahouse of the August Moon, Beck, Oct. 15.

Solid Gold Cadillac, unspecified theatre, week of Nov. 2.

Kind Sir, Alvin, Nov. 4.

All Summer Long, unspecified theatre, week of Nov. 9.

'Fancy' $2,100, A.C.

Atlantic City, May 19.

Esther Ralston appearing in "Goodbye, My Fancy" did $2,100 in the 500-seat Quarterdeck Theatre here last week.

Ethel Barrymore Colt opened last night (Mon.) in "Grammercy Ghost," with a cast including J. Mackay Elliott, Esther Benson, Leland Harris, John Reese, Richard Neilson, Leon Stevens, Janis Ward, Peggy Shirley, Robert Zinn and Ben Gary. Play is directed by Charles Etheridge, with Jonathan Dwight the producer.

'CAROUSEL' $49,200, L.A.; FONDA-'POINT' $28,400

Los Angeles, May 19.

Biz spurted in town last week with each of the three incumbents reporting better grosses for the frame. Same trio continues this week to dominate the local legit scene.

Estimates for Last Week

Carousel, Philharmonic Aud (2d wk) (2,670; $4.80). Moved up nicely to $49,200 with prospects of another climb this frame.

Hard to Be a Jew, Civic Playhouse (6th wk) (376; $3.60). Up to $2,700 for the frame to continue nicely on the profit side.

Point of No Return, Biltmore (2d wk) (1,636; $4.80). Bounced up to $28,400 for the second session. Current week, last of the stand, is free of the cut-rate Theatre Guild subscription season tickets. Tour ends here.

'Stalag' Folds in D.C., Grosses Thin $10,000

Washington, May 19.

"Stalag 17" did a thin $10,000 at the National Theatre here last week. On the basis of the poor biz, the second week of the Scheduled two-week engagement was cancelled.

Trouble seems to have been that the comedy was brought back to Washington too soon. It did a fortnight stand at the Shubert Theatre last February. National Theatre remains dark this week and relights next week for a single week of "Fourposter."

Fire Scare Fails To Halt 'Kate' in Reading

Reading, May 19.

Small fire in an exhaust fan motor caused a near panic at the final performance last Saturday night (16) of the Reading Civic Opera Company's "Kiss Me, Kate," at the Rajah Theatre here. The smell of smoke started some of the audience to start moving from their seats. J. Carl Borelli, director, stopped the show and put on the house lights. Several men shouted "sit down," which helped calm the 1,850 persons present in the 2,100 seat theatre.

Fire Chief Edward C. Dell took the stage and reassured the audience that there was no cause for concern and that the smoking motor was disconnected. George Gross, a member of the cast, cautioned the audience that a siren would be sounded during the second act and not to get alarmed. Damage was estimated at $40.

The show broke attendance records for two nights for the company, with 1,450 attending Friday night (15) at $2.85 tops. More than 2,000 wives and friends of the Shrine attended Thursday night (14), when the Shriners bought the house.

Preem performance of the new version of Darius Milhaud's ballet, "Le Boeuf sur le Toit," with choreography by TV's ("Show of Shows,") James Starbuck, is slated for Brandeis U. Festival of Creative Arts on June 13-14.

"WORLD'S FINEST MALE SPANISH DANCER"

LIFE

CONCERTS

JAY CARMODY
Washington, D. C., "Evening Star"
". . . leaves the management with the problem of getting the audience to go home."

ROBERT COLEMAN
New York "Mirror"
". . . completely won the hearts of the first nighters who rattled the rafters with appreciative applause . . . the Greco Spanish Dance Company belongs on your 'must see' list."

VARIETY
Wednesday, April 15, 1953

Jose Greco, Opera House (1st wk) ($4; 3,600). Smash $61,200 for one-week stand.

ANN BARZEL
Chicago "Journal American"
"Encores, Oles, and a final curtain speech showed what the audience thought of the Jose Greco Company opening at the Blackstone last night . . . and well may they shout."

HERBERT WHITAKER
Toronto "Globe and Mail"
"When hats get thrown onto the stage of the Royal Alexandra as a tribute to a performance, you can be sure the occasion is extraordinary" . . . "Greco alone would make an evening memorable . . . no wonder there was occasion to throw hats."

VARIETY
Wednesday, January 28, 1953

GRECO CLICKO $63,350 FOR N.Y. FORTNIGHT

Jose Greco Spanish Ballet wound up a two-week stay at the Century, N. Y., Saturday (24), with a boff $63,350 for the fortnight. First week's gross was $27,000; second week's, $36,350. Saturday night's closer was SRO, for a house record of $5,637 at the $4.80 scale.

AUGUST 27-29
HOLLYWOOD BOWL
with the Hollywood Bowl Symphony Orchestra

TRANSCONTINENTAL TOUR 1953-54

Opening Sept. 28th
SHUBERT THEATRE
WASHINGTON, D. C.

VARIETY-HOTELS

Currently
(RETURN ENGAGEMENT)
Empire Room
WALDORF-ASTORIA
New York

GENE KNIGHT
N. Y. "Journal-American"
"The world's greatest Spanish dancer—Senor Jose Greco—came bounding back into the Waldorf-Astoria . . . the second time within six months that the fiery artist has starred in this prime showcase . . . the Empire Room was filled to capacity, and many were turned away . . . patrons in the room seethed with excitement. This was an experience. Greco! Greco! Bravo! Bravo!"

LOUIS SOBOL
N. Y. "Journal-American"
"Sensational is the word for Jose Greco and his dancing troupe at the Waldorf's Empire Room . . ."

LEE MORTIMER
New York "Mirror"
"The generally sedates and reserved Empire Room of the Waldorf-Astoria exploded recently with the most exciting night club fare of the season. The artists were Jose Greco and his Spanish dancers . . . Greco, generally conceded top man in his field, hitherto confined his efforts to theatre and concert work. As a cafe attraction he provides more thrills than anything he ever did on a stage" . . . "The huge audience shouts approval in a frenzy most unWaldorf-like."

June 8-15
LATIN QUARTER, Boston

August 11-24
SAHARA, Las Vegas

PICTURES

MGM's Musical Production
"SOMBRERO"

ED SULLIVAN
New York "Daily News"
"Jose Greco sensational in MGM's "Sombrero."

HEDDA HOPPER
"Jose Greco's dance in "Sombrero" is the greatest thing in the picture."

TELEVISION

(Guest Appearances)
Ed Sullivan's 'Toast of the Town'
(CBS-TV)
4th Appearance May 31

OMNIBUS (NBC-TV)

SHOW OF SHOWS (NBC-TV)

JOSE GRECO

and His COMPANY OF SPANISH DANCERS

Legit Bits

Audrey Hepburn, who has been seeing the Broadway shows after winding up her tour in "Gigi" last week, planes to England today (Wed.) to vacation and visit her mother. She's due back in August to film "Sabrina Fair" at Paramount...Scenarists Richard Sale and Mary Anita Loos (Mrs. Sale) are due from the Coast tomorrow (Thurs.) en route to England to write the shotting script for "Gentlemen Marry Brunettes"...The George S. Kaufmans (Leneen MacGrath) sail this week for England, where he will attend the opening of "Guys and Dolls." She iwthdrew from the cast of "Love of Four Colonels" last week because of ill health.

George Schaefer left last week for Dallas to stage the State Fair Musicals this summer, but is due back late in August to partner with Maurice Evans in the production of "Teahouse of the August Moon"... "Sticks and Stones," one-act play by author-stage manager Robert Downing, has been purchased by Plays, Inc., of Boston, for fall publication...Elizabeth Miele has budgeted her proposed production of the posthumous William Anthony McGuire musical comedy, "Can You Dance?" at $225,000, with provision for 20% overcall.

Ray Golden has budgeted his proposed new revue, "High Time," at $65,000...Holly Harris will sing the leads this summer in "Gentlemen Prefer Blondes" and "Louisiana Purchase" at the Pittsburgh Civic Light Opera and "Paint Your Wagon" at Dallas...Pressagent Karl Bernstein is moving his headquarters from the Vinton Freeley office in Rockefeller Center after 15 years...Dick Maney, who's been in the Empire Theatre Building since before the pigeons, is shifting his flackery to the Astor Hotel, N.Y.

Coast producers Russell Lewis and Howard Young have acquired the Coast rights to "Dial M for Murder" and will tour it, opening in September at the Geary, San Francisco...Ted Goldsmith will pressagent the Washington engagement, June 29-Aug. 8 of the Broadway company of "Guys and Dolls"...Producer-theatre owner Anthony B. Farrell will sell his house in east 64th St., N.Y., and move into a duplex apartment in Gracie Square, overlooking the East River. Josephine Hull will star in "The Solid Gold Cadillac," comedy by Howard Teichmann and George S. Kaufman, to be produced on Broadway in the fall by Max Gordon, with Kaufman directing...Lyn Austin and Thomas Noyes, already planning a production of Louis Peterson's "Take a Giant Step," have also scheduled a presentation of "Frogs of Spring," by Nathaniel Benchley, based on his novel, "Side Street," to be staged by Burgess Meredith. They're capitalizing it at $65,000, with provision for 20% overcall.

London

H. M. Tennent's "White Carnation," starring Ralph Richardson at the Globe, folds June 6, to be replaced by Tennent's "Private Life of Helen," currently touring the provinces with Diana Wynyard and Cecil Parker starred . . . Jack Waller's new production, "Age of Consent," by Charlotte Haldane, goes into rehearsals May 26, and will be tried out at Bournemouth the week of June 15, coming to the West End in July . . . John Hanau to Luebeck to direct a German version of "Dial 'M' for Murder" at the Municipal theatre . . . Gilbert Wakefield's new comedy "Deep Freeze," first tried out at New Theatre, Bromley, has been sold for France, Scandinavia, Holland, Italy and Germany.

Playwright Ronald Jeans has settled in West Coast of Ireland, where he has bought a freehold property, and is writing a new comedy titled "Heart of Gold" . . . Good omen for success of "Guys and Dolls," opening at the London Coliseum end of May, is win of horse at Newmarket named Guys and Dolls. Entire cast backed it, with horse winning and paying $35 for 30c outlay . . . Playwright Hugh Hastings is writing new play as starring vehicle for Ronald Shiner . . . Jean Carson, new star in Emile Littler's successful musical, "Love From Judy," is being film-tested by 20th-Fox.

Bernard Delfont and Val Parnell are getting a new musical ready for the London Hippodrome, which is due to open as a Christmas attraction and will star Norman Wisdom . . . Parnell and Delfont are also preparing a new French "Folies Bergere" revue for the Prince of Wales' Theatre, which will be staged late in September. Artists already engaged to star are Frankie Howerd and Winifred Attwell, biggest piano-playing star on the BBC. Supporting American acts are the Four Congeroos and the Two Earls.

Tom Arnold's revue, "Over the Moon," now touring the provinces with Cicely Courtneidge starred, is definitely skedded for the Piccadilly Theatre, opening end of May.

George & Alfred Black are interested in a new musical, "Wedding in Paris," with book and lyrics by Vera Caspary, Hans May and Sonny Miller, for West End production . . . "The Third Person," Andrew Rosenthal's West End hit, starts a three-week provincial tour, with Patricia Burke, Bette Anne Davis, Sebastian Shaw and Walter Crisham starred

Jack Hylton's "Happy as a King," musical by Austin Melford and Fred Emney, with latter also starred and show currently touring the provinces, comes to the Princes Theatre middle May . . . Prior to leaving for Paris, J. J. Shubert closed deal with Bernard Delfont for latter to revive "The Student Prince" for extensive provincial tour with David Hughes in the title role . . . The Royal Danish Ballet to play a two-week season at the Royal Opera House, Covent Garden, opening second week in August.

Quimby Aud., Ft. Wayne, May Be Lost to Legit

Fort Wayne, May 19.

Purchase of the Quimby Auditorium here by the local lodge of Scottish Rite, including the adjoining parking lot on the west, may mean an end to touring show bookings in Ft. Wayne.

Since 1945, the auditorium has been leased to Quimby Theatres on a 20-year leasing contract, included in the purchase by the Fort Wayne Lodge of Perfection, Ancient Accepted Scottish Rite. Latter will take possession about June 1.

The Quimby most recently housed "South Pacific" and presentations of the Fort Wayne Philharmonic Orchestra, as well as special roadshows. The auditorium was built at a cost of $1,600,000 and seats 2,400, with stage 35 feet deep and 92 feet wide. Price for the building was reported at about $325,000.

Members of the lodge have not reached a decision on use of the auditorium for public programs, but will announce their plans shortly, it was made known. Officials said the building was bought for purposes of the Scottish Rite bodies, and presenting programs for a profit might jeopardize the tax preference now given to the lodge as a fraternal order.

Barn Notes

Magda Gabor will appear in "Play's the Thing" next Monday (25) as the initial presentation of the 16-week season slated for the Hilltop Theatre, Lutherville, Md. . . . "Oh, Kay!" George and Ira Gershwin musical, is slated for revival at the Hampton (N. H.) Summer the weeks of July 13 and July 25 . . . The Peterborough (N. H.) Players will begin their 21st season July 1 with "Peg O' My Heart," under Leonardo Cimino's direction . . . John Jirgal will be business manager, Francis Mahard, Jr., scenic designer and Richard Foorman and William Robinson, stage managers, at the Newport (R. I.) Casino Theatre.

"And Two Make Four," new play by Courtney Abbott, with Elsie Ferguson starring, will be the opener (June 22) at the Berkshire Playhouse, Stockbridge, Mass . . . The Pickwick Players at the Rockland County Playhouse, Blauvelt, N. Y., will begin their summer season June 24, with windup skedded for Sept. 6 . . . Ezio Pinza will make his initial strawhat appearance at the Falmouth Theatre, Coonamessett, Mass., the week of June 29 in "Play's the Thing" . . . The Bucks County Playhouse, New Hope, Pa., will begin its season Monday (25) with "Mister Roberts." . . . John J. Crowley will return for his third year as assistant to producer Theron Bamberger at the Playhouse, while Robert Caldwell will be director.

Larry Bockius is directing at the Red Barn, Westboro, Mass., until Ben Brown arrives next month . . . Jan Boleslawski, son of the late film director Richard Boleslawski will be an apprentice at Putnam, Conn. . . . When "Mrs. McThing" closes in Pittsburgh next week, Iggie Wolfington will join the Ann Arbor Drama Festival for "Hasty Heart" . . . Charles Coburn's asking price for summer stock is $2,500 weekly

Tapering Off?

Hollywood, May 19.

The winner and still champ is "The Drunkard."

Last night (Mon.) the meller played its 7,400th consecutive performance at the Theatre Mart. On July 6 the show starts its 21st year.

ELT as Hypo

Continued from page 55

$400), and tie-ins with stores (like Lewis & Conger) for a percentage on goods bought by ELT patrons.

Much-touted "budget" per play of $30 is actually "mad money", given for special props, with union footing operating nut of some $2,000 per play, which includes theatres theatre rental, lights, costumes, props, printing, etc. No play can be put on by ELT unless it has previously been done on Broadway.

ELT successes which turned up on Broadway or had a stock or straw hat spurt shortly after appearance at Lenox Hill Playhouse, N. Y., include "Saint Joan," "Lucky Sam McCarver," "Idiot's Delight" (City Center), "Peg O'My Heart," "Misalliance," (City Center), "The Enchanted," "One Touch of Venus," "Amphitryon 38" and "Pursuit of Happiness."

Last season, ELT's "Lady in the Dark" went intact except for femme lead (replaced by Kitty Carlisle) into a strawhat tour, and the production of "Night Music" was moved to Broadway by Robert Whitehead in the ANTA Play Series of 1950-51.

Musicals, modern American dramas, and classics, were presented, this season, with playwrights including Shaw, Shakespeare, Marlowe, Chekhov and O'Casey along with American dramatists Anderson, O'Neill and Kingsley.

An offshoot ELT is the Equity Community Theatre, which presents four of its ELT shows a season at the DeWitt Clinton High School, Bronx, N. Y., and Bryant High School, Queens, N. Y. Scale is 90c. and $1.20, and operation for past two years has shown a profit, this season amounting to $2,844.14.

Setup is in cooperation with the N. Y. Board of Education, and union concessions have been granted actors and production staff, who receive a per diem fee (⅛ of weekly minimum) per performance, actors getting a low of $10 against $12.73 for stagehands, $15 for musicians and $20 for managers. ECT's aim is to create live theatre and to stimulate interest in legit among a potential theatre-going public.

Another operation, the Equity Scrapbook, aims to educate young audiences for legit by taking programs of scenes from the classics to high schools, junior high schools and colleges in New York and New Jersey, also at a minimum fee for members involved. Project, successful two seasons ago, was discontinued this year because of lack of funds in the schools, which are now seeking sponsors such as women's clubs, etc.

Third activity besides the Lenox Hill showcase is the New Directors Workshop, held the last two seasons, and giving five directors a shot at displaying their work to Equity members and management.

Opinions within Equity itself are divided as to how much financial support the union should give ELT. Many believe that the project is worthwhile but that it should pay for itself. Others contend that the union should support this important showcase at all costs. Some actors complain that it is a "closed shop," that it's impossible to get into productions unless you have union "contacts," and that the number helped is too small to justify the cost.

Management attitude is also split. Some producers are grateful for the opportunity to survey new talent and their casting directors (like Terry Fay, of Whitehead Productions) attend regularly. Others feel that the Equity Community Theatre operation especially offers unfair competition to commercial non-concession, expensive operations, a complaint also lodged against City Center and the recent ANTA Play Series.

General manager James Awe has set Nancy Ryan as stage manager, Ann Sloper as pressagent and Arnold Goodman as business manager for this summer at the Falmouth Playhouse, Coonamessett, Mass.

Inside Stuff—Legit

Larry Blyden, who rehearsed originally for the life-of-the-party borscht circuit emcee role in "Wish You Were Here," has finally gotten the role which went to Sid Armus opening night and who re-inherited the role when Ray Walston was brought in by Joshua Logan, co-author with Arthur Kober, and producer of "Wish." Logan had Walston in the London "South Pacific" company, and is currently in Boston with "Me and Juliet." When Walston was in the role, Armus had no lines but served as one of the "waiters," but later reassumed it. He had a run-of-the-play contract and was paid off until June last week when Blyden was given the role.

Only other recent cast change in "Wish" has been Fred Saidoff, who is one of Eliza Kazan's school and left for the shortlived "Camino Real" in February to undertake one of the undertaker roles. Arnold Walton replaced Saidoff in "Wish" at the time.

Jule Styne, co-producer of "Pal Joey," which opens a Chicago engagement tonight (Wed.) told a television audience last Sunday night (17), "I, Jule Styne, wouldn't produce a show unless the critics came the first night." Statement, obviously referring to the local situation regarding opening-night reviewing of legit shows, was made on the "Free for All" show conducted over WBKB by Kay Ashton-Stevens and Tom Duggan.

Although J. J. Shubert has taken critics and other newspaper men off the first-night press list in Chi, the managements of the various shows involved have been buying seats for that performance for the reviewers. Other press reps, such as feature writers, columnists, editors, etc., get second-night seats now.

Editors of Carnegie Tartan, student newspaper at Carnegie Tech, Pittsburgh, are peeved at a recent ruling of the college administration that productions of the Tech Drama School can no longer be reviewed in the columns of the school publications. Head of drama department, Henry Boettcher, protested to the institution's chiefs that the shows are in essence classroom exercises and should not be subjected to any kind of reviewing inasmuch as comment from the outside would interfere with the instruction of the faculty. Although critics from Pittsburgh dailies are regularly invited to attend Tech plays, they're asked to come in a private and not a professional capacity. So far they have done just that. Reviews in the Tartan were started only recently and the ban followed almost immediately.

Harold Gary, originally set for the role of one of the gangsters in Jack Hylton's London production of "Kiss Me, Kate," received a cash settlement this week for his claim against the British producer. After signing a contract, arranging his affairs, including turning down alternate bids in legit and radio, and buying luggage and clothes for the trip, Gary was suddenly notified that his deal for the London appearance was off as the British Ministry of Labor had nixed a working permit for him. His claim against Hylton was supported by Actors Equity.

"Kate" had a 51-week run in the West End and then toured the British provinces.

Backers of "Masquerade," the Ben Tompkins-Alvin Cooperman comedy, included Herman Bernstein, manager of the Alvin Theatre, N. Y., where show was booked, $600; show's co-producer Cooperman, $3,000; theatre owner-producer Anthony B. Farrell, $6,000; souvenir program agent Arthur Klar, $600; producer Albert Selden, $2,400; his wife, Jean B. Selden, $1,200; realty operator and Playwrights Co. member Roger L. Stevens, $6,000; James Stroock, Brooks Costume Co. prexy, $300; show's co-producer Tompkins, $3,000. The production was capitalized at $60,000, with provision for 20% overcall. It folded recently after a tryout tour.

WMC Enterprises, Inc., has been chartered to conduct a theatrical production business in New York. Capital stock consists of 200 shares, no par value, and 200 shares at $1,000 par value. Fitelson & Mayers, of N. Y., were filing attorneys.

Ethnic World Productions, Inc., has been chartered to conduct a theatrical production business in New York. Capital stock is 100 shares, no par value. Theodore Charnas of N. Y. was filing attorney.

Theatre Guild is now following the practice of Aldrich & Myers in trying to prevent publication of financial data on its productions. Latest accountants' statements for "Love of Four Colonels," a Guild-Aldrich & Myers co-production, and "Picnic," co-produced with Joshua Logan, carry the cautionary line, "These figures are strictly confidential."

Dallas Fair Musicals Sets Sked, Prod. Staff

Dallas, May 19.

State Fair Musicals has a strong show lineup for its 12th season, June 8-Aug. 30. Six shows, each with a two-week run, again will be produced by Charles R. Meeker, Jr., managing director, in the air-conditioned State Fair Auditorium.

Schedule includes "Brigadoon," starring Stephen Douglass and Lois Hunt, with Hiram Sherman, Jet MacDonald and Donald Saddler, June 8-21; "Best Foot Forward," starring Joan Bennett and Debbie Reynolds, with Lew Parker, Alice Pearce, Carol Hendricks, Laurel Shelby and Bob Shaver, June 22-July 5; "Kiss Me, Kate," starring Jose Ferrer, with Patricia Bright, Wally Brown, Rosetta Lenoir, Mort Marshall and Atkins & Coles, July 6-19.

Also "Girl Crazy," starring Jack Carson and Margaret Whiting, with Ann Crowley and Stanley Prager, July 20-Aug. 2; "New Moon," starring Brian Sullivan and Rosemary Kuhlmann, with Jim Hawthorne, Beatrice Arthur and Howard Morris, Aug. 3-16, and "Paint Your Wagon," with male lead still to be set, has Byron Palmer, Christine Matthews and Bob Williams & Red Dust, Aug. 17-30.

Chorus auditions began yesterday (Mon.), with the arrival of Franz Allers, musical director; Gino Smartt, assistant musical director; George Schaefer, stage director; Paul Godkin, new dance director, and Peter Wolf, art director for the past six seasons. Wolf is now a local resident.

Ticket sale opens this week, with last season's 90c to $3 scale proffered again.

NEW LEGIT FINANCE SOURCE VIA VIDEO

New method of financing legit plays will be tied via television audience backing and selection, under a video package worked out by Richard A. Lukin, indie tele packager. Lukin show, called "Be An Angel," would present auditions of 12 scripts, inviting audience contributions. Contributors would then vote for their choice among the 12, with all money collected going toward a production, under a Broadway producer, of the winner.

Lukin, onetime director of "Broadway TV Theatre" on WOR-TV, N.Y., is specializing in tele packages on legit theatre. Others of his new packages include "Next Stop, Broadway," series of excerpts from upcoming Broadway productions, and a panel show on criticism of current legiters.

Current Stock Bills

(May 18-31)

Blossom Time—Paper Mill, Milburn, N. J. (18-31).

Candida (Johnny Stewart) — Dobbs Ferry (N.Y.) Playhouse (22-24, 29-31).

Country Girl — Arena Stage, Washington (18-31).

Golden Boy—Quarterdeck, Atlantic City (18-23).

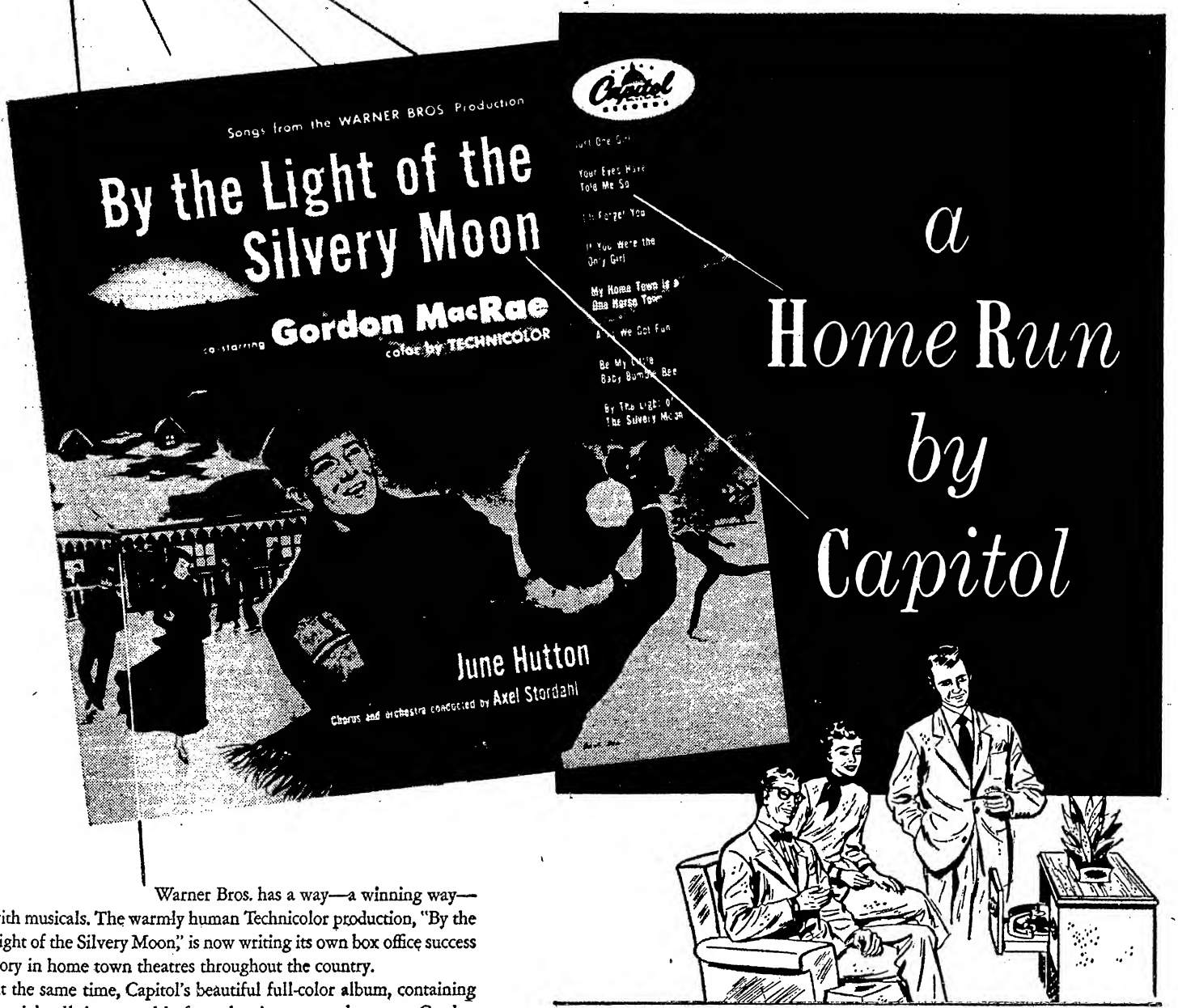
Gramercy Ghost (Ethel Barrymore Colt)—Quarterdeck, Atlantic City (25-30).

Nina—Arena, Rochester (18-30).

Strike a Match (June Havoc) Bermudian, Hamilton (26-31).

Years Ago (E. E. Horton)—Bermudian, Hamilton (18-22).

A HIT BY WARNER BROS.



Warner Bros. has a way—a winning way—with musicals. The warmly human Technicolor production, "By the Light of the Silvery Moon," is now writing its own box office success story in home town theatres throughout the country.

At the same time, Capitol's beautiful full-color album, containing the eight all-time song hits from the picture, sung by co-star Gordon MacRae with June Hutton, has begun spinning another success story all over the nation. In this, it follows closely the box-office building pattern established by Capitol's hit album, "With a Song in My Heart."

Backed by the full power of a promotion designed to induce millions of record-buyers to stop, look, listen, and *buy*..."By the Light of the Silvery Moon" will join other Capitol motion picture albums in record runs.

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Plays Abroad

The Seven Year Itch

London, May 15.

Williamson Music and H. M. Tennent, by arrangement with Courtney Burr and Elliott Nugent production of comedy in three acts by George Axelrod. Stars Brian Reece. Directed by John Gerstad; setting, Frederick Fox. At Aldwych Theatre, London, May 14, '53. $2.15 top.

Richard Sherman ..... Brian Reece
Ricky ..... Bunny May
Helen Sherman ..... Margot Sevenson
Miss Morris ..... Jill Melford
Elaine ..... Isabel George
Marie what-ever-her-name-was ..... Toni Frost
The Girl ..... Rosemary Harris
Dr. Brubaker ..... Alexander Gauge
Pat ..... Anne Purkiss
Tom Mackenzie ..... Vernon Greeves
Voice of Richard's Conscience ..... Ronald Wilson
Voice of Girl's conscience ..... Lee Washburn

Although the humor expounded in "The Seven Year Itch" may not have the same resounding appeal to British audiences it had on Broadway, the George Axelrod comedy is likely to end the succession of straight play failures from the U. S. in recent months. The last three entries from Broadway ("Remains to Be Seen," "The Shrike" and "Stalag 17") were all b.o. flops.

The London version of the "Itch" has been directed by John Gerstad who, of course, performed a similar function for the Broadway original. It is reasonable to assume, therefore, that from the point of view of staging, presentation and timing, this is a carbon of the play now running at the Fulton Theatre, N. Y. The difference is one of casting and, apart from Broadway actress Margot Stevenson, the artists have been recruited from the British stage.

The comedy is essentially American in style and outlook but there are shrewd twists in the writing which stimulate the imagination if not the mind. The idea of a man breaking loose after seven years of marital bliss, could be a wearisome subject for a three-acter. As it stands, there is a nonstop emphasis on sex and, at times, the joke begins to wear somewhat threadbare. That it can be sustained for almost two and a half hours is due in large measure to the sureness of the direction and the competence of the cast.

Brian Reece, who is best known locally for his radio work, has the marathan role of the husband who is on stage throughout the entire production. He rises to the occasion with assurance and extracts the fullest comedy implications from the script. The surprise performance, however, comes from Rosemary Harris, a newcomer to the West End, who plays the girl upstairs with a pert and refreshing piquancy. She has a captivating style and a keen approach to theatrical techniques.

Margot Stevenson, as the wife who is only seen in the imaginary sequences, turns in a warmly attractive performance, with Alexander Gauge doing some handsome scene stealing as the author-psychologist. Lesser roles are more than adequately filled by a competent cast. *Myro.*

The Apple Cart

London, May 12.

Tennent Production, Ltd., production of comedy in three acts by George Bernard Shaw. Stars Noel Coward and Margaret Leighton. Directed by Michael Macowan. Setting by Loudon Sainthill. At Theatre Royal, Haymarket, London, May 8, '53.

Pamphilius ..... Geoffrey Dunn
Sempronius ..... John Humphry
Boanerges ..... George Rose
King Magnus ..... Noel Coward
Princess Alice ..... Jennifer Wright
Balbus ..... Hugh Manning
Nicobar ..... John Moffatt
Crassus ..... Peter Bayliss
Pliny ..... Archibald Batty
Proteus ..... Laurence Naismith
Lysiata ..... Margaret Rawlings
Amanda ..... Betty Warren
Orinthia ..... Margaret Leighton
The Queen ..... Alexis France
Mr. Vanhattan ..... Cecil Trouncer

The only doubt about this production was whether it was the most suitable vehicle for a Coronation attraction. Any misgivings on this score, however, are quickly dispelled by the elegance of the staging, the sumptuous production and the immaculate star portrayals. For its limited season, it cannot miss, although there is a hefty operating nut to be recouped in a short time.

Retaining a surprise freshness, the Shaw opus is choc-a-bloc with satirical dialog, piquante situations and a good deal of logic. Like all his plays, it is frequently overtalkative but the dialog is often fascinating and never dull; on the contrary, it bubbles with commonsense and good humor.

The production has been staged regardless of cost. Three large-scale, ambitiously designed and dressed with expensive taste, set the pattern for Shaw's battle of wits between a king and his ministers. The monarch who wants to be more than a rubber stamp and a cabinet which wants to reduce its king to a speechless figurehead is a typical vehicle for Shaw's wit. Who else would have conceived of a situation in which a king threatens to abdicate and seek the election to Parliament as a commoner to defend the rights and interests of the constitutional hierarchy?

Since the first presentation of "Apple Cart" in 1929, many European kings have lost their thrones just in the way Shaw predicted, but the topical illusions still remain. These are given particular emphasis by the fluent direction and the expert portrayals. Noel Coward's interpretation of King Magnus is on strictly individualistic lines. Although lacking to some extent in forthrightness, it has a unique charm of its own. Despite only appearing in the second act, Margaret Leighton, in the role of the king's mistress, gives the outstanding performance, with a polished display of elegance, vitality and exuberance.

Margaret Rawlings has a more impassioned role as the power mistress, and this is played with commendable sincerity. George Rose, as the republican president of the Board of Trade who is susceptible to royal flattery; Laurence Naismith, as the exploding prime minister; and Betty Warren, as the not-too-serious post mistress, head a distinguished cast, all of whom combine to make this a major event of the season. *Myro.*

High Spirits

London, May 14.

Stephen Mitchell production of a revue in two acts (30 scenes). Stars Cyril Ritchard, Diana Churchill, with Ian Carmichael, Joan Sims, Marie Bryant Patrick Cargill, Thelma Ruby, Dilys Lay, Leslie Crowther, Eleanor Fazan, Ronnie Stevens, Maxwell Coker, Valerie Carton, John Walters and the Supa Jets. Lyrics and music by Peter Myers, Alec Grahame, David Climie, John Pritchett and Ronald Cass, with additional numbers by Lionel S. Harris, Arthur Swarz, Howard Dietz and Norman Dannatt. Dances by William Chappell; sets, Osbert Lancaster. Directed by William Chappell. At Hippodrome Theatre, London, May 13, '53. $2.30 top.

All the essential ingredients for a successful revue are to be found in "High Spirits," but the most important factor is the emergence of a new writing team of Peter Myers and Alec Grahame who, with David Climie, have authored the 30 sketches. The first two named have gradually been acquiring a reputation as satirists by their work is small club theatres. This West End break is a sequel to their recent efforts at the New Lindsey Theatre.

The authors show considerable talent for polished and witty writing without resorting unduly to pompous humor. At the same time, there is a certain amount of unevenness of standard. The show would be strengthened by pruning and elimination of two or three of the weaker sketches. On the whole, however, the impact was unmistakable, with prospects of a prosperous run.

The first half of the production turns the clock back to the first Elizabethan age in 1558 and then traverses the centuries with a series of humorous sketches, climaxing with a satire on a 1918 musicomedy, "The Shopgirl Princess." This was an unrestrained riot and a perfect vehicle for the principles. Diana Churchill and Cyril Ritchard; as well as the others in the cast.

The second half was all present day material with a surprising absence of special Coronation songs and sketches. There was, alternatively, some political bite, particularly in a number on German ex-prisoners and an anti-Malan song. The latter was one of three show stoppers that fell the way of Marie Bryant, a Negro girl with a wide range of talent.

There were few weak spots in the casting and the experienced revue players succeeded in large measure in retaining intimate atmosphere within the precincts of this comparatively large house. Apart from the stars, who received plenty of kudos, there was sterling support from Ian Carmichael, Joan Sims, Dilys Lay and Patrick Cargill.

A special word of praise goes for the sets by Osbert Lancaster and for the slick direction by William Chappell. *Myro.*

Airs on a Shoestring

London, May 5.

Laurier Lister's production of revue in two parts (34 numbers). Features Max Adrian, Moyra Fraser, Sally Roggers, Betty Marsden, with Carole Newton, Denis Quilley, Charles Ross, Bernard Hunter, Patricia Lancaster, Jack Gray and Peter Reeves. Devised and directed by Laurier Lister. Music and lyrics by Michael Flanders, Joyce Grenfell, Virginia Graham, Madeleine Dring, Andrew Davidson, John Pritchett, Donald Swann, Kimmy Wilson, Geoffrey Wright, Nicholas Phipps, Richard Addinsell, Lindsey Kyme. At Royal Court Theatre, London. $2.14 top.

After this house had been shuttered for many years following bomb damage, it reopened last year as a private theatre club, but its launching attracted little response. It now has opened again as a regular playhouse with an intimate revue from the same producers and writers as "Penny Plain" and "Tuppence Colored," which achieved considerable success some two years ago. The fashion for this type of entertainment had diminished, except in an abbreviated form as a late night feature in small club theatres. Lack of competition may turn this one into a b.o. winner for the expected influx of Coronation visitors.

The sole artist retained from the two previous companies is Max Adrian, whose bland acidity carries him confidently through his various characterizations. Best of these is a satire on Benjamin Britten, assisted by four singers, who parody "Peter Grimes" and other of the composer's works; another shows him as a half-clad peer going frantically through his moth-eaten robes on Coronation eve. He has a novel sketch with Moyra Fraser, depicting two class-conscious flies gossiping cosily while feasting on salmon, and other amusing cameos with different cast members.

Miss Fraser, a ballerina turned comedienne, gets plenty of laughs with her freak acrobatic stepping, as an ultra-modern fashion model unable to walk or sit, and other humorous personalities. Sally Rogers and Betty Marsden's contributions are neatly handled and paced with a nice sense of the ridiculous. The male support gives modest evidence of their versatility being complementary to, but never outshining, the femmes. *Clem.*

'PICNIC' PAYS OFF 20G ON $67,107 COST

Initial payment of $20,000 has just been returned to the backers of "Picnic," Theatre Guild-Joshua Logan production of the William Inge prize-winner at the Music Box, N. Y. Show, which has been playing to virtual capacity, had $27,092 operating profit for the four weeks ended April 25 and leaving $39,676 still to be recouped of its $67,107 cost.

Operating statement indicates a weekly expense of $659 for stage crew, $173 for wardrobe attendants and dressers, about $150 for electrical expense, $60 for wardrobe expense and $290 for unspecified rentals. The show breaks even at around $12,000 gross.

'Brother Joe' Musical Trying Out in Cleve.

"Brother Joe," Negro musical with songs by Lehman Engel, lyrics by Lewis Allan and book by Alexander King and Joanna Roos, will be tried out at the Karamu Theatre, Cleveland, opening May 28 for a four-week run.

Thomas Hammond is interested in a possible Broadway production, for which he's prepared to bring in half of the required $100,000 financing.

'Crucible' Has Recouped $30,904 of Investment

"The Crucible," Kermit Bloomgarden's production of the Arthur Miller drama, had earned a total of $80,904 operating profits as of May 2. That left $42,511 cost still to be recouped.

The show netted $6,416 for the four weeks ended May 2. There were bonds and deposits of $18,238 and a balance of $14,251. The venture, which opened Jan. 22 at the Beck, N. Y., was capitalized at $75,000.

Show Finances

TIME OUT FOR GINGER
(As of May 2, '53)

Original investment	$50,000
Production cost (including tryout loss)	37,788
Total gross for last five weeks	73,383
Total operating profit last five weeks	6,590
Total operating profit to date	37,068
Unrecouped costs to date	720
Repaid to backers to date	27,500
Bonds and deposits	8,775
Cash reserve	10,000
Advance on English rights	500
Other assets	2,505

(Note: The Shepard Traube & Gordon Pollock production, in association with Don Hershey, opened Nov. 26, '52, at the Lyceum, N. Y. Under a special arrangement with author Ronald Alexander and director Traube, effective until the production cost is recouped, a total of $14,560 has been saved in author royalties and $4,016 in director royalties, plus $1,200 in cuts by the leading players in the cast. Theatre deal gives the house the usual 30% of the gross. Cast payroll has been running about $4,200, plus $350 for understudies and stage crew gets $496. Wardrobe expense has averaged $102, including $90 wardrobe mistress salary, and rental of equipment runs $111. The production breaks even at around $12,000 gross under the special royalty setup. It's continuing indefinitely on Broadway and will tour next fall.)

MY 3 ANGELS
(As of April 25, '53)

Original investment	$75,000
Production cost (revised)	56,023
Tryout loss	815
Total gross for last four weeks	88,202
Operating profit for last four weeks	15,728
Total operating profit to date	20,542
Unrecouped costs to date	38,705
Bonds and deposits	15,520
Advance royalty	3,000
Cash reserve	15,000
Balance available for distribution	5,185

(Note: The Saint-Subber, Rita Allen & Archie Thompson production of the Sam and Bella Spewack adaptation of Albert Husson's Parisian original opened March 11, '53, at the Morosco, N. Y. The cast payroll on the show runs about $4,800, including a 5% share of the gross, there is a $475 item for stage crew, an occasional small amount for electric and prop expense and an average of about $150 for wardrobe expense. The show breaks even at around $14,000 gross.)

College Plays

Frisco '49
(RAM'S HEAD, STANFORD U.)

Palo Alto, Cal., May 14.

As a university performance this is better than just the old college try, with both talent and content above average. For possible big-time presentation, however, the show doesn't have enough

Book has possibilities, and there are some promising melodies, particularly "Brand New Day" and "Friend of a Friend," but by and large the musical text is adequate rather than exceptional or original. Finally, there are structural defects, such as an over long first act, inadequate tempo and insufficient supplementary interest and support. There is also a lack of lustiness and robust comedy, historically identified with the Gold Rush era.

Considered as a first draft, "Frisco '49" carries an impress of sincerity and promise. But characters such as the saloon keeper plead for a buildup and the tepid comedy role evinced by the banker has possibilities beyond its present exploitation. And there is a lack of stage movement, dimension and action which at moments sags the entire shw. Moreover, considering that the Stanford campus has an enrollment of over 500 girls, the paucity of femme appeal is unexplainable. Dancing seems to have been entirely forgotten.

Excellent performances, by quasi-professional rather than college standards, are turned in by Ray Hammitt and Bill Burke, baritone and tenor respectively. Though miscast, Strickland turns in a competent performance. Supporting talent passes muster, just about. Direction is adequate, scenic content better than average, and the music, though thin in spots and at moments slow on the draw, seems satisfactory. Costuming, lighting and makeup. *Ted.*

Gentlemen Be Seated

Washington, May 12.

Catholic U. Speech & Drama Dept. production of musical comedy in two acts (six scenes) with book, music and lyrics, by Edward Cashman. Staged by Joseph Lewis, assisted by Dr. Josephine Callan; settings and lighting, James D. Waring; choreography, Jeri Nagle; costumes, Lewis; musical numbers staged by Cashman. At University Theatre, D. C., May 8, '53.

"Gentlemen Be Seated" stands a rung or two above the average campus musical but falls considerably short of the professional stature for which it aspires. Father Gilbert V. Hartke's department aims each year to make its original musical worthy of Broadway, and several have made the grade. But not this year.

Idea of the musical comedy is pleasant but corny—a touring minstrel show lands in Peoria about 1900, and seeks a license to play the local theatre. They finally get it by discovering that the police chief, who is refusing the permit.

Unlike most campus production units, Father Hartke frequently calls on his graduates to come back to alma mater and bolster the cast There are two in "Gentlemen"—Dick Sykes as Al White, the top minstrelman, and Ann Chodoff, as Lily, the flashy actress chasing Sykes.

Miss Chodoff, who has been playing for the past couple of years in the regular stock company at the Arena Stage, the D. C. theatre-in-the-round, is by all odds the standout of this musical and looks ready to move on to much faster entertainment company any time she desires. She uncovers a singing voice, a surprise to those who have seen her only at Arena Stage, and generally dominates things when she is onstage. One of her songs, "Floating On," a tongue-in-cheek satire on the sweet, old-fashioned musicomedy numbers, is a masterly thing which shouldn't be permitted to go back on the shelf and collect dust as the show will after its fortnight run.

Next to Miss Chodoff, Edward Cashman's music rates special mention. In addition to "Floating On," there are several well above-average songs. One of these, "Jeanie," is performed with a zestful enthusiasm which brings down the house. Another, "Back to Old Broadway," is a kind of "No Business Like Show Business" in reverse, and Lou'siana Lou," sung by the minstrels, is a ballad of considerable charm.

Sykes handles well the job of keeping things going and Natalie Mulitz displays flashes of a nice enough soprano voice as Jeanie, the ingenue. *Lowe.*

CAB CALLOWAY
Sportin' Life
"Porgy and Bess"
Currently ZIEGFELD, NEW YORK

"Cab Calloway has buried his personality deep in the caricature of 'Sportin Life' with a lighter more comical approach than any of his predecessors."—Ethel Colby, N. Y. Journal of Commerce.

Mgt.: BILL MITTLER, 1619 Broadway, New York

RED BARN THEATER
Red Barn Theater and Cocktail Lounge, 14 room authentic Colonial residence, 3 baths, oil heat, large dog kennel building. Summer theater fully equipped with a seating capacity of 306. Has been operated by summer stock company for several years with excellent following. Cocktail lounge in terrace, capacity 100 persons, fully equipped with bar, beer cooler, seats, etc. Property includes 70 acres of land with large frontage on Rte 9 Boston Turnpike in Westboro. Liquor license. Property at present has an income of $15,000 annually. Excellent opportunity for many purposes. A fine opportunity for a home and business combined. Phone WILLIAM MAHER, 50 Millbrook St., Worcester, Mass. 6-4667.

INFORMATION WANTED
By AMERICAN PLAY CO., 522 5th Ave., regarding present owners play entitled MENDEL, Inc., by David Freedman.

Literati

Bill Oatis

William Nathan Oatis, AP man in Prague, liberated by the Czech government on Czech president Klement Gottwald's pardon, became a newspaperman's newspaper story and eclipsed the war news, a Louisiana plane crash and kindred events for P. 1 streamer attention. It had everything—intrepid reporter, international intrigue, a trumped-up espionage rap, topped, of course, by the lil woman back home writing that impassioned letter to the Iron Curtain government head in Prague. Both Prague and Moscow announced that did the trick. Bill Oatis and his Laurabelle became overnight almost as w.k. as Ike and Mamie.

The N.Y. World-Telegram & Sun, in a full-page office ad Monday (18), heralded that it "is proud of its constant editorial effort and leadership in calling world attention to the Oatis injustice. With other Scripps-Howard newspapers it fought unrelentingly to bring about his freedom." Oatis is an AP correspondent. Under the superimposed "Mission Accomplished" caption, the W-T&S reprised a flock of stories, features and editorials on the Oatis imprisonment.

WW Vs. LL

Walter Winchell's Hollywood hiatus was a round of fetes and tributes that included an L.A. Press Club salute, a Friars testimonial, a Ciro's party—one of those real Hollywood supers—allegedly his shindig for Louella O. Parsons but actually with himself as the star attraction. The Coast detour followed a Desert Inn, Las Vegas, charity golfery pitch for the Runyon Fund, and some of his Coast activities also had Cancer Fund connotations—the Friars shindig, a Pacific Coast League baseball game, etc.

But that didn't deter the Hearst columnist from keeping several feuds juggling in between his socializing and Hollywood-Nevada datelines. The N.Y. Post, its editor James A. Wechsler, one of its columnists Barry Gray, (who is a N.Y. disk jockey), Drew Pearson came under renewed ire and fire.

But the topper was saved for Leonard Lyons, also a Post columnist, at one time a veepee of the Runyon Fund. Winchell, in umbrage at the manner in which Lyons allegedly has stated he "resigned," made it clear that he (Lyon) was eased out. Some other personal cracks about the Post staffer prompted Lyons the next day to caption a "Personal, to Police Commissioner Monaghan," with some retorts, in kind. For the Broadway and newspaper bunch this shapes up as a lulu of a feud.

Incidentally, Winchell's home sheet (N.Y. Mirror) column mentions that not all the Wechsler-Post, etc., stuff is published "in all the newspapers along our syndicut." Many, obviously, looked upon that as strictly local stuff.

Rival Mags, Same Presses

Newsweek and Time, rivals in the news-magazine field, will be printed on the same presses when Newsweek starts running off its Coast edition in July. Printing will be done at Pacific Press, Inc., Los Angeles, which Time has been using for quite a while.

Theodore F. Mueller, publisher, said Newsweek's L.A. run will be around 200,000 copies, or approximately one-fifth of the total circulation. Rest of the printing will be handled as usual at the McCall Corp. plant, Dayton; O.

Nathan's "Theatre In '50s"

George Jean Nathan, who last season declined to write his usual "Theatre Book of the Year," because he felt the drama wasn't worth it, will tee off this fall with a Knopf book, "The Theatre in the 1950s." Instead of reviews, tome will consist of essays on acting, producing, and the brighter playwriting lights in legit.

Tips on TV Filming

Necessity for a ready handbook on the vagaries and problems of TV filming is answered in a competent, complete manner in Charles W. Curran's "The Handbook of TV and Film Technique" (Pellegrini & Cudahy; $3). Curran, president of Times Square Productions, has come up with a simplified explanation of film processes and techniques, from the original idea to the release print, in easy-to-read non-technical terms. Text is generously accompanied by diagrams that trace flow of production, illustrate technical processes and prove generally illuminating.

That's not all, though. Also included is an excellent glossary of film and camera terms, plus last-minute information on production costs (stage, raw stock, processing and all the other complex costs), plus union rules and charges. It's an excellent introduction to the business for the newcomer and a reliable reference work for the veteran. *Chan.*

Coos County vs. Mortimer, Merc

Counsel for the American Mercury magazine, Rumford Printing Co., and Lee Mortimer, in a libel suit brought by Alonzo Labonte, sheriff of Coos County in New Hampshire, have waived their appeal to have the case tried outside of that county.

Matthew Ryan, clerk of Coos County Superior Court, said he expected an early trial of the suit brought against Mortimer and the two firms as the result of alleged statements made in a series of articles written by Mortimer on gambling in the White Mountains of New Hampshire.

Hillbilly & Western Mag

Artist Publications, Inc., of Cincinnati, starting a new monthly hillbilly and western mag; will launch it with a $5,000 contest for fans to name the publication.

First issue of the mag is due Aug. 20. Format will be built around pictures and yarns on artists in the hillbilly and western fields, plus features on disk jockeys, fan clubs, record reviews, etc.

Jowitt's Hiss Book Due in Summer

Douglas M. Black, prez of Doubleday, announced that "The Strange Case of Alger Hiss," by Earl Jowitt, former Lord Chancellor of Britain, will be published in U. S. this "late summer," after a "serious inadvertent factual error" is corrected. The error reportedly is the placing of the suicide attempt before Whittaker Chambers' decision to produce the pumpkin papers in the Hiss case, whereas in "Witness" it came afterward.

"The decision to postpone publication was voluntary on the part of Doubleday," Black said, referring to the 5,000 review editions of the tome originally skedded for May 21 publication. "There were no outside pressures or requests to have the book withdrawn."

Some Lively Arts Goodies

"Letters of Sherwood Anderson" (Little, Brown; $6), selected, edited with intro and notes by Prof. Howard Mumford Jones of Harvard, in association with Walter B. Rideout, dedicated to and copyrighted by his widow, Eleanor Anderson, is about as good a reflection of the times and men of letters, 1916-1940, as one could want.

"Directing the Play" (Bobbs, Merrill, $4), by Toby Cole and Helen Krich Chinoy, is an excellent source book of stagecraft with original and anthological how-to pieces by such greats as Reinhardt, Belasco, Arthur Hopkins, Gordon Craig, Shaw, Louis Jouvet, Tyrone Guthrie, Stanislavsky, Elia Kazan, Joshua Logan, Harold Clurman, Copeau, Barrault and others. Thus it runs the gamut of the Russian, German, French, London and American stage techniques.

"Collected Plays of W. B. Yeats" has been updated at $5 (Macmillan) with five additional plays. Incidentally, William Butler Yeats' "Autobiography" now out of print, will be reissued later this year.

"One of Us Is Wrong" (Holt; $3), by McNaught-syndicated columnist Henry McLemore, proves anew that newspapermen are interesting and write interestingly because they are interesting to the interesting people they are axiomatically always meeting. McLemore knows how to put down the disa and data of his anecdotage in an interesting manner.

"Blue Trout and Black Truffles" (Knopf; $3.75), by Joseph Wechsberg, is one for the Cooks. Or, more accurately, the disciples of cooks—in the best cuisine tradition. Some of these pieces first appeared in the New Yorker, Holiday, Gourmet, Atlantic and Cosmopolitan, where this gourmet exponent is a w.k. byliner. He makes the quest of the bisodol test as palatable reading as were his gastronomic adventures.

"Postcards From Delaplane" (Doubleday; $3) is fun reading for the at-homers and the seasonal junketeers to foreign points. The Frisco Chronicle's Stanton Delaplane is at home abroad in almost any place but he makes like Joe Tourist only to point up the universal human frailties. This is no Baedeker, excepting on people and personalities, and even if the names are obscure what he accents takes on importance. A very readable book. *Abel.*

Cue's New Cover

With specialized mags folding at a fast clip (Park East called it quits as of current issue; Quick announced its withdrawal and several minor leaguers have given up), Cue reverses the trend by guaranteeing an all-time circulation high of 100,000.

Weekly, which teed off 20 years ago, also breaks out with a new cover format in current (May 16) issue.

Lippincott, 17 Mag Joint Prize

J. B. Lippincott and Seventeen mag will co-sponsor their second literary competition, with a total prize of $3,500 for the "best manuscript of a maturely conceived novel for young people." Outright prize of $1,000 will be paid by the publisher and the mag, with each giving advances of $1,250 for book rights and serialization rights.

Judges in competition, aimed at encouraging the writing of "novels of high quality for adolescents," are Eunice Blake, editor of Lippincott Books for Young People; Bryna Ivens, fiction editor of Seventeen, and Sterling North, N. Y. World-Telegram & Sun literary editor and book reviewer. Closing date for entries is Feb. 28, 1954.

Look's Religioso Tome

Look mag has put into book form as a promotion piece the first three articles in its current series on the role of religion in American life. Book is titled "What Is a Catholic? What Is a Jew? What Is a Christian Scientist?"

Mag sent out copies of the book to a limited number of key advertising execs, with result that it's been swamped with requests from others who didn't get the book.

CHATTER

David Lewin in Hollywood to gander the film situation for the London Express.

Fan mag publisher Arthur Bernhard taking his first gander at the Hollywood scene.

Frank Saunders has resigned from Fortune mag to join the Ben Sonnenberg office.

Elsa Maxwell has signed with Little, Brown for her autobiography, to be published in 1954.

Nagaharu Yodogowa, Japanese mag editor, in Hollywood as guest of Academy prexy Chrales Brackett.

Leon Shamroy wrote an article, "Shooting in CinemaScope," for the National Board of Review's "Films in Review."

Frank M. Whiting is completing work on his "An Introduction to the Theatre," to be published by Harper's next year.

Fred Knudtson of RKO appointed editor of the American Cinema Editors' quarterly publication, The Cinemeditor.

Stanley Colbert, N. Y. author and literary agent, to marry Nancy Samuels, of the Fulton Recording Co., in New York July 12.

Robert Wilson, top Scot singer, penning weekly article on his music-hall travels for the English Sunday journal, The People.

James Pearse McGuinness named editor of Irish Press, Dublin, succeeding William Sweetman, who resigned to resume law practice.

Films in Review, published by the National Board of Review, has a yarn by Mervyn LeRoy titled "The Making of Mervyn LeRoy."

Donald Friede, formerly editor of Doubleday's "Centennial Editions," has joined The World Publishing Co. as an editor of the trade department in the N.Y. office.

Nicholas Monsarrat, whose "Cruel Sea" has just been made into a British film, will come out with a second Knopf novel, "Story of Esther Costello," Sept. 21. Englishman's tome will have nothing to do with sea, but will have a con-

Robert D. Levitt, associate publisher of American Weekly since October, 1951, upped to publisher, succeeding William Randolph Hearst, Jr. His appointment was announced by Hearst last week on the first anni of the American Weekly's shift to a new format.

Herbert Mitgang, of the Sunday staff of the N.Y. Times, has an article on the Actors' Studio, N.Y., in the current (May) issue of Town & Country. Snapshot of the author accompanying a capsule biog in the front of the mag was taken by Times feature writer-columnist Meyer Berger, an amateur photog.

Harold M. Bone, VARIETY's New Haven correspondent and local legit critic, has placed "Strawhatitis," a summer roundup, in the new "Blueprint for Summer Theatre—1953 Supplement," and has also been doing number of columns and feature pieces (plus photography) in Info, New Haven mag listing local nightlife activities.

SCULLY'S SCRAPBOOK

By Frank Scully

Salome, Ariz.

Sometimes you hear that VARIETY muggs take their vows as lightly as A.A. members who find themselves surrounded by free-flowing eau de vie at a Legion convention. Don't believe it. V.M.'s pursue the facts with a grim and moral purpose reminiscent of "Ivanhoe."

To cite an example, picturegoers on all sides are asking how to pronounce "Salome?" We could sidestep the query on the grounds that it's the job of V.M.'s to spell it correctly and pronunciation is the task of radio commentators.

But when people do write in and ask how its is pronounced we don't just say, "Pronounce it to rhyme with 'home.' Or if that grates on your adorable ears pronounce it 'Salomey' to rhyme with 'homey,' or 'Sal-o-may' to rhyme with 'Doris Day.'"

We don't even suggest they call up Columbia and ask Harry Cohn or Charlie Vidor (Eeeeh, I mean William Dieterle!) or even Charles Laughton what's the party line on the pronunciation as of this week. No, we go to original sources.

To Salome, Ariz. ("Where She Danced!"), no less. Three of the Scully Circus made the trip, as it is necessary today to have supporting affidavits and loyalty clearances on practically above the conversational level of, "Nice day, isn't it?"

We couldn't interview Dick Wick Hall of the Salome Sun because he's been dead for 27 years. But we found the evidence we were looking for. The sand dune sage had left it for deep-digging scholars, which VARIETY seems to spawn like salmon. The town was named after Grace Salome Pratt and she pronounced it to rhyme with "home." That settled it as far as our branch of the FBI (Film Bookers Interurban) was concerned. Around Salome, Ariz., at least, Dick Wick Hall is far more alive than Oscar Wilde or King Herod, his two-timing wife, or their dancing daughter.

In the archives of Salome, Ariz., you will find the real reason for Salome's torch dance and the real reason why she had to get rid of those seven veils.

Why She Danced

"Everybody seems to think," wrote editor Hall (who was also a rancher, mine promoter, homesteader, garage man and postmaster) "that I'm the man that made Salome dance. But it wasn't my fault at all. I told her to keep her shoes on or the sand would burn her feet."

That's a simple, sexless explanation and perfectly plausible to anybody who has stopped even for gas at Salome. Dick Wick Hall was not interested in sex as such. He was interested in good roads more than anything. Just why, I never could understand. All it did was to make it possible for tourists to race through Salome faster than ever.

Hall claimed that the population grew 100% a year—"19 people in 19 years"—but that's an understatement, because there are 100 souls there now and not any heels at all, as far as our branch of the FBI could check.

His "Laughing Gas Service-Station and Garage" has gone since he died in 1926 and so has his desert-bred frog that never learned to swim. But some of Dick's signs are still around, notably his "Smile, you don't have to stay around here; we do." There's a small monument to his honor. It's a pile of choice ore specimens, which miners, prospectors, cowhands and others contributed to his memory.

And the road, of course. It's now the best that money can buy. The original, he said, was laid out by a prospector who was chased from the Colorado River to where Phoenix now is and naturally he dodged around trying to lose those scalp-hunters. "But don't blame the old prospector," Dick wrote. "He was in a hurry. He knew the Indians were following him but he never expected you to."

I asked around if there were any place to play "Salome" so that Columbia and the townspeople could get together on this pronunciation thing. I was told they sometimes held shows in the basement of the church but a striptease, even if done with the most expensive crepe de chine, didn't seem to them a likely subject for exploitation.

From 'Salome' to 'Dragnet'

Still, you never can tell because some hours later we arrived in Phoenix and looked up Fr. George Dunne, author of "Trial By Fire," "Sin of Segregation" and other irritants to those who like to leave bad enough alone. You may recall that he was a thorn in the side of Hollywood producers on labor issues also.

A handsome, gay, laughing Jesuit, he was moved out of the T (for trouble) zone to Phoenix where he has 35 acres of schools, chapels and playgrounds to work off steam. Finding all hotels and motels filled, he prevailed on his superior to turn over to us the bishop's suite, but not until we had accepted an invitation to a supper of the Ladies Altar Society.

Those three words together usually send me packing to the hills, but to calm me he said they were trying out a new play of his that night, and that it was a burlesque of "Dragnet" which might give us a laugh or two.

We repaired to as gay a party as any hacienda has ever seen. The women were beautifully dressed, most of them formal. They sold cocktails and dinner, for the evening was after all a fund-raising benefit. While we were dining as guests of Mr. and Mrs. Ray Samuelson, she got up and excused herself and the next thing we knew we were part of "Hagnet" and two dolls dressed like cops were trying to solve a murder at a night club and suspecting Fargo Fanny, Hildegarde (who turned out to be Mrs. Samuelson), Al Jolson singing "Sonny Boy" (a Mrs. John Abraham), Suzette (Mrs. Donald Haislip), and a variety of can-can girls—one named Darilyn Donroe.

Between musical numbers, suspects were brought to the table where sat the two cops. All agreed that Jonas, the murdered man, had it coming to him. Suzette was sure the hatcheck girl did it. "She stole Jonas away from me. Couldn't dance, couldn't sing. Just a hatcheck girl. And she steals Jonas. Gotta admit she had looks. Stole Jonas away from me."

Arsenic And Old Laughs

But it wasn't the hatcheck girl. It was the girl they first questioned, the one that looked like Darilyn Donroe. What led them furthest astray was Fargo Fanny. "I tried to poison him once," she admitted. "With arsenic. I did it legal, you understand. Nothing outside the law. But it didn't work. Some filthy druggist got the prescriptions mixed up. Some other poor sucker got the arsenic and Jonas got epsom salts. There oughta be a law against druggists doing that kinda thing."

The coppers go back to Suspect Donroe and asked her point-blank if she stabbed Jonas.

Girl: "Sure I stabbed him. Want to make something of it?"
Cop: "Why didn't you tell us when we were here before, Miss?"
Girl: "You didn't ask me.
Cop: "That's right, Joe. Come to think of it, we didn't."

Her reason for doing it? The same as the others. He was a real stinker, a regular rat. He was going to take her to the Mocambo. She's getting dressed to go and then he changes his mind and says he wants to stay home and watch television. "That rotten show 'Dragnet.' So I stabbed him. What else could I do?"

I hope I do not ruin the chances of this ribald comedy working its way from Phoenix to, say, the Cape Cod Playhouse this summer by revealing that Darilyn Donroe was tried before an all-male jury which brought in a verdict of not guilty, a verdict which, according to Father Dunne's play, brought her a longterm contract at $3,000 a week. "The case you have heard is true," he told the audience deadpan, "only the facts have been changed to confuse the innocent."

Broadway

David Loew to the Coast, having recently returned from Africa.

"Uncle" Henry Berlinghoff of the William Morris Agency, marking his 83d birthday Saturday (23).

Steve Strassberg, formerly with the David O. Alber flackery, now drumbeating with the John O'Malley office.

Hedda Hopper will accompany Jerome Zerbe, Town & Country photog, on a leisurely European trip following the Coronation.

Olivia de Havilland arrived Monday (18) in New York from a European vacation and leaves Friday (22) for the Coast.

The Charles Schlaifers to Europe July 7 for a leisurely London-Paris-Rome-Switzerland motor junket. Adman taking his wife, Evelyn, and children as a group.

Fred Tobias, son of songwriter Charles Tobias and a tunesmith himself, engaged to Barbara Jo Green, Barnard graduate from Great Neck, L. I.

Norman Reader, of the French Tourist Bureau, due back in N. Y. June 10 with his wife, following an extended European motor trip, topped by the Coronation o.o.

Henry Ginsberg west June 1 to start rolling on "Giant," the Edna Ferber bestseller which he, George Stevens and the author will co-produce as a participating venture.

Mai Zetterling, Scandinavian actress, arrived from London yesterday (Tues.) en route to Hollywood where she'll appear opposite Danny Kaye in Paramount's "Knock on Wood."

Lou Wilson, now back in N. Y. Longtime London resident showman (William Morris agency, Prince Littler, Harry Foster agency, etc.) roundrobined some 50 VIP showmen for a collective birthday cable to Sir Louis Sterling on his 74th last Saturday (18).

Ed and Pegeen Fitzgerald postponed their Coronation o.o. via the SS U.S. sailing this weekend because of sudden surgery which will keep him confined at Lenox Hill hospital for a couple of weeks. Femme half of the Mr. and Mrs. radio-TV team carrying on solo, with guests.

Mark Barron (AP), Jack Gaver (UP), Hy Gardner (Trib), Frank Farrell World-Tele), Ben Schneider (Women's Wear), Phyllis Batalle (INS), Mel Heimer (King Features), among others, on the "Broadway Mission to Bankhead" by air this week for Tallu's preem tonight (Wed.) at the Sands, Las Vegas.

Mike Todd was going to take his Todd-AO 3-D equipment to London to shoot some Coronation test shots in color but says he "is so satisfied that there is no need for that." He has been commuting to the Buffalo factory of American Optical. Rodgers & Hammerstein's "Oklahoma" in Magna (Todd-AO) is due for August testing.

Minneapolis

By Les Rees

Ray Anthony into Prom Ballroom for one-nighter.

Metropolitan Opera four-performance date drew usual capacity biz.

Northwest Variety club refurbishing its Hotel Nicollet rooms.

Sarah Wax, Alvin (burlesque) manager, at Mayo Clinic for major operation.

Singer Felix Knight into the Hotel Radisson Flame Room with the Don McGrane orch.

Eugene Jackson Trio at Augie's nitery includes one-time Farina of "Our Gang" film comedies.

Reflecting the current slump in night club business throughout the state, federal cabaret tax collections in Minnesota for April dropped to $58,000, compared to $77,000 for corresponding 1952 month.

Antal Dorati, Minneapolis Symphony conductor, off to conduct concerts in Sweden, the Netherlands and in Rome. Upon his return, he will also wield baton in South America and at Robin Hood Dell in Philadelphia.

Paris

Georges Guetary back into musical, "La Route Fleurie," after virus bout.

Olivia De Havilland in for a short stay and then to London to confer on possible film deal.

Rae Cocking, Australian singing star, here before going to U. S. to boost "Melba" (UA).

Glenn E. Wallichs, Capitol Records prexy, and Bob Weiss, foreign rep, off on looksee of European disk centers.

American National Ballet Theatre, opening here this week, already has a fine advance sale for the big Palais De Chaillot.

Ruby Richards, American Folies-Bergere chorine, settling her contract for the new Lou Walters Latin Quarter show in October.

Sam Goldwyn and Dave Golding here for confabs on "Hans Christian Andersen" (RKO) release in France. Pic will be monickered "Hans Christian Andersen Et La Danseuse" here.

Richard Davis here looking over product for his Fine Arts Theatre in N. Y. Cannes prizewinner "Le Salaire De La Peur," and "Rue De L'Estrapade" are being considered for possible booking.

Freres Jacques into Theatre Ateller, from Theatre Daunou, replacing the exiting Jean Anouilh play, "Medee," and Georges Neveux, "Zamore." "Zamore" may move into another house.

After his successful revival of oldie legiter, "Marius," Marcel Pagnol opens the second play in his trilogy at Sarah Bernhardt Theatre this week. "Fanny" will have the same cast as its predecessor.

Pittsburgh

By Hal V. Cohen

Irene Kaufmann Settlement Curtaineers ended their season with "The Grass Harp."

Lew Mercur, former nitery owner here, up from Florida for his new business, hydraulic lifts.

Comedian Sammy Walsh coming up from his home in Miami Beach for date this weekend at ABA Club.

Tom Vawter, of Playhouse staff, will do summer stock at Triple Cities Playhouse, Binghampton, N. Y.

Don Schuman and Dave Kaufman added to staff of Mountain Playhouse at Jennerstown this summer.

Playhouse losing its boxoffice chief, Pat Tucker, at end of season; her husband is going into private medical practice in Chi.

Two Pittsburghers, Sammy Schwartz and Mirian Burke, will be playing leads in "Guys and Dolls" on the road when Miss Burke replaces Jeanne Bal at end of June.

Irving Newman, commercial photog here, got together with George Stevens, in town plugging "Shane." They were officers in same Signal Corps unit overseas during the last war.

Chicago

Jule Styne back for opening of "Pal Joey."

Rock Hudson visiting relatives this week in Chicago.

Boston Symphony orch in three-day engagement her last week.

Arthur Mayer in for a book luncheon plugging his literary effort.

Helen Le Sieur now with Equity Show Case Theatre in public relations.

Gertrude Neisen in town to visit her husband, Al Greenfield, host of the Black Orchid.

Leonard Sillman holding talent auditions here with view of casting next "New Faces" revue.

Lester Cowan here to direct Helen Hayes in final scenes of film, "From Main Street to Broadway."

Richard Carlson in last week for radio and television personals to hypo "It Came From Outer Space" making midwest preem at United Artists June 12.

Quebec

Hamid Morton Circus in town, May 17-21.

Suzy Delair staying at Chez Gerard until May 23.

London's Festival Ballet will appear at the Capitol, June 18-19.

Les Comediens de Quebec played The Heiress at L'Institut Canadien, May 11.

Joyce Hendrick, "Miss Television 1952," appearing at La Tour vaude house, May 16-17.

Rose Bampton sang with Quebec Symphony Orch Sunday (17) with husband, Dr. Wilfrid Pelletier, at the baton.

Xavier Cugat orch playing at New Coliseum, May 26; Tex Beneke, June 4; Harry James, June 24; and Sauter Finegan, July 7.

Montreal company planning to build 2,000-seat film theatre on St. John's Street. Called the Theatre Champlain, it will be 15th cinema in Quebec.

Birmingham

By Fred Woodress

Town and Gown opens with "Summer and Smoke" this week (18) at Chamber of Commerce Bldg.

Show biz personalities here recently included Janis Paige, Jane Russell, Rex Allen, Roy Rogers, Dale Evans and Georgia Gibbs.

Marvin MacDonald, local concert manager, reported that the Met grossed $28,102 (including 3% sales tax) on its performance of "Carmen" at the Auditorium May 3. Performance of "Aida" May 4 was covered by flat fee. The Met drew 10,000 for the two nights, both capacity.

London

Alfred S. Kahn in town looking at new London shows.

Leo Genn inked as key narrator for Associated British-Pathe film of the Coronation, "Elizabeth Is Queen."

John Huston leaving for N.Y. soon to decide which new process he will use on his next film for Romulus.

Coronation visitors from the U.S. include Earl Wilson, who arrived on Saturday, and Louella Parsons, due tomorrow (Thurs.).

David Griesdorf, general manager of Odeon Theatre of Canada, here taking gander at company's British theatre operations.

Joseph A. McConville, Columbia International prexy, arrived on the Queen Elizabeth last week for huddles with Max Thorpe and William Levy.

Ernest H. Martin and Abe Burrows arrived from N.Y. last week to sit in on the final rehearsals for London production of "Guys and Dolls."

A sound track recording of George Sanders' singing in "Call Me Madam" (20th) is to be broadcast by British Broadcasting Corp., May 25.

Ernest Irving, who retires as music director at Ealing Studios after 18 years, is being succeeded by Dock Mathieson who has been his assistant for the last seven years.

The resistance by the Beaverbrook Press against alleged Hollywood attempts to suppress film criticism was applauded at the annual meeting of the National Council for Civil Liberties.

Prior to planing to Hollywood last Sunday to play opposite Danny Kaye in "Knock on Wood," Mai Zetterling was guest of honor at a Savoy cocktailery tossed by Paramount.

Arthur S. Abeles, Jr., managing director of WB, presented an antique silver trey to Ratu Sir Lala Sukuna, secretary for Fijian affairs, in appreciation for the cooperation extended during filming of "His Majesty O'Keefe."

Washington

By Florence S. Lowe

Dorothy Shay current click at Hotel Statler's Embassy Room in 10-day run.

Ringling Bros. circus preemed its tent season here Tuesday (19) for five-day run.

Arena Stage, town's theatre-in-the-round, preeming revival of Odets' "Country Girl" this week.

Moppet star Baridon de Wilde due in this week to beat drums for his new Paramount pic, "Shane."

William N. McLeod, Jr. clerk of the House Committee of D. C., elected to membership in Variety Tent No. 11.

Victor Orsinger, Chief Barker of Variety Club's local tent, and a drive-in operator, joined John J. Donnelly in his private law practice.

Scott Kirkpatrick, local legit flack, inked to handle publicity and promotion for Washington Music Festival, Inc., newly formed outfit headed by Constance Bennett.

The Jean Hersholts, the Lee Bowmans, Jeanette MacDonald and Constance Bennett highlighted benefit concert in nearby Maryland suburb staged by Mutual commentator Fulton Lewis, Jr.

Shirley Temple Black, accompanied by her five-year-old daughter and husband, who recently retired from Navy duty, paid a newsmaking call on President Eisenhower last week before trekking to Los Angeles and their new home.

Philadelphia

By Jerry Gaghan

Harry James orch due in May 22 for Temple University dance.

Celebrity Room, under new ownership of Sam and Mac Lerner, staged official opening May 18.

Mike Angelino orch replaced Johnny Austin's band at Club Shaguire, Camden, N. J., airport spot.

Stan Kenton's orchestra played the dance of the Iota Gamma Phi Sorority at Broadwood Hotel May 16.

Sauter-Finegan orch played the Pennsylvania U Ivy Ball as a break-in date for its forthcoming tour.

Bob Corson, co-owner of Ciro's, planed to Miami to join ailing father, Sam Corson, local restaurateur.

Stan Levey, in Einstein Medical Center, for minor surgery, left Friday (15) to rejoin Stan Kenton band here.

Vet comic Johnny Cahill in serious condition in Fitzgerald-Mercy Hospital following second operation.

Jules Arliss, manager of the Troc Theatre, turned in $1,089.47 to the Cancer Fund, collected at this burley house.

Sy Kaliner, owner of Little Rathskeller, planning to convert showplace into musical bar, playing top record names.

Arnold Orsatti, owner of Orsatti's, opened the club's new Pump Room, latest addition to Locust Street nitery sector.

Steve Gibson's Red Caps bypassing Wildwood, N. J., this summer. Combo opens El Rancho Vegas June 10, and then goes to Lake Tahoe for the hot weather.

Frank Benevento, former manager of Margate Casino, Atlantic City, opened a shore talent agency in partnership with Mrs. Marie McCullough, wife of Jimmy McCullough, Jersey Joe Walcott's press chief.

Havana

Bob Bromley and his marionettes topping the bill at Montmartre.

Miramar Theatre owner Herb Copelan to New York on biz trip.

Singer Ernesto Bonino to return here in August for appearances on CMQ-TV.

The southeastern chapter of the American Society of Travel Agents (ASTA) holding its annual convention here.

Miramar Theatre holding Havana preem of "The Jazz Singer" as a benefit sponsored by the local Hebrew congregation.

Payret Theatre showing "Bwana Devil" (UA) four days late after an American expert had to be called in to overcome technical difficulties.

About 40 members of the American Women in Radio and TV Assn. visiting Havana following the association's annual convention in Atlanta, Ga.

Vienna

By Emil W. Maass

Soprano Wilma Lipp, signed for concert tour of U. S.

State-owned Burgtheatre undergoing final bomb repairs.

N. Y. City opera soprano Frances Yeend sang in "Carmen."

Baritone Josef Metternich inked by Met N. Y. for early fall.

American mezzo soprano Annajean Brown gave a concert in Brahms Saal.

Oskar Wallek appointed manager of the Lintz (Upper Austrian) State Theatre.

Reinhold Schmid elected president of the Gesang Verein of the Musikfreunde.

A Franz Schubert biopic finished by Walter Kolm Veltee at the Rosenhuegel studio.

"Don Giovanni," a color film, is being shot by H. W. Kolm Veltee at Rosenhuegel Studios.

Eugen Ormandy and Eleanor Steber to give concert over American sponsored Red-White-Red network.

A bank loan of $4,000,000 enabled the government to continue reconstruction work on the State Opera.

During Bad Aussee (Upper Austrian) festivals; Mozart's "Magic Flute" will be produced on outdoor stage.

Schiller's "William Tell" and Goethe's "Faust" will be produced at Orth near Gmunden and Friesach during the summer festivals.

Las Vegas, Nev.

By Bill Willard

Cooper Sisters a big click at the El Cortez downtown.

Jane Powell, Darvas & Julia drawing lines at the Desert Inn.

Tallulah Bankhead poised for her first nitery flight May 20 at the Sands.

Jan Murray returns to the Sahara with Toni Arden for fortnight semester.

Joe E. Lewis turns El Rancho stage over to Katherine Dunham troupe next Wednesday (27).

Jay Schatz and Donjoe Medlivine in from Chez Paree, Chi, to eye various acts along the Strip.

Helldorado Jubilee Daze last week not boffo for plush hotel casino and nitery biz, contrary to expectations.

John Payne surprise of year at the Flamingo with his okay warbling act after grueling break-in at Top's, San Diego.

Rex Allen and Sons of Pioneers take to road soon, leaving James Melton to chug into the Thunderbird for a three-week stopover.

Margaret Whiting and Jimmy Wakely team for first time in niteries to do carbons of their best-selling Capitol platters at the Last Frontier.

Walter Winchell inspires new revue at Silver Slipper opening Friday (22) with title, "Too Sinful For Broadway," lifted from recent coylum item about the Strip's latest spot.

Hollywood

Cole Porter in from N. Y.

George Jessel planed to Houston.

Herbert J. Yates planed in from N. Y.

Ira Cook laid up with virus pneumonia.

Dennis Morgan hospitalized with phlebitis.

Belle Baker bedded with sacroiliac trouble.

Judy Garland home from White Sulphur Springs.

Johnny Johnston to Chicago to start six-city tour.

Gene Nelson in town after two Canadian vaudates.

Kirby Grant in town after two months in the east.

Mayor Bowron proclaimed Saturday as Cinerama Day.

Jack Carson to Cleveland for the Cerebral Palsy telethon.

Barry Sullivan entertained flyers at the Air Force show in Monterey.

Liberace invited to play at White House Press Photographers' Dinner.

Dick Newman, DAILY VARIETY staffer, recovering from appendectomy.

Carey Wilson to Chicago to address the National Restaurant Assn. convention.

Lou Lober in from Manila on his way to his United Artists headquarters in N. Y.

June Greer will present trophy to the winner of Indianapolis auto race Memorial Day.

Hollywood Women's Press Club tossed a luncheon for Milton and Vera Berch Gunzburg.

Friars Club tossed a luncheon for David Tannenbaum, retiring mayor of Beverly Hills.

Kathryn Grayson entertained at opening of Veterans of Foreign Wars' annual Poppy Drive.

Walter Pidgeon to Mexico City to represent Hollywood at Variety Clubs International banquet.

Mary Pickford will receive a special citation from the Treasury Department for her bond campaign.

Audrene Brier hospitalized after collapsing on Paramount's "Red Garters" set while rehearsing a dance member.

George Murphy and James Stewart will function as associate chairmen on Motion Picture Committee for forthcoming Boy Scout Jamboree.

Westport, Conn.

By Humphrey Doulens

Wally Cox set for "Three Men on a Horse" at Country Playhouse.

Eileen Heckart commuting to Broadway and "Picnic."

Mary Martin and Richard Halliday at their Norwalk farm.

Ben Boyar, manager of "Porgy and Bess," will summer here.

Susan Johnson and Robert Pastene honeymooning at Stonehenge.

Gladys Swarthout and Frank Chapman to Europe early in June.

Charles "Chuck" Bowden and Paula Laurence have taken a house here.

Joshua Logan isolated at Long Ridge working on "Marseille" book.

John Tyers to St. Louis Muny Opera to head opening bill, "Up in Central Park."

Philip Langner will summer in Europe on sabbatical from the Country Playhouse.

Harold Cooke of the Drake Room (Park Avenue) now playing at the General Putnam, Norwalk.

Peggy Ann Garner and Jackie Cooper Sunday (17) broadcast guests of Victor Gilbert at Stonehenge.

Humphrey Doulens of Columbia Artists' Management sailed for Europe on the Stockholm. In France, he will tour with the Guard Republican Band of Paris which Columbia is bringing to the U. S. on a tour of 100 cities in September.

Barcelona

By Joaquina C. Vidal-Gomis

Otella Strozier, Negro dancer, at the Rio nitery.

American piano soloist Perry O'Neil in town for some concerts.

American singer Leslie Frick gave a concert at the American House.

French songstress Fernanda Montel at Bodega del Calderon nitery for one week.

Pepe Iglesias (El Zorro), ventriloquist at the Radio Espana Broadcast Station is rated the year's comic find.

Lili Murati, legit actress, back in Barcelona with her company for a season at the Calderon Theatre. Opens with "The Green Lamb."

The Latina Theatre in Madrid has the new musical show, "Shake Up My Boy." It stars international actress Trudi Bora and comedian Alfonso del Real.

American pix on Barcelona screens include "Ten Tall Men" (Col), "Destination Moon" (UA), "Affairs of Sally" (Col) and "Tommy Spidiers" (20th).

OBITUARIES

HARRY G. SOMMERS

Harry G. Sommers, 80, vet theatre manager and real estate broker, died May 14 in the Bronx, N. Y. He began his theatrical career at the Hooley Theatre, Chicago, and later was with McVicker's Theatre, also in that city.

In 1901 Sommers came to New York where he managed the Knickerbocker Theatre until it was razed in 1930. In 1929 he managed the Avon Theatre and later associated with the New Amsterdam, Selwyn, Vanderbilt, National, Lyric and Hudson. He had also operated a chain of 15 midwestern theatres.

Sommers had been a veepee of the Actors Fund of America and had also served as president of the Percy Williams Home for Actors, East Islip, L. I. He was an incorporator and treasurer of the Lambs Club and was long associated with the Players, the Friars and the Episcopal Actors Guild.

Wife, son, daughter and a sister survive.

MABEL LOVE

Mabel Love, 78, actress and one of the last "Gaiety Girls" of London's music halls around the turn of the century, died May 15 in Weybridge, England. Making her stage debut at the age of 11 at the Prince of Wales Theatre, London, in 1896 in the first production of "Alice in Wonderland," she also appeared at one time as a prima ballerina at London's Covent Garden and as a principal dancer at the Drury Lane Theatre, London.

As an actress Miss Love performed in New York in 1895 at the Broadway theatre in "His Excellency." That same year she appeared at the Folies Bergere in Paris. She returned to Broadway in 1911 to appear in "Man and Superman" at the Hudson Theatre. After 26 years of retirement she appeared as a grandmother in "Profit and Loss" in 1938.

VOLDEMAR VETLUGUIN

Voldemar Vetluguin, 56, film producer, writer and editor, died May 15 in New York. More recently a magazine contributor, he had

In Memory of
My Devoted Friend
JACK RUSSELL
Who departed this life May 21st, 1952
Gone but not forgotten.
BELLE TITUS

been a producer for both Metro and Columbia. At one time he managed dancer Isadore Duncan.

Vetluguin, who began his film career at Metro as special assistant to former production chief Louis B. Mayer, later became chairman of the company's story editorial board. In 1948 he was upped to producer for the major.

Among Vetluguin's Metro films were "East Side, West Side" and "A Life of Her Own." Born in Russia, he came to the U. S. some 30 years ago. Married and divorced twice, his second wife was actress Beverly Michaels.

DJANGO REINHARDT

Django Reinhardt, 43, jazz guitarist, died May 16 in Fontainbleau, near Paris, of a cerebral hemorrhage. Born in a gypsy trailer in Belgium, just over the French border, he was founder of the quintet of the Hot Club of France and made appearances in New York and London.

During Reinhardt's teens two of the fingers on his left hand were paralyzed when his gypsy caravan was destroyed by fire. As a result he was forced to work out a new fingering technique. In 1946 he began a three-year tour of gypsy encampments in France. Following his return to Paris in 1949 he performed in a latin quarter nitery.

M. B. SHANBERG

M. B. Shanberg, 66, former theatre executive in Kansas City, died of a heart attack in New York May 12. For years he was secretary and general manager of the Midland Theatre & Realty Co. which built the Midland Theatre, Kansas City's largest house, in 1927.

Although Shanberg retired from the theatre field in 1931 and made his residence in Miami and New York thereafter, he retained interest in some Kansas City properties, notably the Hotel Muehlebach of which he was a director and vice-president.

Surviving are his wife, a daughter, brother and two sisters.

DON CARLOS

Charles Estrada, 59, known professionally as Don Carlos, marimba band director, died May 8 in Kendallville, Ind., after a five-month illness. He had been custodian of the Elks Lodge there since he retired from show business in 1939.

Estrada came to the U. S. from Guatemala in 1917 to make recordings for the Victor Talking Machine Co. With his band he later appeared in Broadway musicals as well as in theatres and hotels across the country.

Wife and two brothers survive.

LEON XANROF

Leon Xanrof, 85, composer-lyricist and one of the original chansonniers at the "Chat Noir," Montmartre cabaret, died May 17 in Paris. He also wrote operettas and sketches for the theatre. Among these were the scripts for "Reve de Valse."

Originally a lawyer, Xanrof switched to songsmithing and around the turn of the century joined the group at the "Chat Noir." He had been a veepee of the Assn. of Composers and Editors of Music and a member of the Critics.

CECIL SPOONER BLANEY

Cecil Spooner Blaney, 78, one of the top theatrical names around the turn of the century, died of a heart attack May 13 in Sherman Oaks, where she had been living in retirement with her sister, Edna May Spooner.

Spooner theater is still operated by Loew's in the Bronx, N. Y. It was named after the deceased who gained fame on the Stair and Havlin circuit and as a star in melodramas staged by her late husband Charles E. Blaney.

DR. B. M. WARREN

Dr. Barnett M. Warren, 54, dentist-playwright, died May 17 at his summer home in Montauk, L. I. With numerous theatrical personalities among his patients, he had written two plays, which were produced in stock. They were "Blue Monday" and "One Wedding."

Wife, acrtess Paula Bauersmith; an actor brother, professionally known as Jacob Ben Ami; a son, daughter, mother and a sister survive.

MOZELLE BRITTON

Mrs. Mozelle Britton Dinehart Gosser, 41, actress and widow of actor Alan Dinehart, died May 18 in Los Angeles of a heart attack. In recent years she wrote a Hollywood column for several southern California newspapers. She married Thomas W. Gosser, an engineer, four years after Dinehart's death in 1944.

A son, stepson, mother and three sisters survive.

MARGARET BLATT

Margaret Blatt, 54, booker for the Blatt Bros. theatre circuit owned by her brothers, Charles R. and John A. Blatt, died of a heart attack May 14 in Pittsburgh. She was on her way to mass when she collapsed.

In addition to working for the 30-house chain operated by her brothers, Miss Blatt also owned a theatre in East Brady, Pa. Besides Charles and John Blatt, she's survived by three sisters.

JOHN ZEHR

John Zehr, 102, former trumpeter and bandleader in the U. S. and Austria-Hungary, died May 15 in Philadelphia.

Born in Czerny, Zehr learned music in the Austro-Hungarian Army. He came to this country in 1903, but returned to Austria, coming back here in 1913. He had been retired 17 years.

A son also survives.

FREDERIC SANTLEY

Frederic Santley, 65, retired actor and brother of director Joseph Santley, died May 14 in Hollywood. Starting on the legit stage, he moved to Hollywood as a contract player at RKO in the early 1930s. His final screen appearance was in "The Farmer Takes a Wife" at 20th-Fox.

In addition to his brother, his wife and daughter survive.

CRAUFURD KENT

Craufurd Kent, 72, British-born screen actor, died May 14 at his home in Hollywood after a short illness. He had been in pictures for 38 years and was active on the screen until shortly before his death. Outstanding among his roles were those in "Bengal Lancers" and "Mutiny on the Bounty."

Widow and brother survive.

MATHIAS S. SCHULTER

Mathias S. Schulter, 67, chief booker for Fanchon & Marco-St. Louis Amus. Co., for 25 years before his retirement two years ago because of ill health, died in St. Louis May 13 after a lingering illness.

He and his wife, Bess, owned and operated two indie nabes in St. Louis.

JOHN ECONOMIDES

John Economides, 58, Greek actor-director-playwright-translator, died May 6 in Birmingham, Ala. He was the author of half a dozen satires in Greek. His "Count the Count" ran for six months in Athens.

Born in Constantinople of Greek parents, Economides acted in Athens and in the Greek Theatre of New York. He appeared on Broadway in William Saroyan's "Love's Old Sweet Song." He also had translated several farces and satires from English into Greek.

ERIC DE LAMARTER

Eric De Lamarter, 73, once associate conductor of the Chicago Symphony Orchestra under Frederick Stock, died May 17 at Orlando, Fla. He was the composer of four symphonies and two concertos for the organ.

Surviving are his wife and two daughters.

PERLEY S. WILCOX

Perley S. Wilcox, 78, a director and former board chairman of the Eastman Kodak Co., died May 17 in Rochester. He retired as Kodak board chairman last year but retained chairmanship of the Tennessee Eastman Co. and the Texas Eastman Co., Kodak subsids.

Wife survives.

HERMANN JADLOWKER

Hermann Jadlowker, 76, operatic tenor, died May 13 in Tel Aviv, Israel. Born in Riga, Latvia, he sang at the Metropolitan Opera House, N. Y., from 1910-1913.

Jadlowker went to Tel Aviv about 15 years ago. He had been giving singing lessons there until the time of his death.

LULU B. O'HANLON

Lulu Beeson O'Hanlon, 70, one-time softshoe dancer, died May 14 in North Hollywood. In her younger days she was starred in several Shubert shows on Broadway.

Surviving are two sons, James and George O'Hanlon.

BERNARD LANDINO

Bernard Landino, 75, onetime tenor of the Metropolitan Opera, died May 11 in Hollywood after a long illness. In his younger days he sang operatic roles in London, Paris and Milan.

Landino toured with the Mascagni Opera Company in Europe and South Africa. In recent years he was a voice teacher.

PETER SHAMROY

Peter Shamroy, 59, Dupont's contact with Hollywood film studios and widely known in the industry, died May 12 at Veterans Administration Hospital on the Coast, following an operation for ulcers.

He was a cousin of Leon Shamroy, cameraman.

W. G. F. TIPPINS

W. G. F. Tippins, 79, former manager and leader of Tippins Bros. orchestra, died May 13 in Ottawa. He was also a band and orchestra instructor as well as soloist.

Survived by two sons, brother, daughter, and sister.

CHARLES P. WATSON

Charles P. Watson, 91, inventor of the slow motion camera, died May 15 in Ventnor, N. J. He was president of the now defunct Novagraph Film Co. for 10 years.

He retired 24 years ago.

Mrs. Mary Bell Pennock, 81, who with her husband, Percy, operated the first film theatre in Girard, O., died May 11. Couple opened the Bijou in Girard in 1908, and later operated the Mock and Luna theatres there, before moving to Youngstown. A son and four brothers survive.

Michael Tipper, 73, for 32 years on the staff of the Spencer theatre chain at St. John, N.B., died recently in that city. Surviving is a son, Gerald, manager of the Capitol and Royal Theatres in Truro, N.S., for the Spencer-Famous Players chain.

Mrs. Evyleen Cronin, 60, ex-secretary of Tallulah Bankhead, died May 15 in Brooklyn, N. Y. In 1951 she was found guilty of theft of over $4,000 from the actress. Following her conviction, she received a suspended sentence of from one to two years.

Howard Conlon, veteran Hamburg, Ia., theatre owner, died May 10 in that city.

Dick Morgan, 48, Spike Jones' banjo player died of a heart attack May 17 in Hollywood. He had returned with the band from a tour a day earlier. Widow and daughter survive.

William X. Meyer, 77, former carnival pitchman and onetime stage manager for Richard Mansfield, died in Chicago recently. He is survived by his daughter, Mrs. Ruth M. Campbell, and industrial film producer.

Lincoln Kennedy, trumpet player formerly with Marty Gregor's band in Pittsburgh, died in Cleveland May 8 of a heart attack. A brother, Al Kennedy, who plays with Joey Sims' orch in Pitt, survives.

Mrs. Edwina Houts Graham, who as Betty Moore, lectured on radio from 1928-1936 on decorating and color styling, died May 13 in Westfield, N. J.

Mother, 69, of Leo Miller, managing editor of Bridgeport Herald and Bridgeport VARIETY mugg, and of Herbert M. Miller, managing editor of The Exhibitor, died May 10 in Norwalk, Conn.

Dorothy Marie Preston, 44, onetime vaude dancer, professionally known as Toni Preston, died May 15 in Rochester. She had played the Keith-Orpheum circuit during the '20s.

Roy R. Bair, retired Indianapolis theatre owner, died May 13 in Fort Lauderdale, Fla. He was owner of the former chain of Bair Theatres. Wife survives.

Nicholas J. Pausback, 72, theatrical scenery contractor for 45 years, the last 20 as owner of the Pausback studios prior to his retirement six years ago, died May 13 in Chicago.

Mrs. Bernice Delhougne, 46, treasurer of the Empress Theatre, St. Louis, died in that city May 9. Surviving are her husband and a daughter.

Ted Randall, former manager of the Lory Theatre, Highland, Ill., and recently an announcer at WTMV, East St. Louis, died in St. Louis May 6.

Father, 82, of Henry Riegel, Jr., district manager for Fanchon & Marco-St. Louis Amus. Co., died in St. Louis May 10.

James R. Cook, 54, former manager of the Bridgewater Music Colony in Bridgewater, N. H., died in that city May 10.

Lloyd L. Kellogg, 58, shipping clerk for Paramount Film Distributing Corp., Des Moines, O., died May 8 in that city.

Mother, 69, of Frederic W. Ziv, president of the radio and TV production company bearing his name, died May 15 in Cincinnati.

Mother, 71, of Don Boutyette, Columbia publicist, died May 16 following a heart attack at her home in Laguna, Cal.

Mother, 97, of Benjamin, Max and Louis Abrams, top execs of Emerson Radio & Television, died May 17 in New York.

Herbert K. Wood, 86, music critic of the Glasgow Bulletin, died in Glasgow May 9. He had written reviews of music shows above initials H. K. W. for 38 years.

Mrs. Kate Langan, 77, mother of Glenn Langan, actor, died May 12 after a long illness at the Motion Picture Country Home on the Coast.

Father, 84, of George Rochford, treasurer of the Blackstone Theatre,, Chicago, died in Chicago May 10.

Father, 72, of Dwight Weist, Jr., radio-TV announcer, died May 12 in Scranton, Pa.

Benjamin M. Baline, 72, brother of Irving Berlin, died May 12 in New London, Conn.

Alfred B. Kennedy, 67, thesper in rep, died in Huddersfield, England, recently.

Mother, 63, of Albert McCleery, NBC-TV exec producer and director, died May 15 in Fort Worth.

Pleasant Mills Sets 12

Dozen plays will be offered this summer at the Mill Playhouse, Pleasant Mills, N. J. Strawhat will begin operating June 10 with "Blithe Spirit."

Producers are Ada Fenno and Gianni Pitale. An all-Equity cast will be employed.

Metro Pushes

Continued from page 7

CinemaScope or 3-D, will also be made available for conventional screens and sound equipment. Job of staffers, according to Loew, is to push installation of widescreen and to assure customers that Metro is not gambling on all-out backing of one film process at the expense of others. Nor is company neglecting any process that may promise profitable returns, he added.

Once an all-purpose screen is installed, Loew said "we can turn our attention to the knottier and costlier problem of stereophonic sound."

MARRIAGES

Altair Najewski to Edward Williams, Hollywood, May 16. Bride's a secretary at Columbia; he's a film editor.

Marjorie Reynolds to John M. Haffen, Beverly Hills, May 17. Bride's an actress; he's a film cutter.

Theo Redwood to A. H. Blank, New York, May 15. Latter is head of Tri-States Circuit, midwest theatre chain.

Betty Clark to Lenny Neff, Chicago, May 12. Bride is former band vocalist; he's sideman with the Ernie Rudy orch.

Lucille Surdam to Gus C. Bayz, Los Angeles, May 17. Bride is in CBS Radio editing department on the Coast; he's a CBS Radio sound engineer and free-lance writer.

Florence Yuradovich to John Ziccarelli, Pittsburgh, May 16. He's with Walter Gable orch.

Theodora Landess to Marvin Jack Richman, Albany, May 10. Bride is a stage and television actress; he's an actor.

Grace Leonard to William Malkin, Los Angeles, May 13. Both are legit players.

Nancy Carr to Robert Cosgrove, Chicago, May 4. Bride is vocalist on WGN-TV there.

Mary Anderson to Leon Shamroy, Tucson, May 12. Bride's an actress; he's a cameraman.

BIRTHS

Mr. and Mrs. Vaughn Wilkins, twins, son and daughter, Hollywood, May 7. Father is a 3-D technician.

Mr. and Mrs. Norman MacLeod, daughter, Glasgow, Scotland, May 2. Mother is the former Bunty Gordon, daughter of Scot comedian Harry Gordon; he's member of Canadian vocal group, the Maple Leaf Four.

Mr. and Mrs. Billy Bowers, son, Manchester, England, April 15. He's w.k. stage accordionist.

Mr. and Mrs. Malcolm Rennick, son, Santa Monica, May 10. Father handles financial affairs for filmites.

Mr. and Mrs. Morty Nevins, daughter, New York, May 11. Father is one of the Three Suns, instrumental trio.

Mr. and Mrs. Norman Pader, daughter, May 10, Rockville Center, L. I. Father is manager of NBC press exploitation.

Mr. and Mrs. Byron Paul, daughter, May 13, New York. Father is a CBS-TV producer-director.

Mr. and Mrs. Win Uebel, daughter, Chicago, May 7. Father is in NBC traffic department.

Mr. and Mrs. Andy Gorzo, son, Sharon, Pa., May 10. Father's manager of the Liberty Theatre there.

Mr. and Mrs. William Brooks, daughter, Pittsburgh, May 11. Father's night manager of the Union Grill.

Mr. and Mrs. Harold Goldman, daughter, New York, May 8th. Father is national sales director of TV Exploitation and an exec with Beverly Pictures.

Mr. and Mrs. Julius J. Epstein, son, Hollywood, May 8. Father is a Paramount producer.

Mr. and Mrs. Theodore Lazarus, son, New York, May 13. Father is motion picture account exec with Donohue & Coe agency.

Mr. and Mrs. Peter Ortiz, son, Santa Monica, May 13. Father is an actor.

Mr. and Mrs. Lee Newman, daughter, Hollywood, May 12. Mother is Barbara Belle, personal manager of Champ Butler and others.

Mr. and Mrs. John Swope, son, Santa Monica, May 14. Mother is Dorothy McGuire, screen actress. Father is executive producer of the La Jolla, Cal., Playhouse.

Mr. and Mrs. George E. Brown, son, Hollywood, May 15. Father is a song writer.

Mr. and Mrs. Richard Mansfield, son, Santa Monica, May 16. Mother is a Columbia publicist; father in Columbia's still department.

Mr. and Mrs. Irwin Ullman, daughter, Albany, April 28. Father is son of Saul J. Ullman, Fabian Theatres division manager, and manages Mohawk Drive-in near Albany.

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VARIETY

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ROOKIES 'RESCUE' B'WAY LEGIT

Fever Rises on Coronation Eve; All Show Biz Branches Strongly Repped

By HAROLD MYERS

London, May 26.

If advance estimates are proved justified, at least 2,000,000 people will be concentrated along a few miles of the Queen's highway to watch the historic procession on its way to Westminster Abbey for the crowning of Elizabeth II, next week. The young monarch will be the star attraction in a spectacle in which other royal dignitaries will be merely bit players. The majority of the spectators will be freeloaders, cramming the sidewalks, while a comparatively small minority will enjoy the comfort of the public stands and window sites along the route.

There are, at last, first signs of a Coronation fever. The mounting enthusiasm has, in large measure, been hastened by the influx of overseas visitors, particularly American tourists. The local British populace, with its familiar placid reserve, has been taking the preparations in its stride, but the transformation that is going on in and arond central London is arousing universal excitement.

The stage is now set for the production of what has rightly been termed "the greatest show on earth." Advance estimates called for a budget in excess of $5,000,000, but a generous Parliament and nation will cheerfully foot the bill if there should be an overcall. Since the Coronation was first set, the budget has been steadily mounting and the latest figure agreed in the House of Commons under the supplementary estimates should meet most contingencies.

The royal procession which, in

(Continued on page 15)

Gwen Verdon Now Burnt 'Toast' to Ed Sullivan After Cuffo WW TVer

Gwen Verdon, featured dancer in the current Broadway legit musical, "Can-Can," has been cancelled off the June 21 and June 28 editions of Ed Sullivan's "Toast of the Town" on CBS-TV following a cuffola bow on the Walter Winchell TV show Sunday (24). Sullivan was to have paid her $5,000 for two guest shots. Incident is likely to become a cause celebre in tele annals as Sullivan plans to protest to the American Federation of Television & Radio Artists.

The N. Y. Daily News' syndicated columnist had warned the dancer that if she showed up on the Winchell program, he could no longer herald the fact that she would be making her videbut on "Toast" and thus a considerable portion of her value would be lost to him. Sullivan originally wanted Miss Verdon for this past Sunday's (24) stanza, but she said she wouldn't be available for video until June. She was therefore set for

(Continued on page 53)

Sabbath Sermons to Be Preached in N.Y. Ozoner

Religion and film theatres are joining hands at increased frequency via Sunday services conducted at drive-ins in many spots across the country. Until recently, tiein had been mostly limited to only Easter Sunday rites and occasional religioso pageants.

Regular Sunday services through the summer now are set for the Whitestone Bridge Drive-In, the Bronx, N. Y., to be conducted by Protestant Council of the City of N. Y. Church officials favor such setups because they enable physically-handicapped persons to attend in automobiles. Also, they solve the baby-sitter problem.

Producers See Only 100 Pix Next Year; Want % Cut

Hollywood, May 26.

Screen Producers Guild sees such a drastic production curtailment upcoming that hardly as many as 100 pix will be produced by eight majors in the coming year.

SPG Journal's lead editorial, which at the same time propounds to majors a profit-sharing plan to keep big studio plants operating, says, "We doubt that there will be more than 10 or 12 pictures each from most of the majors for the next year. And possibly not even that many, in instances where decisions are faltering in finality."

SPG, whose members make virtually all pix produced in Hollywood, adds, "We thoroughly doubt that there will ever be restored general mass-production policy of the past."

SPG says theatres, however, will

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ADD SAROYAN TO CBS VIDEO BRAINTRUSTERS

CBS-TV has signed William Saroyan to its creative group, which already has Ronald Alexander, Sally Benson and Harry Kurnitz dreaming up program ideas for Hubbell Robinson Jr., the web's program veep. Saroyan, it's understood, will not develop programs as the others, but will script originals for either a show of his own or for existing net dramatic programs.

Next new member of Robinson's brain trust will be George Axelrod, author of "The Seven Year Itch," with whom the web is currently negotiating.

NEW TALENTS ECLIPSE VETS

Rookies provided the principal fireworks during the Broadway legit season 1952-53. With the seasoned and presumably dependable names doing a wholesale brodie, relative newcomers came through with most of the hits and conversation-makers.

Top comedy smash of the season was unquestionably "Seven Year Itch," a first play by television writer George Axelrod, and directed by John Gerstad, a recruit to the staging ranks. Tom Ewell, an important element in the show's click, is hardly a come-lately, but this was by far his biggest legit part to date, and won him star billing. Also clicking in the same show was Vanessa Brown, debuting on Broadway.

Biggest musical hit of the season has been "Wonderful Town," the first solo venture of producer Robert Fryer and largely his individual effort. Star and by general consent a vital spark in the show's click is Rosalind Russell, a veteran film comedienne but a prodigal returnee to Broadway and making her bow in a song and dance role.

Leonard Bernstein, who composed "Town," had done only one previous legit show, the hit "On the Town" of 1944-45. New musical also represented the first Broadway assignment for choreographer Donald Saddler and the first musical stint for librettists Joseph Fields and Jerome Chodo-

(Continued on page 72)

Envision Tint TV In '54, But Costly

Chicago, May 26.

Color television will be here late next year, but black and white will remain the backbone of the industry for years, according to execs of three major set manufacturers.

Speaking before the National Assn. of Electric Distributors conclave here yesterday (Mon.), W. R. G. Baker, veepee of General Electric, said present-day color teevee is now technically equal to black and white when it was publicly introduced. However, he stated, because of involved electrical circuits, and with the color tube alone costing over $300, a color receiver will cost upwards of $800.

H. C. Bonfig, v.p. of Zenith, said his firm's subsidiary, Rauland Corp., is turning out "excellent" color tubes. He estimated color sets will cost three times as much as comparable sizes in black and white.

Frank Friemann, Magnavox prez, estimated "over $1,000" as the set cost when color TV is ready for home use.

Crix Cackle at 3-D Trix, 'Cacophony' Sound; Public Doesn't Give 1-D Hoot

A sufficiently heavy vote is in, showing that the public doesn't give a one-dimensional hoot about how certain critics, professional and otherwise, downbeat Hollywood's accent on width and depth in production and directional sound in theatres.

First-string newspaper critics in key cities, in large measure, have rapped trick gimmicks in 3-D films and overworked "cacophonous" in describing stereo sound. As for the wider screens, like the other projection techniques, comment frequently indulged is that "good" films would still be "good" without the new look, and inferior product is simply not enhanced by it.

There hasn't been any city-by-city and paper-by-paper breakdown on sentiments of the press appraisers. But recent reviews, in a significant number of locations, show that many notices have ranged from the so-so to the borders of the sadistic in attacking the depth dimension and sound which emanates from scattered points.

Warners' "House of Wax," it's pointed out, is the newest entry

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No Biz Like Snow Biz; Duo's Twin Golden Anni

Manchester, N. H., May 26.

Mr. and Mrs. Arthur Snow, of this city, who spent more than 50 years in stock companies, musical comedies and vaudeville, were honored by nearly 300 friends at a dinner in Odd Fellows Hall in recognition of their golden wedding anniversary last week (21).

Snow, w.k. throughout New England as "The Singing Sheriff," toured the vaude circuits with his wife for nearly 20 years. They gave more than 6,000 performances of a skit written by him.

Ike's Solo 'Hey' In Boogie Riff Pulls Down House

Washington, May 26.

The night of Friday, May 22, will go down in entertainment annals as the night a President of the United States hollered a lusty, solo "Hey" at a pause in boogie-woogie —and brought down the house.

It happened at the annual dinner of the White House News Photographers Assn. to President Eisenhower last Friday and highlighted a show whose talent included Danny Kaye, Jane Froman, Liberace and Ezio Pinza, with George Murphy emceeing.

Liberace, definitely at his best, was pounding out the boogie-woogie for some 650 delighted guests when he paused and explained that the pause was the place for the crowd to give with a

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AGVA May 'Unfair' Army Unless Talent Conditions In Germany Improve

The American Guild of Variety Artists may put some sections of the U. S. Army on its unfair list. Action is expected to be taken at the union's convention June 8 in Boston, asking the Dept. of Defense and the State Dept. to look into the conditions under which American performers play Army posts in Germany and to correct abuses.

AGVA spokesmen, in a preliminary survey, have found that certain talent bookers in the Army work closely with several European

(Continued on page 68)

NOW

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ALL GIRL ORCHESTRA AND CHOIR

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Under the Direction of

PHIL SPITALNY

Audience Stews In Sentiment As Legit Bids Tearful Goodbye To N.Y. Empire

By FRANK RASKY

Ghosts and glories of six decades were resurrected at Broadway's Empire Theatre last Sunday (24), as 1,237 incurable legit romantics, onstage and off, paid their last respects to their favorite show tabernacle in an atmosphere of unashamed sentiment. Legit fans reportedly willing to pay the $50 top were turned away, while the 1,112 lucky to get in (including 30 standees) paid out a total of $15,000 to witness the American National Theatre & Academy's tender goodbye to New York's last odeon south of the National Theatre on 41st St.

Affair began shortly after 8:20 p.m., when the wraithlike voices of 56 top Broadway performers, in the characterizations of oldtime Empire roles, were megaphoned from corners of the two golden balconies of the darkened theatre. They wound up at midnight with the entire backstage cast of 125 for "Highlights of the Empire" autographing the No. 1 star's dressingroom door, which will be shipped intact to the Players' Club in Hollywood.

Sentimentalists wept unabashedly as Basil Rathbone bade official adieu to Charles Frohman's shrine for the spoken word with the lines of Prospero from Scene I, Act IV of Shakespeare's "The Tempest":

"Our revels now are ended. These our actors, as I foretold you, were all spirits, and are melted into air, into thin air . . . We are such stuff as dreams are made on, and our little life is rounded with a sleep."

Feeling was all the more poignant with the realization that when the Empire is razed beginning July 5, with a 22-story temple of

(Continued on page 76)

U.S. Execs Still Riled At Cannes Fest Political Overtones, Mull Pullout

Political overtones in this year's judging at the recent Cannes Film Festival still rile American film company execs, again reviving argument over the wisdom of participation in these international shindigs. They'll be closely watching forthcoming fests, such as Venice and Berlin, for similar incidents.

Those opposed argue that the standards used in determining awards are radically different from those accepted in the U. S., and that prizes going to certain pix frequently are a deliberate slap at Hollywood and Americans. Proponents of American participation argue, with equal fervor, that in the light of the present international climate, Hollywood cannot afford to isolate itself from such film affairs.

At least two Cannes winners this year—the French "Le Salaire de Peur" and the Spanish "Welcome, Mr. Marshall"—rankle American execs due to their themes, which some are construing as anti-American. While there is satisfaction with the choice of "Come Back, Little Sheba" as the best dramatic pic, and the designation of its star, Shirley Booth, as best actress, feeling still persists that European festival juries downbeat real entertainment in favor of pix with a political taint.

Danny Thomas' Curtsy To Liz Rates Begoff At Palladium; 2-Wk. SRO

London, May 26.

Danny Thomas became the latest in the outstanding hits of the Palladium season in an act that blends comedy and vocals highlighted by a witty "South Pacific" parody. He gave a special Coronation tribute as a begoff. Thomas' performance, reinforced by his reputation, assures the Palladium of a sellout during this Coronation show lasting two weeks.

Another hit from the U. S. is Nanci Crompton, who received a socko ovation for a scintillating terp routine.

On the preem show yesterday (Mon.) there was one mishap. The Steenbacks, unicyclists suffered a slight accident and were unable to finish their turn. They recovered sufficiently to appear at the Savoy midnight cabaret.

Arthur Lee Simpkins, the Negro singer, made his British debut on this bill. Others on the ayout are the Four Bogadis, acrobats; Tommy Cooper, comedy magico; Freddie Bamberger & Pam, comics, and Dick & Dot Remy, U. S. comedy acros.

Coronation Procession To Be CinemaScoped

CinemaScoping of the Coronation procession in London June 2 has virtually been decided on by 20th-Fox. Colorful pageant will be lensed for showing at the European demonstrations of CinemaScope, tentatively skedded for Paris June 10 and London June 12, according to the 20th prexy Spyros P. Skouras.

Skouras said 20th had moved too late to CinemaScope proceedings within Westminster Abbey, but that the procession should make excellent material for widescreen treatment. Skouras and Murray Silverstone, 20th International topper who left N. Y. for Rome Monday (25), will attend both the Paris and London showings.

Autry Going Thataway?

Hollywood, May 26.

Paul Mertz, composer who turned out the scores for all of Gene Autry's recent films at Columbia, has ankled the lot, strengthening the opinion that the cowboy star and the studio are ready to call it quits. Smiley Burnette, Autry's partner in numerous films, was recently dropped.

Autry has completed his current contract, and the studio execs are awaiting returns on his latest pictures before considering a renewal.

BLOOM EXITS 20TH

Hollywood, May 26.

Latest producer to check off the 20th-Fox is William Bloom.

He held production reins on "Inferno," the studio's only 3-D film, and "Glory Brigade," Victor Mature starrer, still unreleased.

5/27

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FOR LUCKY STRIKE

Under Personal Management

JOHN LEER

111 Fifth Ave., New York

L'Affaire Dassin Irks Paris Press; See U.S. Dictation

Paris, May 26.

Since Jules Dassin stepped out of the directorial chair here of the pic, "Public Enemy No. 1," the French press has been kicking the affair around. There's been much talk here about America dictating to French filmites as to whom they can hire. Producer Jacques Bar told VARIETY that he had heard things relative to Dassin being on the "blacklist" during his Stateside visit recently to set up locations for the part of the film which is to be made in N. Y. On returning, he said he asked Dassin but was reassured. He says various Hollywood stars refused to take the lead femme role without giving reasons.

When Zsa Zsa Gabor was finally hired, she reportedly also heard things relative to Dassin being on a blacklist, and informed Irving Brown, AFL rep here, about it. This led to a check and Roy Brewer's letter, which led to Dassin's final withdrawal so as not to hold up the pic.

Dassin says that he will soon be making a film in France, since he has a right to work here and support his family without any sort of blacklisting from American

(Continued on page 79)

U.S. Names Hypo Paris 'Beds' Ball

Paris, May 26.

Le Saison de Paris, in which Paris trots out its chic, femme splendor and elegance, got an early start with the gala benefit last week (19), at the Moulin Rouge nitery, of Le Bal Des Petits Lits Blancs (The Ball of the Little White Beds). This 25-year-old charity gala got a solid turnout from show biz people, who gave it a scintillating air as well as helping swell the take, which was about 10,000,000 francs ($30,000). The sumptuous dinner sold for 15,000 francs a plate ($42).

Show was emceed by curvaceous Annie Cordy and academician Edmund Heuze, who had once danced at the old Moulin Rouge. Katherine Kath repeated her Goulue role from the pic, "Moulin Rouge" (UA), and a can-can chorus, composed of some of the top French ballerinas, closed the ball, which had the spark of bygone chichi days of turn-of-the-century Paris.

Bing Crosby got a terrific reception when he bounced to the podium to do two numbers in English and one in French. Charlie Chaplin didn't do anything but got the most applause when introduced. Gary Cooper, in the company of Giselle Pascal, also got a heavy salvo. Josephine Baker also did some of her numbers.

Gallic royalty set was well turned out and protocol was in effect. President Vincent Auriol started the proceedings. Can-can alternated with bebop dancers from the existentialist caves and Comedie-Francaise actors let their hair down to do knockout stints with clowns from the Cirque Medrano.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Less than a year ago, Tony Curtis stood disconsolately outside the gate at Paramount studio, obviously trying to solve a problem. Had it been in his days in Hell's Kitchen or in the Navy, I suspect he would have solved it by retreating to lower levels of direct action. But by this time he had a dozen pictures behind him, and the role of a star requires that one must act with a certain degree of dignity even when he might be boiling inwardly.

I learned that the cops at Paramount were not accepting the tradition that all the world's a stage and men and women merely players, with their exits and their entrances. Even actors visiting studios must have missions. They must be there on business and, what was more to the point, a particular person had to be expecting them.

Curtis seemingly had forgotten these unromantic requisites. He had a day off, so he thought he could hop in and see his pal Jerry Lewis at Par as easily as he could enter his home lot, U-I. The Par cop couldn't see it that way and, moreover, was not able to contact Lewis for confirmation because the comedian was not working on stage that day. In fact, the unit was wandering around the lot, taking pot-shots here and there.

Having never attained the dignity of a star and being president of Gate Crashers International, Local No. 7 (the lucky one), I told Tony to climb in the back seat of our car and if he'd squat down for a few minutes, we'd crash him into the Par lot by way of the De Mille gate. He leaped in and in a matter of a minute was out again, wandering around the Paramount lot in search of Lewis.

I couldn't help thinking, after seeing Tony's performance in George Pal's production of "Houdini" on that same Paramount lot the other day, that every copper would recognize him now and if anyone didn't, he could pull one of Houdini's tricks out of the old maestro's amazing bag and walk right through a gate as a dematerialized magician.

I'm afraid much of the hard work that U-I's wunderkind put into preparing for the role of "Houdini" will be lost on audiences, but it ought to be put down as a matter of record somewhere, for most of the tricks you see Curtis performing are not the end results of magical film-cutting. Curtis actually did them, and if you watch closely, you will see they are shot from beginning to end, all in one scene.

What? No Mirrors?

Of course, picturegoers may be so used to the stupendous phoniness that Hollywood can put on a screen that they may not be awed by this underplayed realism, any more than they will be impressed by the beautifully underplayed love scenes of Mr. & Mrs. Houdini (Mr. and Mrs. Curtis, to you.)

During the production I talked with George Boston and Dunninger, who taught Tony the more complicated of Houdini's tricks, and they were so proud of their pupil that you could see they regretted that vaudeville couldn't be revived so that he could carry on the Great Houdini tradition.

When Mrs. Houdini died, she willed Harry's tricks, about 300 of them, to Dunninger and though Dunninger is a mental wizard, he doesn't have the physical youth or strength to do the things Houdini did. But Curtis is only 26 years old, and has Houdini's kind of discipline that would keep him working at a trick until he mastered it. He not only worked on the set and at home, but he performed at Arrowhead on a Par junket where they preemed a Crosby picture and at benefits all over town.

As I say, this won't show in the picture but it is a measure of why this kid comes out of nowhere and in a few short years is one of the top drawing stars of Hollywood.

Like Houdini, he is happily married to a beautiful girl who plays Houdini's wife in the picture. I guess taken together Tony Curtis and Janet Leigh are a more handsome couple than were Harry Houdini and his wife Bessie, but I've seen pictures of Bessie, when she was about the age of Miss Leigh and they show her to be a singularly beautiful woman.

They All Threaded Needles

Paramount thinks that both Curtis and Houdini were born in New York. This is not so. They were, it is true, both sons of immigrants and their parents came from Buda Pesth. Tony's name was Bernie Schwartz, and his father was a Buda Pesth actor named Mono Schwartz. The old man couldn't make it as an actor in America and turned to tailoring. Houdini's real name was Erich Weiss and he was the son of a rabbi named Dr. Mayer Samuel Weiss who had migrated from Buda Pesth to Appleton, Wis.

The kid began in show business at the age of nine in Jack Hoeffler's Five Cent Circus, but the first great magician he saw in action was Dr. Lynn, who had a grand illusion which he called "Paliganesia." The doctor pretended to chloroform a man and then dismember him, later restoring the man's arms and legs and leading him to the footlights alive and smiling. Thirty years later when he was the famous Harry Houdini, the once little Erich Weiss was still enamored of that trick and bought it from Arthur Lynn's son for $75. Afterwards Houdini and his wife used to play it for laughs.

At only one point does George Pal's picture sidestep reality. I guess he and George Marshall, the director, felt that since the man who "killed" Houdini is still alive, they couldn't very well play the last scene straight.

Conan Doyle and others of his ilk were quite sure Houdini's death had come from fooling with mystical forces and since all of them had been prophesying he would come to a bad end for 30 years, it was inevitable that one of them would eventually be right.

Actually what happened was a simple matter. Houdini had lectured at McGill U. and one of the students who had made a sketch of Houdini asked if he might call on him at the theatre and make some more. He brought two friends with him. They sat in Houdini's dressing room and the talk turned to physical endurance. One of the boys asked Houdini if it were true he could stand blows that would fell a heavyweight. Houdini didn't deny it and the next thing he knew he had received several punches in the abdomen.

For the next several days Houdini must have worked with a ruptured appendix. He went from Montreal to Detroit and was running a temperature from 102 to 104. Physicians who were consulted diagnosed it as acute appendicitis and said an immediate operation was imperative. But Houdini found that the house was sold out and since he belonged in that screwball era in show biz with its slogan, "The show must go on," he went on. At the final curtain he was in a state of complete collapse and when the surgeons operated they found a gangrenous appendix complicated by peritonitis, and in those days, before miracle drugs, that was curtains nine times out of 10.

I wonder if the story concerning Dillingham and Ziegfeld, who were pallbearers, is apochryphal? Dillingham is supposed to have whispered to Ziggy as they raised the coffin to be carried toward the grave, "Suppose he got out of this box. How would we know?"

I don't think he did, but he will enjoy a measure of reincarnation in this beautiful Technicolor picture and can thank Curtis, who modestly rates himself "a better than poor magician," for recreating some of the master's illusions and a great deal of his charm as well.

PIC BIZ HITTING GOOD '53 PACE

Show Biz's Champ Snafu

For an innovation which literally shook up an entire industry as nothing has since Warner Bros.' and Al Jolson's "Jazz Singer" rewired the world's cinemas, and then permitted its golden opportunity to die, Cinerama rates as the champ debacle.

The paradox is that in each of the three spots where Cinerama is concurrent the boxoffice net profit is between $15,000 and $20,000 weekly, but because of intra-company wrangling and other complications the outfit so far lacks the resourcefulness to back up its major initial impact with something to follow.

Cinerama, like no other arm of the post-midcentury picture business, literally shook up Hollywood, shook the public out of its lethargic and jaundiced outlook on film entertainment, sparked such opportunistic pioneering freaks as "Bwana Devil" into stealing the 3-D market, and has caused every major studio to retool for wide-screen or third dimension. All production plans now are with an eye to some new dimensional technique. Cinerama alone, with "a goldmine in its backyard," finds itself stalemated and dependent on some merged operation to set itself back on even keel. *Abel.*

20th CinemaScope Investment Tops $7,000,000; Will Run Much Higher

Investment of 20th-Fox in CinemaScope equipment, both via cash and commitments, tops $7,000,000 and is apt to run much higher before there is an adequate flow of screens and lenses to theatres and studios.

Extent to which 20th believes in its widescreen system, and to which it has taken the rap so far, was indicated in N. Y. Monday (25) by prexy Spyros P. Skouras, who also disclosed that 20th's Miracle Mirror subsid is taking over two established screen manufacturing plants on Long Island and New Jersey in order to be able to meet exhib demands. Company is buying out and expanding the facilities and may acquire a third outfit to boot.

Cash investment of 20th to get CinemaScope units rolling to the theatres so far amounts to about $2,500,000, Skouras indicated, with another $5,000,000 already tied up in commitments. Figure may go up another $5,000,000 unless the stereophonic sound bottleneck is broken. System for combining four sound tracks on one film along with the picture has been evolved by 20th's Earl I. Sponable. It involves a reduction in the size of sprocket holes on the film to make room for the magnetic channels.

Lens Situation Easing

Skouras said that, with the exception of Metro, no other studio had committed itself to use CinemaScope and that he wasn't in the least unhappy about this, feeling that CinemaScope was the superior system in every respect. Allied

(Continued on page 79)

Nest-Egg for Aging Show Biz Topliners Mapped In Tax Relief Scheme

Plan to bring tax relief to high-priced people in the theatrical field, coupled with a savings scheme for the years when they've passed the peak income level, is proposed by Benjamin A. Javits, United Shareholders of America prexy. Outfit is currently engaged in a membership drive to gain the necessary financial support for its project.

Idea, to be broached to Congress, is to have high earners set aside about 10% of their income during their good years. Money would buy special Government bonds which would be non-taxable until converted. As Javits sees it, a double purpose would be served. Individual would pay less tax during peak earning years and would create a nest-egg for himself. Government would get the money and wouldn't lose out on the tax either.

United Shareholders was formed in 1950 to rep the interests of unorganized stockholders, in show biz and out, both with the corporations and in Washington. It's listed as a non-profit org. Tax relief plan is being handled by Ruth Fischel, assistant to Javitz.

Flat Pix Passe?

Hollywood, May 26.

Passing of the flat picture from the nation's screens was predicted by Richard Walsh, IATSE international chief, at a meeting of the Hollywood AFL Film Council.

Walsh declared Cinerama is a boon to the film industry and deserves credit for proving that the public will still pay to see motion pictures if given new and stimulating entertainment.

Films Split On Entry in World Copyright Deal

Split among film companies concerning participation in a Universal Copyright Convention appears to be developing. While other segments of show biz, such as music and records, are reportedly in favor of the U. S. joining a universal convention for the protection of copyrights, there are some quarters in the pic industry who feel that films will not be adequately protected in the setup as currently presented.

U. S. presently has separate deals on copyrights with all countries, and dissenters to the proposed universal convention feel present treaties give films better protection. Main objection to U. S. participation is that an acoustic work is not adequately protected by the Convention. It's felt that a talking motion picture, or at the very least, the acoustic part (dia-

(Continued on page 16)

SAG NAMES COMMITTEE TO OUST COMMUNISTS

Hollywood, May 26.

Drive to expel any member identified as a Communist has been launched by the Screen Actors Guild. Campaign will be conducted by a special committee headed by George Murphy. Idea is that no person who has refused to cooperate with responsible Government agencies after being tagged as a Commy can remain in the Guild. John Dales, Jr., executive secretary of SAG, said:

"The board of directors of the guild has appointed a committee to consider implementing its longstanding, active opposition to Communism, as reflected in the guild's strong anti-Communist resolution of 1946, and the guild's continuing fight against the possibility of any Communist influence remaining in the motion picture industry."

RUNNING AHEAD OF '52 EARNINGS

First-quarter earning reports for 1953 so far indicate the pic biz is starting the year at a brisk pace, comfortably ahead of 1952 showings for the same period. Six distribs and circuits have come through with a net take of $6,042,849 for the first three months of '53, a $1,820,412—or 43%—increase over the corresponding months in '52.

Three distribs alone accounted for $4,237,488, which compares to a net of $2,279,570 for the trio last year. 20th-Fox net for the first '53 quarter was $1,023,965, compared to a $723,407 loss on the production-distribution company's books in '52. Paramount's returns increased to $1,374,000 this year from $1,355,000 in '52. And Loew's chalked up a net of $1,839,523, compared to $1,647,977 last year.

RKO quarterly showing wasn't included in the overall compilation because of the company's unusual industry status. It reported a loss of $2,740,000 for the first '53 quarter, which compares to a similar red ink entry of $1,956,000 in'52.

Two circuits reporting their net for the first '53 stanza were RKO Theatres with $325,361, a hefty earnings boost over last year when

(Continued on page 79)

20% Tax Lift Dead for '53

Washington, May 26.

Short of a major overturn, the various bills to wipe out the 20% admissions tax on motion pictures are dead for 1953, although they may show signs of real life next year.

Despite the pushing by COMPO, Treasury has notified Congress that it wants no excise taxes—including the admissions bite—eased at this time because of the badly unbalanced budget. This backs up the position of President Eisenhower, of a week earlier,

(Continued on page 16)

Report 'Handshake' Cinerama Deal With Stanley Warner; Lurie a Maybe

Another Sarnoff Mint?

Arrangement by Allied States Assn. with the Ballantyne Co. to provide a low-cost $6,000 screen-stereo sound system for 3-D and widescreen recalls a similar deal during the early days of sound.

Considering the cost for sound systems for small theatres excessive, Allied asked a manufacturer for a package that would not exceed $3,000. Manufacturer came up with a unit costing $2,995. The company was RCA, with Gen. David Sarnoff working out the deal with Allied.

Curious developments in the drawn-out Cinerama-Stanley Warner talks yesterday (Tues.) resulted in contradictory reports from sources close to both sides. Cinerama insiders claimed that a "handshake" agreement had been reached with only the legal formalities remaining. An SW official closely connected with the negotiations, however, denied that a deal had been set, although he indicated that "it looked good" and that he expected an announcement of the finalization momentarily.

Haggling over terms, with proposals and counter proposals, highlighted negotiations between Cinerama and Stanley Warner during the past week. In an effort to finalize a deal, whereby the S. H. (Si) Fabian chain would take over operation of Cinerama theatres, meetings continued over the weekend.

It's indicated, however, that should a last-minute hitch develop Cinerama will make a strong effort to reach an understanding with Louis A. Lurie, millionaire San Francisco realtor. Lurie, a close associate of board chairman Louis B. Mayer, already has made an

(Continued on page 18)

Loew's $2,600,000 Payoff to Mayer OK'd By Court

Despite heated protests from legalites representing several minority stockholders, Federal Judge Alfred C. Coxe in N. Y. Federal Court yesterday (Tues.) approved settlement of a derivative stockholders' suit brought against Louis B. Mayer and Loew's, Inc.

Action challenged validity of the employment pact held by the former Metro production chief. It also

(Continued on page 20)

Balaban on the Double For Studio, Gotham Meets

Paramount president Barney Balaban, who is due back in New York from Europe today (Wed.), heads for the Coast for a quickie series of studio confabs.

He'll be back in Gotham for Par's annual meeting of stockholders, set for next Tuesday (2).

Exodus of U. S. Players, Film Newsmen Reflects Hypo in Italo Production

With 48 major pix now before the cameras in Italy, the exodus of Hollywood stars and American newspaper and mag reps to Rome reflects the growing importance of that European production center, according to Italian Films Export execs in N. Y.

Among the Americans skedded to be active in Italy are Errol Flynn, Orson Welles, Claudette Colbert, George Sanders, Ingrid Bergman and Farley Granger. Additionally, a number of Hollywood

(Continued on page 79)

National Boxoffice Survey

Trade in Keys Off Sharply; 'Wax' Champ for Fifth Week in Row; 'Rouge' Again 2d, 'Titanic' 3d

The country's film boxoffices are suffering this stanza from very early summer lethargy, with numerous first-runs merely marking time with fill-in fare until the arrival of Memorial Day. Even big grossers are down sharply from recent weeks. Real tipoff on how sluggish trade is and how exhibitors are scrambling to get pix to tide them over until the month-end holiday, is the fact that more than 55 different films are playing currently in 24 key cities covered by VARIETY.

Although largely on holdover or extended-run, "House of Wax" (WB) continues leader, for fifth week in a row. However, it is off sharply from the huge totals it has been racking up in the three previous stanzas.

"Moulin Rouge" (UA) is keeping pace and will finish second, also for the fifth session in succession. "Titanic" (20th) is pushing to third position from fourth spot it captured the initial week out on release.

"Cinerama" continues its great pace, climbing to fourth. It was fifth last round. "Salome" (Col) advanced to fifth slot while "Man on Tightrope" (20th), out extensively for first time this week, is capturing sixth place.

"Girl Who Had Everything" (M-G) is showing enough to finish seventh. "Lili" (M-G), mainly in smaller houses, is pushing up to eighth. "Off Limits" (Par) and "Jamaica Run," also from Paramount, round out the top 10 list. "Split Second" (RKO) and "Never Let Me Go" (M-G) are the two runner-up films, but neither is doing very well this frame.

New product launched this week is having tough going. One outstanding exception is "Thunder Bay," playing via widescreen plus stereophonic sound at N.Y. State. It is terrific opening week. "Desert Song" (WB) is rated only fair at N.Y. Paramount while "Juggler" (Col) is spotty currently.

"Young Bess" (M-G) is big on first session at vast N. Y. Music Hall. "Fort Ti" (Col), another showing with 3-D, is moderate in Balto but big in Frisco. "Crash of Silence" (U), also new, shapes brisk in Pitt. "Raiders of Seven Seas" (UA) is somewhat uneven, as is "Law and Order" (U).

"Shane" (Par) shapes smash in an otherwise dull Pitt. "Light of Silvery Moon" (WB) looms big in Washington, and nice in Minneapolis.

"Desert Rats" (20th), good in Minneapolis, is okay in N. Y. "Split Second" (RKO), sock in Chi, looks disappointing in three other keys. "Invaders From Mars" (20th), fat in Wash., is mild in Cincy and good in Cleveland.

"Remains To Be Seen" (M-G) shapes slow in Indianapolis and Seattle. "Snows of Kilimanjaro" (20th) is rated dull on popscale L.A. run.

"Hitch-Hiker" (RKO), fine in Portland, looks okay in N. Y. and Minneapolis. "Fair Wind to Java" (Rep) looks fair in St. Louis but mild in Seattle.

(Complete Boxoffice Reports on Pages 9-11).

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U Common Stock Issue Hits New All-Time Peak of $17.25 Per Share

Universal has become the darling of Wall Street via its common stock issue which has hit a new all-time high of $17.25 per share. A few years ago, when U was in the economic doldrums because of expensively-made productions and considerably less than a commensurate b.o. payoff, the issue was selling at $6.

In view of this almost 200% rise in market evaluation, the stock has been the most profitable of any motion picture issue on the N. Y. Stock Exchange over the past several years. Further, tending to remove it from the "speculative" category, so far as investors are concerned, is the outfit's relatively recently adopted dividend policy of $1 annually. Also contributing to the market upbeat has been U's book value of approximately $25 per share.

U's earnings have been steadily on the climb. Latest report showed a net of $475,888, or 43c per common share after taxes and preferred payoffs, for the 13 weeks ended last Jan. 31. Profit on the same basis for the corresponding period a year previous was $411,435, or 37c per share. Significant factor is that in the new period, U was nicked for $675,000 for Federal income and excess profits, whereas this item amounted to only $280,000 (with no excess profits levy) in the 1952 quarter.

Showing marked gains also has been U's $4.25 preferred securities, which have hit a new high of $68.50. This is up from a low for the year of $61.

Because of the company's record in recent years and the immediate outlook, financial sources believe the common stock will continue on the rise, possibly up to $20 per share.

Wald, Kahane In & Out Of N.Y. on Quickie Col Meet With Harry Cohn

Columbia Pictures prexy Harry Cohn, studio production head Jerry Wald, and studio exec B. B. Kahane quickied in and the latter two quickied out of New York over the weekend, for an intensive two-day powwow on the company's next season's production plans. Cohn extended his stay until today (Wed.). It was Wald's first N. Y. trip to meet the sales and exploitation echelon en masse, reviewing the promotional values of next season's lineup.

Among other things, Wald wanted to see "Wonderful Town," which Col owns in its original form, "Sister Eileen." Legit musical's star, Rosalind Russell, did the straight film version for Col. Col plans its own musicalization of the property which the studio owns. Wald also o.o.'d Cole Porter's "Can-Can," with an eye for its Hollywood purchase.

Cohn and Wald have geared all of Col's future production to widescreen and 3-D and will have a big galaxy of new-dimensional productions on tap for the 1953-54 selling season. Studio has an entire year's scripts all set to roll. Wald's lone personal production will be "Sadie Thompson," remake of "Rain," which he was able to bring over from RKO. Otherwise the other old Wald-Krasna (Norman) indie production company scripts are in the RKO vaults. (Among them is one by Goodman Ace, which the head scripter on the Milton Berle show, incidentally, says he is trying to get back; he thinks it will make a good TV series.)

WALD SEEKS GUINNESS FOR SGT. MAHER BIOG

Columbia producer Jerry Wald, in New York last week with prexy Harry Cohn, has a date with British film and stage star Alec Guinness relating to the latter's playing the top role in Col's upcoming "The Long Grey Line."

Pic would star Guinness as Sgt. Maher in the filmization of Maher's biog, "Bringing Up the Brass." Story is a sort of a Mr. Chips at West Point yarn. The sergeant, as West Point athletic aide, is the friendly adviser of cadets who have since become famous generals. Picture is scheduled for filming in August at West Point.

Fontaine to Vienna For 'Fortress' Before Legit

Hollywood, May 26.

Joan Fontaine goes to Vienna late this summer to star in "The Fortress," to be produced by Mort Briskin and Harry Popkin.

Currently Miss Fontaine is busy at Paramount in Nat Holt's "Flight to Tangier," after which she will co-star with Bob Hope in "Mr. Casanova," starting July 1 on the same lot. Meanwhile, she is negotiating with the Theatre Guild about a play to open in N. Y. in November.

Col's 34 Pix Sked For Next 9 Months

Representing one of the most specifically-stated, longterm releasing skeds of convention and "new era" product by any company, Columbia yesterday (Tues.) listed titles for 34 features to be distributed in the next nine months. Program is designed to provide exhibs with a continuing flow of pix in the industry's current transition period.

All films on the lineup may be used on standard screens and with standard sound equipment, Col stated. Product also may be shown on widescreens up to an aspect ratio of 1.85 feet in width to each vertical foot. Stereophonic sound will be used "in all current and future releases in which it will add to the dramatic effect," said the company.

Col further announced that the production of depthies will be continued with eight new 3-D films to be released in the next 12 months. Company has two 3-D'ers, "Man in the Dark" and "Fort Ti," now in circulation.

Of the 34 upcoming releases, 26 will be available with stereo sound in addition to the regular sound tracks.

OLIVIA UPHELD IN FIGHT VS. EXTRA 48G GOVT. TAX

Washington, May 26.

U. S. Tax Court upheld Olivia De Havilland last week in her tax fight against the Bureau of Internal Revenue, which sought an additional $48,671.90 in taxes from the actress. Revenue Bureau wanted the extra sum on her 1945, 1946 and 1947 tax payments.

It alleged that commissions paid to her stepfather as her agent were "excessive" and also balked at business gifts she made to her agent and to persons on the Paramount lot for assisting her work. However, the tax court sustained her position in every instance.

Widescreen, Stereo Sound For Coronation Tinter

London, May 26.

The two color films of the Coronation will be screened in the West End, prior to countrywide release the following Monday (8).

The Associated British-Pathe production, "Elizabeth Is Queen," which is being lensed in Warnercolor, will be shown to the press June 4. It opens at the Empire, Leicester Square, the following day and also in several London newsreel houses. One of them, the Cameo in Charing Cross Road, is installing widescreen and stereophonic sound for the occasion.

The J. Arthur Rank production, "A Queen Is Crowned," which is being filmed in Technicolor, has its pre-release at the Odeon, Leicester Square, on Friday prior to simultaneous London screenings the following Monday. It has been booked into more than 120 of the company's suburban London theatres. More than 300 prints have been ordered.

Rita Hayworth is slated to star in another Biblical film at Columbia, "The Story of Mary Magdalene," with the same production combination that made "Salome,"

UA Bankrolls Horizon

Hollywood, May 26.

United Artists will finance and distribute Sam Spiegel's next two Horizon productions, "The Witness" and "Don Quixote," both to be filmed in Europe.

Spiegel leaves for France this weekend to prepare "Witness," based on a script by Arthur Laurents. "Quixote" will be lensed in Spain and England, with widescreen treatment.

Deadlock Snafues Whitecollar Pact

Deadlocked after a series of sessions, negotiations between the Motion Picture Homeoffice Employees Union, Local H-63, IATSE and distribs for a new pact for whitecollar exchange employees were adjourned for a 10-day period. Filmery negotiating team took to the road in an attempt to finalize deals with exchange locals in the field. Out of 33 key cities, agreements have been reached with 16 unions. A $4 across-the-board wage hike has been the pattern.

New York exchange workers, both front and backroom employees, have given notice that the $4 increase would not be acceptable. Negotiations in Gotham are being conducted with IA international rep Joe Basson taking part in the talks. Basson entered the picture when the exchange units

(Continued on page 6)

7 Big N.Y. Theatre Corps. Move to Block $3,300,000 Suit by 2,000 Boothmen

Seven of New York's largest theatre corporations last week moved to dismiss a $3,300,000 back-pay suit brought in N. Y. Supreme Court against them by Local 306 prez Herman Gelber, on grounds that the complaint fails to state sufficient facts.

In addition, the defendant firms claimed Gelber hasn't the legal right to sue in behalf of the 306 membership. Arguments on the motion were adjourned until June 10.

Action seeks to recover coin for some 2,000 boothmen, who allegedly put in extra time over and above hours specified in their employment contract. Gelber asks $1,000,000 each from RKO Theatres, Loew's Theatres, Radio City Music Hall and lesser amounts from the Paramount and Roxy Theatres, City Entertainment Corp. and Biddle Realty Corp.

REWRITE ON 'GARTERS' FOR CARSON BUILDUP

Hollywood, May 26.

With Jack Carson replacing Don Taylor as the male lead in Paramount's "Red Garters," the part is being completely rewritten to match Carson's talents. He'll appear opposite Rosemary Clooney in his second picture after a two-year period devoted wholly to TV. His first post-TV pic is the soon-to-be-released Esther Williams starrer, "Dangerous When Wet" (M-G).

In addition to a new lead, "Red Garters" also gets a new director, with George Marshall replacing Mitchell Leisen.

Lippert Adds 2 Ozoners

Los Angeles.

Two drive-ins were added to Robert L. Lippert's chain, making a total of 68 ozoners. New acquisitions are the Motor-Vu Drive-In at El Centro and Starlight Drive-In, Fresno.

Motor Vu, with a capacity of 750 cars, was purchased from Sam and Jules Gilette and Leroy Bowen for $150,000. Starlight is a new "twin" ozoner, with two screens and a capacity for 900 autos on each side.

Europe to N. Y.

George Axelrod
Barney Balaban
Milton Blackstone
Jean Carroll
Martin S. Davis
Eddie Fisher
David Golding
Hugh Martin
Bernard J. Prockter
Ed McKenzie
Ruth Werthman

Ohio Press: 'K.O. Our Pix Censors'

Columbus, May 26.

Senator Charles A. Mosher's substitute bill to eliminate Ohio censorship of newsreels will be a step—"although a short one"—toward eventual abolishment of all film censorship, editorialized the Columbus Citizen. Sen. Mosher's bill to eliminate all state film censorship could muster only 13 votes. He introduced the anti-newsreel censorship bill as a substitute.

"The fact that the Senator couldn't gather enough support for his bill has shaken our faith in the judgment and maturity of some members of the Ohio Legislature," added the Citizen. The paper said that "many excellent films of high educational and cultural value have had vital portions deleted—or have been banned in their entirety—by a few arbitrary judges who believe they are capable of establishing values for an entire state."

The newspaper said that there are many persons who, while believing in freedom of speech and press, would deny that right to films. "But freedom of speech covers films, too," said the paper. "It looks as though we'll have to limit our film-viewing to our television sets. Films on TV are quite old—but they're uncensored."

'Wait'll Next Yr.' on Ohio Censors; 57G Saving in Exemption of Reels

Columbus, May 26.

Distribs of the five newsreels will save about $57,000 annually via elimination of reel censorship, which is expected here. That's on the basis of the $3 per print charge, which the film companies have been paying in clearing product with state censors.

Wipeout of the newsreel end of censorship in the state appears a strong likelihood as a "compromise" measure. Sen. Charles Mosher last week withdrew his bill to erase all official blue-penciling in the state when odds against its passage appeared too strong.

Although move to kill off all censorship in Ohio has been defeated, the Motion Picture Assn. of America and other industry elements here believe this is only a temporary setback. They've adopted a "wait 'til next year" attitude. They sock home the point that the entire state has now become "censorship" conscious, that efforts in the future to legislate the censors out of business will meet with less resistance than this first time out.

Manning Clagett, MPAA rep in the New York office, came here yesterday (Mon.) for work with Sen. Mosher on pushing the new measure which is limited to newsreels.

7-Day Studio Union Law Okayed by Senate Unit

Washington, May 26.

Request of IATSE and the Screen Actors Guild that the Taft-Hartley Act be amended to cut the time within which new workers must join the union has been okayed by the Senate Labor Committee.

Under the law, workers have 30 days in which to remain on the job before signing up for a union. Studio unions requested this be reduced to seven days for them, because of the casual and temporary nature of the work, with many employees engaged in intermittent jobs which don't last 30 days.

Metro Pushes Up Top Pix Release

With the summer months established as heavy b.o. grossers, Metro is reshuffling its release slate by pushing up additional "big" pictures. Aim is to gather in hefty coin during the sweltering season so that the company can close its fiscal year with a healthy earning statement. Its fiscal year ends Aug. 31.

In the past, company has hit about $60,000,000 in domestic returns. By advancing the release of several pictures with name drawing power, it's figured the gross earnings can be brought up to between $62,000,000 and $65,000,000.

Company declared a dividend of 20c per share last week on outstanding common stock. It's payable June 30 to stockholders of record on June 12. Although company has maintained its 20c per share quarterly dividend payment, its

(Continued on page 6)

L. A. to N. Y.

Mort Blumenstock
Stanley Clements
Morgan Cox
Warren Duff
Biff Elliott
Marilyn Erskine
Judith Evelyn
Irving Fein
John Forsythe
Ben Frommer
Ira Gershwin
Claire Lou Gold
Betty Grable
John Houseman
Paul Jones
Howard W. Koch
Joan La Cour
Bess Lewis
Jerry Lewis
John Lund
Gordon MacRae
Dean Martin
Marjie Millar
William Perlberg
Mary Pickford
Donald Randolph
Roy Rowland
George Seaton
Dore Schary
Aubrey Schenck
Arthur Lee Simpkins
Leonard Spigelgass
John Sutton
Wilbur Stark
Gloria Swanson
Norman Taurog
Gig Young

N. Y. to Europe

Pier Angeli
Fortunat Baronat
Herman Bernstein
Rudolf Bing
William Brandt
Ruth Brooks
Wells Church
Bob Considine
Al Daff
Alfred DeLiagre, Jr.
Louis DeWohl
Jay C. Flippen
Arlene Francis
Richard Greene
F. Hugh Herbert
Hedda Hopper
Sol Hurok
Betty Kean
Jane Kean
Dorothy Kilgallen
Blanche Livingston
Mrs. Leonard Lyons
Jerry Mann
Sig Mickelson
Edward R. Murrow
Richard Myers
Harry Novak
Merle Oberon
Warren O'Hara
Barron Polan
Milton R. Rackmil
Maria Riva
J. Robert Rubin
Douglas Shearer
Lee Shubert
Murray Silverstone
Robert Taylor
Eva Turner
Astrid Varnay
John C. Wilson

N. Y. to L. A.

Jack Benny
Steve Broidy
Harry Cohn
Margaret Ettinger
Allan Finn
John C. Flinn, Jr.
Irving Hoffman
Sherry Jackson
B. B. Kahane
Danny Kaye
Jerry Layton
Olga Lee
Harold Mirisch
Mike Sloane
Jerry Wald
Eddie Wolpin

UA DEFIES CODE ON BLUE 'MOON'

High Court Agrees to Hear 2 Cases Covering Antitrust on Coast, Balto

Washington, May 26.

The Supreme Court yesterday (Mon.) agreed to hear appeals on two motion picture antitrust cases but rejected a third.

Most interesting of the two appeals accepted is the one by Partmar Corp. and Fanchon & Marco, a treble damage suit involving operation of an L. A. Theatre. Couple of years ago, Paramount sought to evict Partmar as its tenant in the house, claiming such eviction was required by the Big 5 antitrust decree. At the same time, Paramount cut off its first runs to Partmar and the latter countersued for treble damages. In the lower courts the eviction suit was decided against Paramount and the treble damage case was decided against Partmar.

Only portion of the case which the High Court said it would review is the treble damage countersuit.

Also accepted for review was an appeal by Theatre Enterprises, Inc., operating the Crest, a neighborhood house in Baltimore. Crest sought monetary damages and injunctive relief against the majors for refusing to sell it first-run product. The indie theatre lost its case both in the trial court and in the Circuit Court of Appeals.

Turned down by the Supreme Court was an appeal of Fanchon & Marco from the refusal of the distributors to sell it first-run product for the Baldwin, a large, modern nabe in L. A. Unusual gimmick here is that, while an appeal was pending in the circuit court, Fanchon & Marco jumped to the Supreme Court and asked it to take immediate jurisdiction.

Indie Distribs to Wage War on $2,000,000 Censor Fees; Begin in 7 States

Shifting the direction of the attack on film censorship, board of the Independent Motion Picture Distributors Assn. has advised its members that the license fee now collected in seven states and various localities represents an "unconstitutional" tax and that it intends to challenge such levies.

Org, composed of indie importers and distribs, urged that the license fees be paid, "under protest," with action to be instituted later to recover the coin. Time and place of a test case haven't been determined as yet, according to Joseph Burstyn, IMPDAA board chairman.

Pointing out that censor fees take more than $2,000,000 a year out of the industry's pocket, IMPDAA urged the Motion Picture

(Continued on page 15)

PLENTY 3-D EQUIPMENT, NV ASSURES EXHIBS

Hollywood, May 26.

There will be no shortage of Polaroid 3-D goggles or filters for theatrical use, according to Colin Miller, general manager of Natural Vision Corp. Company, he announced, can meet all present demands from any source.

Meanwhile Vera Berch Gunzburg, veepee of Natural Vision Theatre Equipment Corp. announced the firm is geared to outfit an unlimited number of film houses with booth equipment for 3-D projection.

Ohio Muny Tax Repeals

Toledo, May 26.

Two more Ohio municipalities have repealed their municipal amusement taxes. One is Wellsville, where the tax proved a hardship on the owner of the city's only theatre, and the other is Galion.

This makes about half a dozen that have repealed the stub tax in recent months.

Ben Hersh Exits Small To Set Own Indie Prod.

Hollywood, May 26.

Ben Hersh, veepee and general manager of Edward Small Productions for the last 18 months, is ankling July 1 to set up his own independent production. It's expected his duties will be absorbed by Leon Fromkess, who recently joined Small as executive veepee.

Hersh supervised production on nine films for United-Artists release during his tenure with Small, including "Kansas City Confidential," "Crosstown," "Raiders of Seven Seas."

His initial production will be "Pursuit," original screenplay by Harry Essex in 3-D and color.

Doob Move Seen As Start of Loew's Exec Setup Shifts

Shift of Loew's theatres exec Oscar Doob to Metro's homeoffice pub-ad department is seen as the forerunner of a realignment of the executive setup of the theatre and distribution companies prior to final divorcement. Under consent decree requirements, Loew's must separate the two companies by February, 1954.

Doob's position in the pub-ad department is unclear, despite a company announcement that his addition "rounds out the executive promotional staff of M-G-M. . . ." Doob, a $75,000-a-year exec (less the recent company cut) was not issued a title. Annexation of Doob's reported current salary of $1,325 weekly to the pub-ad department's budget is somewhat of a puzzler. Four staffers, whose combined salaries totalled about $700 weekly, were recently let go for economy reasons.

Announcement of the transfer of Doob, made by pub-ad veepee Howard Dietz, lists Si Seadler as director of advertising, Dan Terrell as director of publicity and Emery Austin as director of exploitation. This is the first indication that Austin had been named as head of the exploitation department. He

(Continued on page 15)

MPAA Group Completes 3-D Screen Uniformity Plan; Now Up to Board

Representing first organized industry effort to develop a formula for ultimate uniformity in widescreen lensing and projection, special committee set up by the Motion Picture Assn. of America to explore the subject has completed its first draft of a plan for consideration by the MPAA board of directors.

MPAA's 3-D and widescreen study group has worked out a simple formula in which the public will play the key part. In broad outline, committee members have agreed on use of a "compatible" screen, i. e., one which will accommodate various of the new aspect ratios, and the one which is given the biggest b.o. support by ticket buyers over a long haul eventually will be uniformly adopted by the major companies.

MPAA directorate, comprising company presidents, expectedly will consider the formula at its next meeting in N.Y., date for which has yet to be set.

Chairman of the widescreen-3D group is Abe Schneider, Columbia v.p. and treasurer.

RELEASE SET BUT CHURCH FEARED

United Artists will send "The Moon Is Blue" into the normal distribution groove in what is further shaping as first major test of strength of Motion Picture Assn. of America's Production Code in recent history.

The indie distrib outfit clearly has been undeterred in its plans for handling "Blue" both (1) by the Production Code Administration's refusal to approve the film and last week (2) by the MPAA board of directors' vote sustaining that nix.

Film, which is an Otto Preminger-F. Hugh Herbert presentation, as adapted from Herbert's legiter of the same title (closing on Broadway this week after a run of over two years) is a comedy treatment of sexual matters, all in dialog. Characters are outspoken in their verbal joustings anent seduction and references to "a professional virgin."

While withholding official comment, it's apparent that UA intends to release the film about midsummer. It's indicated that decisions on this were reached over the past weekend and no booking dates have been set yet.

MPAA board, comprising member company presidents or their standins, and MPAA president Eric A. Johnston saw the film at UA's homeoffice screening room last Thursday (21). Following about an hour's discussion, they decided to sustain Production Code Administrator Joseph I. Breen's ruling against "Blue."

Directorate, it's understood, recommended numerous dialog and film deletions as a means of get-

(Continued on page 18)

'Adult' Rating on Films Being Sought as Result Of 'Moon' Code Seal Nix

Sentiment for some kind of new classification of pix, possibly an "adult" rating similar to the one with which films are tagged in Europe, is being voiced among exhibs in N. Y. in the wake of last week's Motion Picture Assn. of America's refusal to grant a Production Code seal to "The Moon Is Blue."

Theatremen, a good many of whom had attended the "Moon Is Blue" preview at Loew's 72d St. Theatre, N. Y., May 21, in the main disagreed with the decision to withhold the seal from the picture. Most of them, and particularly indie operators, said flatly that they would play the film if it were offered to them, regardless of whether or not it had PCA approval.

"There are too many restrictions in Hollywood now," one circuit head opined. "When 'A Moon Is Blue' comes along, and I actually have a chance to see that it's done in adult style but without violating good taste, why shouldn't I book it? Anyway, it looked like a moneymaker to me." Some operator commented further that if pix were doing any harm to youngsters, it was the fault of horror films and gangster melodramas rather than adult yarns "which are over the heads of the kids anyway."

Thought was repeatedly expressed that it wasn't fair to pun-

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Grainger, Boasberg Back To N.Y. After RKO Huddles

RKO prez James R. Grainger and sales chief Charles Boasberg due back at the N. Y. homeoffice tomorrow (Thurs.) after a four-day studio study of upcoming product.

Grainger also had confabs with studio chief Howard Hughes on his sked. The chief exec last week, in a report to stockholders, reported that distribution economies are being effected but did not detail these.

RKO Still Has $8,000,000 in Credit Kitty, to Be Tapped by March, '55

RKO still has intact an $8,000,000 credit, as set up by Howard Hughes, and has until March 1, 1955, to tap this source. Although the fund was established more than seven months ago, the film company hasn't availed itself of any part of it so far.

This was disclosed last week in advance of RKO's annual meeting of stockholders, which is set for next Wednesday (3) in Dover, Del.

At the time he sold his control of the company to the Ralph Stolkin group, Hughes agreed to make the $8,000,000 available to finance its operations. Company hasn't been pressed for cash, and for this obvious reason hasn't picked up any of the Hughes money.

Hughes, of course, regained control but details of the loan agreement with the corporation became lost from public view. It provides for a service charge of ¾% on all money held in availability for RKO and an interest rate of 3½% per year for all monies borrowed.

It also was disclosed that under the loan agreement, RKO will pledge various of its properties with certain exceptions, the most important of which is the entire inventory of films released domestically prior to Jan. 1, 1949.

RKO's cash on hand as of Jan. 3, 1953, was listed at almost $5,320,000, in a notice which was mailed to stockholders. Inventories as of that date total $18,318,931, including $6,157,000 in completed pix at cost, less amortization; $4,699,500 in unreleased, completed product

(Continued on page 20)

Wha' Hoppen to 45 Films Owned by Mrs. Goldwyn?

Riddle in RKO homeoffice circles concerns unknown plans for about 45 films produced by Samuel Goldwyn prior to his "Best Years of Our Lives" (1946) and which are owned by his wife.

Mrs. Frances Goldwyn, who received the films as a gift from her husband, had set up a corporate outfit known as Howard (her maiden name) Productions but has yet to indicate her intentions. The Goldwyns are now vacationing in Europe.

Goldwyn organization, incidentally, is thinking in terms of a "Best Years" reissue, but this has yet to be specifically set.

Exhibs Fear Customer Nix Of 3-D Tix Tilt

Noting that the novelty of 3-D pictures has passed, exhibs are giving warning that hiked terms for the depth pix will no longer be tolerated. The public, according to exhib informants, will no longer go for hiked admish prices for 3-D films. Future pix in the medium will be accepted only on regular rental terms, exhibs stress.

Although Warner Bros.' "House of Wax" is still reaping hefty b.o. returns, exhibs note that the returns on Columbia's "Man in the Dark" are only fair.

Exhib warning apparently is based on the number of 3-D pix which will hit the market shortly. Set for release soon are Columbia's "Fort Ti," Paramount's "Sangaree," Metro's "Arena," Universal's "It Came From Outer Space," 20th-Fox's "Inferno" and Warner's "Charge of Feather River."

Although exhib campaign previously had been levelled at the pre-release, high-percentage "flat" specials, this is the first indication theatremen will resist hiked terms on the depth films. Exhibs contend they are winning their battle against the high terms, with the

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Beresin Renamed Barker At Mexico Variety Meet; Houston, M'w'kee Honored

Mexico City, May 26.

Concluding one of its most successful conventions and the first held here, Variety Clubs International delegates elected officers and named the winners of its annual Heart Award at closing session last Thursday (21). Jack Beresin of Philadelphia was re-elected chief barker by acclamation. Other officers chosen were George Hoover, first veepee; Murray Weis, second veepee; George Eby, secretary; Jack Chisholm, treasurer, and William McCraw, executive director.

Two tents shared the annual Heart Award, with Houston's No. 34 and Milwaukee's No. 14 splitting the honors. Houston was cited for its "guidance of thousands of youths toward good citizenship." The Milwaukee tent received the nod for its association with Marquette U. Medical School in combating heart disease. Humanity Award went to scientist Albert Waksman.

Dallas was chosen as the site for the 1954 convention.

International heart committee chairman Nathan D. Golden reported that Variety Clubs International spent more than $2,100,000

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Marciano-Walcott Bout In UA's 3-D, 2-D a Short Count; Only 500 Dates

Dual version—3-D and conventional—of the Rocky Marciano vs. Jersey Joe Walcott championship prizefight is proving a disappointment to United Artists, distributor of the special production. Company has about 500 dates for the pic.

That's about one-fourth of the sales volume which might have materialized if the bout went full length and had some spectacular points. Fray had a controversial climax via the knockout count on Walcott but otherwise was regarded as colorless. It was the first picturization of a bout in depth, which doubtless was another helpful factor.

On the basis of sales to exhibs to date, it's apparent that efforts to salvage the pic via footage padding were only partially successful. Film was built up to 17 minutes of running time with training camp scenes, a reprise of the fight in slow motion, and other bits.

McILWAINE AS COAST CINERAMA EXHIB HEAD

Hollywood, May 26.

New managing director of the Hollywood engagement of Cinerama is William McIlwaine. Appointment was made by Lester Isaac, theatre exhibition chief, prior to his departure for N. Y.

Cinerama's western division manager, Cliff Giessman, goes to Chicago next week for the opening of "This Is Cinerama" at the Palace Theatre. Later he will resume negotiations for an opening in San Francisco.

Lewis Exits 'Jungle'

Hollywood, May 26.

By mutual agreement, Joseph H. Lewis withdrew as director of "The Naked Jungle" at Paramount and was replaced by Byron Haskin, who directed "War of the Worlds."

Picture, to be lensed in Technicolor, is slated to start June 15, with Charlton Heston and Eleanor Parker in top roles.

It Came From Outer Space
(3-D-WIDESCREEN)

Three-D, widescreen, stereophonic sound science-fiction thriller. Stout b.o. outlook, with Richard Carlson.

Hollywood, May 21.

Universal release of William Alland production. Stars Richard Carlson; Barbara Rush; features Charles Drake, Russell Johnson, Kathleen Hughes, Joseph Sawyer, Dave Willock, Alan Dexter. Directed by Jack Arnold. Screenplay, Harry Essex; story, Ray Bradbury; camera (3-D), Clifford Stine; editor, Paul Weatherwax; musical direction, Joseph Gershenson. Previewed May 18, '53. Running time, 80 MINS.

John Putnam ..... Richard Carlson
Ellen Fields ..... Barbara Rush
Sheriff Matt Warren ..... Charles Drake
George ..... Russell Johnson
Jane ..... Kathleen Hughes
Frank ..... Joseph Sawyer
Pete Davis ..... Dave Willock
Dave Loring ..... Alan Dexter

Universal has a strong money entry in this science-fiction feature, which is assured attention in the present market by use of 3-D, stereophonic sound and widescreen. Without these added ticket-sellers, film would have had okay chances in regular release and, with the novelties, it seems a surefire bet to grab a respectable share of the b.o. coin currently going to tricked-up features.

Previewed in an aspect ratio of 1.85 to 1 on Universal's huge studio screen, offering proves that 3-D has been waiting for, and needing, widescreen projection. Under the big treatment, there is added excitement. Diminishing effect so noticeable with standard-size projection of 3-D is completely eliminated.

With exception of a few scenes, in which objects move fast across the screen, the depth process is very good. The fast-moving scenes cause some vision strain, but these sequences are very few. Picture has been smartly fashioned to take advantage of all the tricks of science-fiction and 3-D under William Alland's production helming. Stereo process is not used as just an excuse to pelt an audience with flying objects and, with one exception, when missiles come out of the screen they are tied in logically with the story. The exception, and one to which males won't object, concerns a walkon scene, featuring busty Kathleen Hughes, apparently spotted to show that sticks and stones are not the only things that can be projected into the auditorium.

Direction by Jack Arnold whips up an air of suspense in putting the Harry Essex screenplay on film, and there is considerable atmosphere of reality created, which stands up well enough if the logic of it all is not examined too closely. Most audiences will not be too critical of several plot holes that tend to weaken the tale. Some of the threat posed by the landing of visitors from space on earth is lessened when it is established the chance visitors intend no harm, and dialog in the sequences making this point is not particularly good.

Otherwise, the Ray Bradbury story proves to be good science-fiction for the legion of film fans who like scare entertainment, well done. Yarn opens with Richard Carlson, a scientist, and Barbara Rush, his school-teacher fiancee, observing the landing of a fiery object in the Arizona desert. At first believing it is a meteor, Carlson changes his opinion when he ventures into the crater made by the object's crash and becomes convinced it is some kind of space ship. A landslide covers it so no one else will believe him.

Strange things begin to happen in the community. Townspeople disappear and their likenesses are taking over by the space visitors. It gradually dawns on the people that Carlson was right the first time, but now he has had contact with the strange visitors and knows they mean no harm and want only to repair their ship and take off again.

Climax comes when an angry mob of citizens gathers to attack the spacemen. Carlson is able to delay the attack long enough for the ship to be repaired and the strange beings take off.

Carlson is excellent as the scientist, and Miss Rush makes an attractive partner. Charles Drake is good as the sheriff, and there are some excellent supporting performances, among these being the work of Russell Johnson and Joseph Sawyer. Picture spares weak souls among the audience from prolonged views of the spacemen's true forms. From the few brief glimpses it would seem they look like giant, peeled eyeballs, floating in a gaseous mixture inside plastic globes. Mostly the visitors take the position of the camera's lens, looking out at the natives, or in the form of their kidnap victims.

Clifford Stine's lensing comes over well, with plenty of depth, particularly in the outdoor desert shots. Joseph Gershenson directs an eerie musical score that uses a theremin to emphasize the space-fiction mood. *Brog.*

The Hindu
(COLOR)

Adventure yarn, with Boris Karloff, filmed in India which can be exploited for okay returns in artles and general release.

Hollywood, May 23.

Frank Ferrin production (no release set). Stars Nino Marcel, Boris Karloff, Lou Krugman, Reginald Denny, June Foray, Victor Jory; features Jay Novello, Lisa Howard, Peter Coe, Paul Marion, Vito Scotti. Directed and written by Frank Ferrin. Associate producer, Ralph Ferrin; camera (Eastman color), Allen Stensvold. Jack McCoskey; editor, Jack Foley; music, Daksnamurti. Previewed May 15, '53. Running time, 89 MINS.

"The Hindu" packs enough exploitation values in its 89 minutes' running time to rack up satisfactory returns in general market, as well as in the art houses. Filmed in India by radio producer Frank Ferrin for his initial screen effort, all the pomp and pageantry of the subcontinent are caught in beautiful Eastman Color footage, plus many moments of excitement which will pay off in the b.o.

Story is negligible, attention centering on exotic atmosphere, made possible only by Ferrin taking his troupe to the southern India state of Mysore. Spectacle is emphasized, such as Ferrin lensing inside the fabulous palace of the Maharajah of Mysore, and limning in detail splendor of the Dasara, most important of all Hindu religious ceremonies.

Exploitation angles are offered in a gory fight between a native boy and a leopard, a jungle fire and the stampede it causes among wild animals, a stalking tiger and a striking cobra, and depredations of a fire-worshipping cult which motivates what little plot there is.

Activities of this cult background the actions of film's hero, a young mahout, favorite of the Maharajah of Bakore, who, after his sister and her husband are burned alive by the fire-worshippers in a move to strike terror among the natives, sets out to break up the cult. He ultimately accomplishes this through his elephant and a pet tiger.

Ferrin makes slick use of native life. Characters generally are well enacted to lend credence to tale, Nino Marcel scoring as the boy mahout, Gunga Ram, and Lou Krugman standing out as the rajah. Boris Karloff, obviously in for marquee strength, is a semi-heavy, as the rajah's general opposed to the boy, Reginald Denny is in briefly as the British regent and Victor Jory has a few scenes as one of the leaders of the cult, before being killed off by a cobra. June Foray is the high-priestess.

Technical credits are highly placed, particularly the lush color photography of Allen Stensvold and Jack McCoskey. Outstanding, too, is the music by Daksnamurti, which creates a proper exotic mood for the action. *Whit.*

Savage Frontier

Mild entry in Allan "Rocky" Lane program oater series.

Hollywood, May 21.

Republic release of Rudy Ralston production. Stars Allan "Rocky" Lane, Black Jack (equine); features Eddy Waller, Bob Steele, Dorothy Patrick, Roy Barcroft, Richard Avonde, Bill Phipps. Directed by Harry Keller. Screenplay, Dwight Babcock, Gerald Geraghty; camera, Bud Thackery; editor, Harold Minter. Previewed May 19, '53. Running time, 53 MINS.

Allan "Rocky" Lane ..... Allan "Rocky" Lane
His Stallion ..... Black Jack
Nugget Clark ..... Eddy Waller
Sam Webb ..... Bob Steele
Elizabeth Webb ..... Dorothy Patrick
William Oakes ..... Roy Barcroft
Cherokee Kid ..... Richard Avonde
Johnny Webb ..... Bill Phipps
Davie ..... Jimmy Hawkins
Tulsa Tom ..... Lane Bradford
Buck Madsen ..... John Cason
Bradley ..... Kenneth MacDonald
Dan Longley ..... Bill Henry
Pete ..... Gerry Flash

Fans of Allan "Rocky" Lane will find this a mild entry in his usually actionful western series. He pitches hard with the heroics, but can't make much of weak material, so his name will have to carry it in the programmer market.

In his familiar role of U. S. Marshal, Lane is out to bring some outlaws to justice. Latter have bumped off one law man who has been trailing them as they made their way to Bitter Springs, where their secret leader, Roy Barcroft, poses as a respectable citizen.

Lane gets one of the killers while the latter is under gas for the removal of a bad tooth, and when he escapes, the hero begins to tie Barcroft into all of the dirty work. It takes him a little while to guide

Tonight at 8:30

"Tonight at 8:30," British import which preemed at the Baronet Theatre, N.Y., yesterday (Tues.), was reviewed Sept. 17, 1952 by VARIETY from London under title of "Meet Me Tonight." The Anthony Havelock-Allan production stars Valerie Hobson, Stanley Holloway, Nigel Patrick, Ted Ray, Kay Walsh and Jack Warner. Continental Distributors is releasing in the U.S.

"Three of Noel Coward's vintage pieces from 'Tonight at 8:30' have been put together to provide a better-class although sowewhat dated entertainment," *Myro* wrote. "Stories are presented without any connecting link, but lose little thereby. Array of star names should be a potent selling factor in Britain, and it should prove a warm entry for the U.S. art house clientele."

situations to the point where he can get the goods on Barcroft. In doing so, he also saves Bob Steele, an ex-con trying to go straight, from becoming involved with the law again and lets off Steele's kid brother, Bill Phipps, for having been involved in an early robbery because he was so young at the time.

Barcroft turns in his standard villainry. Showing best in this department is Richard Avonde as a cold-blooded killer. Eddy Waller, the town's constable-dentist-barber, is around for some mild chuckles and Dorothy Patrick is in for some slight distaff interest. Others in support are adequate to the light demands of Harry Keller's direction.

Production values under Rudy Ralston's guidance are average for the budget oater classification. as are the technical assists. *Brog.*

Sangaree
(3-D-COLOR)

Romantic costumer with 3-D, Arlene Dahl, Fernando Lamas, to help pull overall good returns.

Hollywood, May 26.

Paramount release of William H. Pine-William C. Thomas production. Stars Fernando Lamas, Arlene Dahl, Patricia Medina; features Francis L. Sullivan, Charles Korvin, Tom Drake, John Sutton, Willard Parker. Directed by Edward Ludwig. Screenplay, David Duncan; adaptation, Frank Moss, from novel by Frank G. Slaughter; camera (3-4, Technicolor), Lionel Lindon, Wallace Kelley; editor, Howard Smith; music score, Lucien Cailliet. Previewed May 21, '53. Running time, 94 MINS.

Dr. Carlos Morales ..... Fernando Lamas
Nancy Darby ..... Arlene Dahl
Martha Darby ..... Patricia Medina
Dr. Bristol ..... Francis L. Sullivan
Felix Pasinol ..... Charles Korvin
Dr. Roy Darby ..... Tom Drake
Harvey Bristol ..... John Sutton
Gabriel Thatch ..... Willard Parker
Judge Armstrong ..... Charles Evans
Gen. Darby ..... Lester Matthews
Dr. Tyrus ..... Roy Gordon
Captain Bronson ..... Lewis L. Russell
McIntosh ..... Russell Gaige
Priam ..... William Walker
Billy ..... Felix Nelson
Crowther ..... Voltaire Perkins

Frank G. Slaughter's romantic drama of the Deep South in the post-American Revolution period has been dressed up in Technicolor, 3-D and widescreen to make it a promising offering for the current gimmick-minded film market. Its chances appear excellent, since it is tailored for equipment in any theatre. It can play 2-D as okay general market entertainment, or 3-D and widescreen, for the extra b.o. dollars that are coming the way of films using the new photographic techniques.

William H. Pine and William C. Thomas have lavished considerable production coin on the effort, both in the cost of filming for widescreen stereoptics and in costuming and settings for colonial era of the Slaughter novel. The silks-and-satin, lovely ladies and strong-men period has a romantic flavor that is good escapism, even when presented "flat." Producing team could have paid more attention to the script and direction, since neither of these develop enough action to balance the romantic didoes and both are inclined to dwell on nonessential scenes and long dialog passages to neglect of the basically sound story.

Star teaming of Fernando Lamas and Arlene Dahl adds some publicity values to go with the picture's exploitation possibilities, and they bring off their roles satisfactorily, even though the characters are drawn in two dimensions, in the writing and playing. Miss Dahl's beauty is dazzling in 3-D, and she wears the period costumes splendidly. Lamas, too, comes off well physically in the depth treatment, although acting-wise he's a bit too consciously the dashing, masterful lover. Stronger direction by Edward Ludwig would have helped here.

Screen story, adapted by Frank Moss from the Slaughter novel and scripted by David Duncan, has Lamas, the free son of an indentured servant, inheriting control of a vast Georgia estate when his benefactor dies. Guidance by Lamas is acceptable to Tom Drake, son of the benefactor, but it draws the ire of Miss Dahl, the dead man's spitfire daughter. Despite the complications that inevitably arise, the manner of presentation makes it an easy conclusion that the finale will find Lamas and Miss Dahl willing to work together, in business and as a matrimonial team.

Mixed in with Lamas' troubles with Miss Dahl are other story tangents that have to do with his duties as public health officer for Savannah, which is threatened with the plague; pirate action against ships carrying goods from the plantation Sangaree; a bitter feud with Francis L. Sullivan, pompous, old-school doctor, and his lawyer son, John Sutton; the advances of Patricia Medina, wife of Drake, and sundry other complicating bits of story detail, many of which could have been cast out to betterment of the picture.

The P-T production makes legit use of 3-D for story purposes, rather than as straight trickery. In the few action moments, the first of which does not come until the picture is 45 minutes into its 94 minutes of running time, objects come out of the screen, either in a well-staged barroom brawl between Lamas and "Killer" Carl Davis, pro wrestler, when bodies one flung about, or in a woodland duel scene, in which a thrown knife draws a startled gasp. Early in the film, there is a most effective love scene between Lamas and Miss Dahl, during which she visibly bites his lip after a particularly intense kiss. Wow.

Miss Medina, another looker in either 2-or 3-D, is the third star of the picture but is almost lost in the shuffle. Drake is excellent as her husband. Sullivan is a flamboyant heavy, as is Sutton. The Frenchman character, supposedly pirate, played by Charles Korvin, is poorly established. Willard Parker and the others come over satisfactorily.

Lionel Lindon and Wallace Kelley shared the camera chores and have given the production excellent lensing. In only a few instances does the depth process bother the vision. Lucien Cailliet's music score catches the period spirit and helps the mood, and Edith Head's costumes grace the femmes. *Brog.*

Iron Mountain Trail

Rex Allen in okay oater for western programmer market.

Hollywood, May 21.

Republic release of Edward J. White production. Stars Rex Allen, Koko (equine); features Slim Pickens, Grant Withers, Nan Leslie, Roy Barcroft, Forrest Taylor, Alan Bridge, John Hamilton, George H. Lloyd. Directed by William Whitney. Screenplay, Gerald Geraghty; story, William Lively; camera, Bud Thackery; editor, Tony Martinelli. Previewed May 19, '53. Running time, 53 MINS.

Rex Allen ..... Rex Allen
Miracle Horse ..... Koko
Slim Pickens ..... Slim Pickens
Roger McCall ..... Grant Withers
Nancy Sawyer ..... Nan Leslie
Mate Orrin ..... Roy Barcroft
Clint Sawyer ..... Forrest Taylor
Marshal ..... Alan Bridge
Circuit Judge ..... John Hamilton
John Brockway ..... George H. Lloyd

Another version of how the Pony Express was started is given in "Iron Mountain Trail," a Rex Allen starrer that will please the giddyap addicts along the western programmer trail. Plot runs itself ragged in several directions, but good vs. evil remains clearcut, and enough action is mixed in to satisfy the Saturday matinee trade.

Allen, who usually combines some sagebrush chanting with his saddle chores, skips tunes in this one. In this one, he is a U.S. postal inspector sent to California to speed up mail deliveries and find out why mail is being tampered with while enroute by ship between San Diego and San Francisco. The tampering angle tapers off into nothing, as Allen concentrates on staging an overland-sea race to see which can provide the faster mail transportation. Villians Grant withers and Roy Barcroft, who hold the water franchise, do their durndest to slow down the stage trek, but since the hero is carrying on this phase of the race, it's a cinch the horse will win out over the ship. Tide in with the mail franchise angles of the competition is the necessity of getting a signed confession back from San Diego in time to save an innocent man from hanging for murder, and Allen dashes in on Koko, his educated steed, in time's nick. All these doings signal the start of the Pony Express, according to the Republic version.

Performances under William Whitney's direction are adequate to spelling out the Gerald Geraghty script, based on a story by William Lively. Slim Pickens is in for some juvenile comedy and Nan Leslie has more to do than the usual cater heroine. Technical credits, from Bud Thackery's lensing on down, are okay. *Brog.*

Adult Rating

Continued from page 5

ish the entire adult audience in order to stay within limits acceptable to the younger customers, and that one way of giving the studios a wider scope of story selection would be to tag pix "adult" and thus define the audience level for which they were made.

This policy has long been advocated by Dr. Hugh M. Flick, the N. Y. censor, who has written to Britain for that country's censorship regulations. He intends to interest the N. Y. Board of Regents in the British setup. Films there are classified by the censor who indicates what juveniles should or shouldn't see.

Position of the major chains via "Moon Is Blue" hasn't crystallized as yet, but in the past Loew's and RKO have stated they would not book American films without the seal. "Moon" issue is expected to revive the question of a circuit pledge to stick with the Code. Matter had been under discussion some time ago. Should there be a break among the circuits, MPAA undoubtedly will seek to strengthen the Code position at the exhibition end.

Idea of giving pix "adult" ratings was roundly dismissed by Spyros P. Skouras, 20th-Fox prexy, in N.Y. Monday (25). "That would be the beginning of the end," Skouras stated flatly, adding that he couldn't see it even as a recommendation for parents to guide their thinking re attendance by their offspring.

Deadlock Snafu

Continued from page 4

threatened a strike following a complete nix of their terms. New talks so far have only involved the front room employees, with a date for the backroom staffers yet to be set.

Deals to date have been set with midwest and southern exchanges. The northwest area, like New York, has been a staunch holdout, and it's this area that the filmeries are trying to crack before returning to N. Y.

Meanwhile, Local H-63 is making progress in its drive to organize white collar employees at Loew's and Metro. Staffers have been unaffiliated since the demise of the Screen, Office and Professional Employees Union two years ago. Union claims to have received enough signed cards to file a petition for an election with the National Labor Relations Board. Should Local H-63 succeed in becoming the bargaining agent for Loew's and Metro, it will have under its jurisdiction every film outfit except American Broadcasting-United Paramount.

Metro Pushes

Continued from page 4

earning dipped in the first quarter to the point where the per share earnings amounted to only 6c. However, earnings took a jump, resulting in a 42c per share earning for the half-year stanza.

Among pictures slated to bolster the summer schedule are "Latin Lovers," starring Lana Turner and Ricardo Montalban, and "Ride, Vaquero," starring Ava Gardner and Robert Taylor. In addition, company has pushed up the release of "Lili," with Leslie Caron in the lead role. Other pix set for summer release include "Dangerous When Wet." Esther Williams starrer; "Main Street to Broadway," featuring top Broadway names; "The Big Leaguer," starring Edward G. Robinson; "The Band Wagon," toplining Fred Astaire, and "Give the Girl a Break," with Debbie Reynolds and Marge and Gower Champion.

RKO SELLS RANCH

Hollywood, May 26.

RKO sold its 96-acre ranch in Encino for $600,000. Tract, bought 30 years ago, will be subdivided for a housing project.

Understood the studio had no pressing need for the ranch, as it has 40 acres of room on its RKO Pathe lot in Culver City.

ALLIED COLD TO TOA MERGER BID

Foreign Pix Drought Sends Arties Scrambling to Buy 1st-Run Rights

Shortage of good foreign pix, plus desire to assure themselves of first-run rights, are forcing artie exhibs to acquire imported films. Situation has become even more pressing since start of the industry's interest in 3-D and widescreen, a trend cutting down on number of offbeat American pictures available to the sureseaters.

Because of the highly competitive New York theatre market, arties from time to time have bought up pix, but their need for product has never been so pressing. Most of them aren't interested in distribution. They are apt to turn the product over to another outfit for handling, once it has served its purpose.

That position was taken last week by William Brandt, of Brandt Theatres, as he left for Europe where, he disclosed, he will negotiate for foreign films to preem at Brandt houses in N. Y. There's no intention on the part of the chain to go into distribution.

Continental Distributing, Inc., recently formed, has acquired the J. Arthur Rank production, "Tonight at 8:30," based on three Noel Coward plays. Frank Kassler is partnered in the new outfit with Walter Reade, Jr., of the Reade circuit. Pic opened in N. Y. Monday (25) at Reade's Baronet Theatre.

It's understood that Trans-Lux Theatres also intends to buy up a number of imports to feature at its first-run outlets. Prexy Richard Brandt is blueprinting the scheme. More than a year ago, Trans-Lux bought "Seven Days to Noon," British thriller, for a long run at one of its houses before handing it on for distribution.

Among the ops who have bought foreign pix, to take them out of the hot competition for N. Y. first-run films, is George Schwartz, who operates the Little Carnegie, World Theatre and others.

Allied Pitches Formula On Pre-Releases; Okay For Keys, Nix for Nabes

Noting that complaints relating to pre-release advanced-price pictures came mainly from nabe and small town theatres, an Allied States Assn. unit has come up with a formula which, it says, might be a solution. It suggests that the first showing in a big city be treated as the first-run on general release, and that the other established availabilities be in no wise disturbed.

"The first-run," says Allied Theatre Owners of Indiana, "would have all the attributes of a pre-release or roadshow, and should be very profitable to the distributor." However, exhib outfit notes that the same theatre would not thereafter have another first-run on general release and the subsequent run and small town availabilities would not be unduly extended as they are now.

Allied unit's attitude is that if theatres in cities of 75,000 and over want to meet distrib terms on pre-release pix, "what skin is that off our nose?" Indie exhib complaints are based on: (1) the waiting time (clearance) between the comple-

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Fabian-Rosen UJA Lunch

Testimonial luncheon given Stanley Warner execs Si Fabian and Samuel Rosen at the Hotel Plaza, N. Y., yesterday (Tues.) by the motion picture and amusement division of the United Jewish Appeal was attended by more than 250 top industryites.

Event represented the high point in the UJA's current $750,000 fund-raising drive in behalf of the needy in Israel. Among those addressing the conclave were Motion Picture Assn. of America prexy Eric Johnston and UJA exec-veepee Dr. Joseph J. Schwartz.

Ala. College Makes Tinter On Korea POW for Arties

Birmingham, May 26.

One of the first films to be made on the subject of reunion between an American prisoner-of-war returning from a Communist camp in Korea and his girl in a small southern college is "Jeanie," a 16m color film which will be premiered here June 8 at the Avon Art Theatre. Novelist-in-residence Robert Payne and a group of students from Alabama College in Montevallo made the 70-minute feature.

Avon manager Bob Dillon made the announcement after conferring with Payne, who is the author of "The Great God Pan" (about Charles Chaplin) and nearly 40 other books. The Chamber of Commerce has offered its cooperation in putting on the preem of this Alabama-made film.

U.S.-Spain Gabs Hit Snag On 500G Loan Bid

Spanish insistence on a $500,000 loan from the Motion Picture Assn. of America, to be used for the purchase of equipment for Spanish studios, last week resulted in the suspension of talks for a new Spanish-American film deal.

Stalemate was reached between MPAA and Jose Jimenez-Arnau, the Madrid negotiator, when a compromise agreement had been almost clinched and had already been informally broached to the MPAA board. Arnau had casually mentioned the loan request at the start of the powwows, but hadn't brought it up again during the discussions. He leaves for home today (Wed.) amidst expectations that talks will be renewed in Madrid in June or September.

Loan request was turned down by MPAA both as impractical and as setting an undesirable precedent. It was pointed out that MPAA as an association wasn't in any position to advance such coin to a

(Continued on page 18)

Metro Sets Coast Bow For New Widescreen, Stereo Sound System

Hollywood, May 28.

First local presentation of Metro's widescreen, stereophonic sound system takes place Thursday night (28) at the Egyptian Theatre with the premiere of "Young Bess." Film will day-date with the downtown Palace, also getting new equipment for the run. Picture size will be 20 x 35 feet. Next M-G picture slated for the new process treatment will be "Arena," 3-D feature which will daydate at the Egyptian and Loew's State.

Metro unveiled its version of widescreen projection last week (19) in a demonstration impressive in flexibility and lighting value of the medium, whether handling pix made for standard projection, widescreen or 3-D. Along with the demonstration, studio made a guarded revelation of a new all-purpose camera being developed that promises additional scope excitement to film photography.

Frame tests of studio's new camera were shown, filling screen 60 feet high by 22 feet wide, with focus as sharp on edges as in centre. Still scenes also had a certain amount of depth illusion. Advantage claimed for camera is that films taken with it can be shown in any aspect from current 1.33 to 1 up to 2 to 1 and larger simply by changing projection lenses.

NO TAKERS FOR FABIAN FEELER

Frequent rumbles relating to a merger of the two top exhibitor orgs, Theatre Owners of America and Allied States Assn., erupted again this week. Allied circles, however, downbeated the new feeler, issued by Stanley Warner circuit chief S. H. (Si) Fabian before the annual convention of Western Pennsylvania Allied at Pittsburgh. Fabian's trial balloon was delivered in the presence of Wilbur Snaper, National Allied prexy, who shared the speaker's platform with the chain op at the Pennsy meet.

Snaper, on his return to New York, declined to comment on Fabian's off-the-cuff statements. He conceded, however, that TOA's thinking as evidenced by the testimony of TOA prexy Alfred Starr before the Senate Small Business Committee was more in line with Allied's attitude than any time in the past. In previous attempts to merge the two exhib orgs, Allied has nixed the idea while TOA has been the wooer. Main reason for Allied's turndown of TOA's proposals has been the former org's feeling that TOA represented the interests of the large chains and that the ties of many of its member outfits were too allied with many distribs. Personality differences between long time leaders of both orgs has also served as a deterrent to a wedding.

Despite the differences, several recent unofficial exploratory talks have been held, but they never emerged beyond the polite-talk stage. Fabian's remarks, it's indicated, may result in a renewal of confabs and an effort for more concrete action. In his Pittsburgh statement, Fabian noted a mutuality of interest between the small and large theatre operators and declared that it was ridiculous to have two national orgs in the field.

3-Developments

LENS: Al Zimbalist, head of Tru-Stereo Corp., L. A., announced a new widescreen aperture for standard projectors designed to enable small film houses to create a widescreen illusion in ordinary pictures for sum of $10. New device, he declared, can be adjusted easily to any Simplex projector. His crews have been working on the aperture for four months and will be ready for a special demonstration within the next two weeks.

Zimbalist also announced that the Tru-Stereo 3-D process will be ready for indie producers at $5,000 per feature film.

SCREEN: Stratford Theatre's "Amp-o-Vision," devised in exhib Albert M. Pickus' cellar over a year and a half, should do a lot for Pickus' house in Stratford, Conn., even if it is not marketed.

Concave screen, 45 feet wide, gives the widescreen illusion of being inside the picture, but there is no 3-D effect. Preem performances with "Moulin Rouge," well attended and smartly exploited by Pickus with even a N. Y. Times wire report, produced best results in spectacular scenes.

Although Pickus has no outside selling plans now, he figures similar equipment could be installed for under $5,000.

WIDE-ANGLE: Paramount announced successful completion of the first production tests with a wide-angle camera lens of 74 degrees, widest angle used thus far in any film process. Tests were made on the huge "Red Garters" set with the Hogue-Leigh lens, brought from N. Y. by Douglas Leigh, and achieved scope hitherto impossible for standard projector without auxiliary lenses.

Loren L. Ryder, Paramount's technical research chief, declared the only widescreen process with wider coverage than the Hogue-

(Continued on page 18)

Now It's Glamorama & Superama, 2 Leigh Lenses In Widescreen Derby

Development of two new and simplified widescreen lensing systems—claimed to approximate and even excel the Cinerama and CineramaScope effects via a single projector and a special non-compression, wideangle camera lens—was disclosed in N.Y. Monday (25) by Douglas Leigh, Douglas Leigh, Inc. prexy. Outfit specializes in Broadway spectaculars but has branched out into other fields.

Leigh, who's been working on perfecting his lenses since 1945, also may turn producer and is currently discussing backing a pic project for the system which gives the Cinerama effect. Details on the two processes are:

1. Glamorama. This an optical device which picks up 105% degrees of the photographic field at an aspect ratio of about 2.25 to 1 and is good for Cinerama-type projection on a deep-curve screen. Only one projector is required, but it is moved to the orchestra pit.

System at the moment works best on screen up to 50 feet in size. However, Leigh and his co-workers, notably Ralph Hogue, have come up with a new method for putting more image on film which, it's claimed, will permit them to fill a Cinerama-size screen.

Glamorama eventually will be flexible, so that it can be used for a ratio anywhere from 1.75 to 1 to 2.66 to 1, Leigh said. He doesn't use anything wider than standard 35m film and plans to license Glamorama to producers to suit the latter's choice of aspect ratio. If a man wants to license the system for two or more pix, he can tag it with a name of its own choice. Leigh says he holds two issued patents and 32 still unissued claims.

2. Superama. This system is capable of delivering from 74 to 84 degrees of the photographic field

(Continued on page 20)

'Paradise' Lost in Rain, Aspen Seeks 174G Loss

Los Angeles, May 26.

Delay of six weeks in the filming of "Return to Paradise" is the basis of a $174,675.86 damage suit filed in Superior Court by Aspen Pictures, Inc., against Oceanic Shipping Co. and Matson Navigation Co. Defendants are charged with failure to notify Aspen of labor troubles between the shipping firms and the sailors union.

As a result, Aspen charges, the ship carrying the motion picture equipment arrived in Samoa during the rainy season, and the consequent delay swelled the budget by $74,675.86. Plaintiff asks that amount, plus $100,000 damages.

Exhibs' 'What'll We Do Now?' In Wait For 3-D Retool

Exhib concern is mounting over current disruption in steady flow of product during the 3-D and widescreen changeover. While conceding the added values from a b.o. standpoint of the new gimmicks, the cry is "what'll we do now?"

Distrib contention that there's plenty product available hasn't toned down exhib beefs. The charge is that there's not a b.o. champion among the lot. Theatremen further claim distribs are withholding the "big" pictures for changeover to widescreen.

It's expected that re-releases will get a hefty whirl during the changeover stanza, but exhibs hardly see this policy as the answer to the problem. Problems attendant to 3-D and widescreen conversion is resulting in greater attendance at exhib meetings. Both Theatre Owners of America and Allied States Assn. report SRO attendance at all recent regional meets.

Radio City Music Hall Installs Stereo Sound; In 5 N.Y. Showcases, Too

Radio City Music Hall, N. Y., has installed stereophonic sound and will put it to use "when we get the right picture for it," Russell V. Downing, Music Hall prexy, disclosed Monday (25).

Hall is only one of a number of major showcases to make the switch to directional sound. Among others are the Roxy, which featured it in connection with CinemaScope demonstrations, and Loew's State which is using it for "Thunder Bay." New sound hookup also went into the Capitol for "Melba" and Brandt's Mayfair, which preemed it for "Scared Stiff." Booth is installing it for "Julius Caesar."

Downing, who refused to be pinned down on installation costs, said Metro's "Young Bess," the current Hall feature, is available in re-recorded stereo sound, but isn't being presented that way there.

Number of unreleased feature pix are currently being re-recorded for directional sound effects. Job costs about $400 but is much more expensive when tri-dimensional sound is actually taped during lensing. Stereo sound installations for large houses run anywhere to $15,000.

Bernard Kamber, who has been named sales and promotion rep for Ivan Tors Productions, off to the Coast this week for huddles with the producer.

Tahiti-Made Feature With Native Stars And Mrs. J. N. Hall, Lone Ofay

Dwight Long, after completing a virtually one-man job on "Tanga Tika," a feature-length color picture he lensed in Tahiti, arrived in New York last week. Film will preem at the Sutton Theatre, N. Y., June 22, but no distribution deal will be sought at this time, he added, "since the picture needs special handling and exploitation."

Following the Sutton opening it's planned to book the documentary with a story in four or five other key cities, and then national release arrangements will likely be set.

"Tanga Tika" will be unveiled at the same N. Y. house where "Kon Tiki," another chronicle of the South Seas, registered a long run in 1951. Long, who produced, directed and wrote "Tika," credited the late James Norman Hall with helping him develop characterizations as well as the story itself, and introduced him to natives.

Yarn concerns a boy and girl romance on the island of Bora Bora, some 180 miles from Tahiti. Leads are portrayed by natives Adaline Tethemaui and Timi Moe, while other islanders are supporting players. Only white woman in the cast is Hall's widow.

A modest budgeter, "Tika" has several investors including John Ford, Merian Cooper and Arch Monson, a San Francisco theatrical lighting specialist. Entire project was filmed in 16m Kodachrome on location from 1949 through '51. Print was later blown up to 35m Eastman color.

"Since '51," Long observed, "we've been using my Culver City dining room as a cutting room. Les Baxter did the score, while Victor Young wrote the title tune as well as 'Tahiti, My Island.' Both are instrumental numbers. Tony Martin has already recorded 'Tahiti' for Victor as has Dick Haymes for Decca."

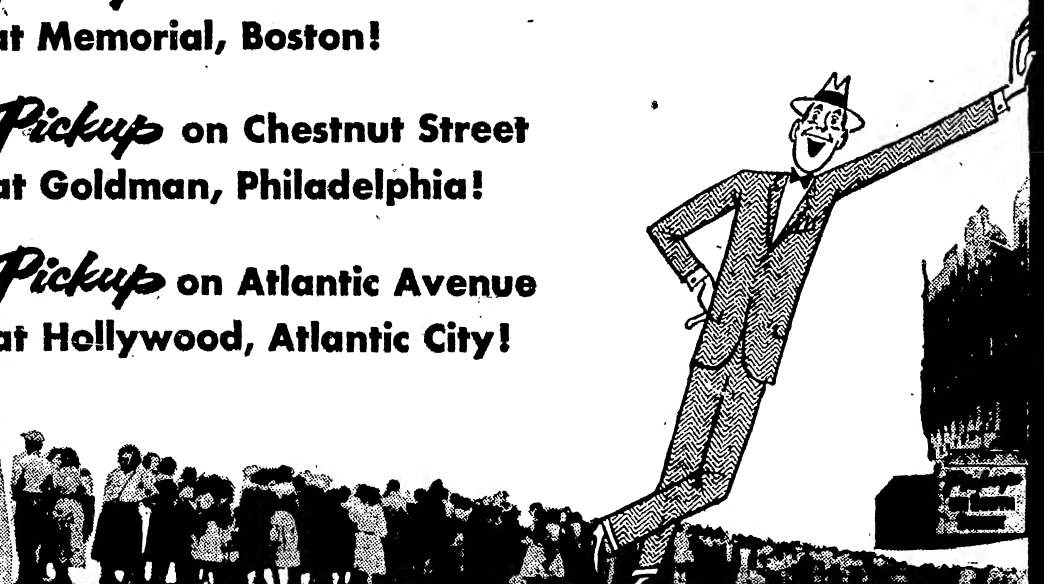
"'Pickup ON SOUTH STREET' WILL PICK UP BUSINESS ON ANY STREET!"

—FILM DAILY

Pickup on Washington Street at Memorial, Boston!

Pickup on Chestnut Street at Goldman, Philadelphia!

Pickup on Atlantic Avenue at Hollywood, Atlantic City!



THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

N.Y. Warm Days Keep 'Em Outdoors, But Widescreen 'Bay' Smash $42,000; 'Bess' Big 138G; 'Song' Fairish 60G

Dearth of much new, strong fare, coupled with another bright, warm weekend is sloughing the Broadway film boxoffice this stanza. Only the hardiest product is making much headway currently against the outdoor opposition. Rain and cooler weather Monday night and yesterday (Tues.) produced a slight lift in business. But most first-runs were looking forward hopefully for the usual upbeat Memorial Day.

Creating the biggest boxoffice impression is "Thunder Bay" at the State where it launched that theatre's new widescreen and stereophonic sound. It is getting a smash $42,000, best for any Universal pic to play the house.

"Young Bess," with an elaborate Coronation stageshow, also is big with $138,000 at the Music Hall. "Desert Song," with Jerry Gray orch, Four Aces, Alan King heading stage bill, looks only fair $60,000 in first week at the Paramount. "President's Lady" likely will wind up its first round at the Astor with a mild $15,000 or less. "Treasure Golden Condor" probably will not top a sluggish $8,000 at the Globe in first stanza ending tomorrow.

"Moulin Rouge" wound up a 15-week run, new all-time mark for the Capitol, with big $25,000 in final stanza. Jose Ferrer tinter grossed $725,000 in its lengthy engagement, close to the huge total done by "Gone With Wind." It was seen by around 1,000,000 people there.

"Bellissima," which was a sock $9,500 opening week at the arty Trans-Lux 60th Street, continued very big in second round. "Salome" held close to preceding week's figure with okay $14,000 in ninth frame concluded last night (Tues.) at the Rivoli.

"The Juggler" wound its third stanza at the Victoria with a good $12,000. "Desert Rats" continued oke with $9,000 in third session at the Mayfair.

"Titanic," with iceshow onstage, preems at the Roxy today (Wed.) after three somewhat disappointing weeks with "Trouble Along Way." Final round of latter was down to light $42,000.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.50) —"President's Lady" (20th). Initial week ending today (Wed.) shapes mild $15,000 or less. Holds. In ahead, "Never Wave at Wac" (RKO) (4th wk), $7,500 to conclude very nice run.

Broadway (Cinerama) (1,250; 90-$2.80)—"Cinerama" (Indie) (35th wk). The 34th round ended yesterday (Tues.) was $38,000, still very close to capacity after $38,500 for 33d wk. Scheduled to open at the Warner Theatre June 5 for continuation of run.

Baronet (Reede) (430; 90-$1.50)—"Tonight at 8:30" (Indie). Opened nicely Monday (25). In ahead, "I Believe in You" (U) (3d wk), $3,400 after fair $3,800 for second week.

Capitol (Loew's) (4,820; 70-$1.80) —"Battle Circus" (M-G). Opens today (Wed.). Last week, "Moulin Rouge" (UA) (15th wk), still big at $25,000 after $30,000 for 14th week to round out a terrific engagement and establish a new long-run mark here, beating former record-holder, "Gone With Wind" (M-G) by three weeks, five days.

Criterion (Moss) (1,700; 85-$2.20) —"Split Second" (RKO) (3d wk). Second week ended Monday (25) was off to light $9,000 after fair $14,000 opening round. Holds only three days of third week to open "Fort Ti" (Col) next Friday (29).

Fine Arts (Davis) (468; 90-$1.80) —"Fanfan the Tulipe" (Indie) (4th wk). Third frame ended Sunday (24) held with great $9,200 after $10,200 for second week. Stays on indef.

Globe (Brandt) (1,500; 60-$1.50) —"Treasure Golden Condor" (Col). First week ending tomorrow (Thurs.) shapes sluggish $8,000. Holds. In ahead, "Magnetic Monster" (UA), $13,000 in 9 days.

Holiday (Per-Rose) (950; 60-$1.20)—"Hitch-Hiker" (RKO) (5th wk). Fourth frame ended last night (Tues.) was okay $5,000 after $6,000 for third week.

Mayfair (Brandt) (1,736; 70-$1.80)—"Desert Rats" (20th) (3d wk). Current session ending tomorrow (Thurs.) holding near $9,000 after good $14,500 for second week.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Strange Deception" (IFE). Opened regular run yesterday (Tues.) after $5 elaborate preem Monday (25) night. In ahead, "Landfall" (Indie) (2d wk-9 days), was fair $5,000 after $6,000 opening week.

Palace (RKO) (1,700; 50-$1.50)—"The System" (WB) and 8 acts of vaudeville. Current week ending tomorrow (Thurs.) looks to reach mild $16,000. In ahead, "Girls Pleasure Island" (Par) and vaude, $15,000, below hopes.

Paramount (Par) (3,664; 80-$1.80)—"Desert Song" (WB) plus Jerry Gray orch, Four Aces, Alan King heading stage bill (2d-final wk). First week ended last night (Tues.) was fair $60,000. Last week, "House of Wax" (WB) with Xavier Cugat orch heading stageshow (6th wk-5 days), fine $50,000, to make a grand total of $531,000 for run, and longest run here in more than four years.

Paris (Indie) (568; $1.25-$1.80)—"Seven Deadly Sins" (Indie) (3d wk). Second stanza ended Sunday (24) was smash $12,500 after $14,100 opening week, record for foreign-language pic here. Looks set for run.

Rivoli (UAT) (2,092; 95-$1.80)—"Salome" (Col) (10th wk). Ninth frame ended last night (Tues.) held at sturdy $14,000 after $15,000, over hopes, in eighth week.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40 — "Young Bess" (M-G) and stageshow. First session ending today (Wed.) looks to hit big $138,000. Holds, naturally. In ahead, "Shane" (Par) and stageshow (4th wk), $114,000 for a very fine run at this time of year.

Roxy (20th) (4,886; 50-$2.20)—"Titanic" (20th) and iceshow onstage. Opens today (Wed.). Last week, "Trouble Along Way" (WB) with iceshow (3d wk), dipped to light $42,000 after $55,000 in second week.

State (Loew's) (3,450; 70-$1.80)—"Thunder Bay" (U) (2d wk). Initial round ended last night (Tues.) soared to smash $42,000 after elaborate preem Tuesday (19) night. Playing on theatre's new widescreen with stereophonic sound, an obvious draw which is giving pic biggest opening week of any Universal film to play here. Uniformly favorable reviews a real help.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Bellissima" (IFE) (2d wk). Holding okay around $7,000 in second stanza ending Friday (29) after big $9,500 opening week.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (12th wk). The 11th round ended Monday (25) was fancy $6,700 after $7,300 for 10th week.

Victoria (City Inv.) (1,069; 95-$1.80)—"Juggler" (Col) (4th wk). Third session ended Monday (25) continued nicely with $12,000 after $15,000 for second week. "Sangaree" (Par) opens June 4.

Broadway Grosses

Estimated Total Gross
This Week $476,800
(Based on 20 theatres)
Last Year $351,000
(Based on 20 theatres)

'Titanic' Smart 13G, Cleve.; 'Mars' $9,500

Cleveland, May 26.

More rainy weather is not helping first-run biz currently. Standout is "Titanic," which shapes smart at the Allen. Elsewhere grosses are sagging. "Girl Who Had Everything" hasn't done much for State where it is only okay this session. "Jamaica Run" is very ordinary at Stillman. "Invaders From Mars" looms comparatively good at Palace.

Estimates for This Week

Allen (Warners) (3,000; 55-85)—"Titanic" (20th). Smart $13,000. Last week, "Light of Silvery Moon" (WB), $12,000.

Hipp (Telemanagement) (3,700; 55-85)—"Man on Tightrope" (20th). Fair $10,000. Last week, "Treasure Golden Condor" (Col) and "Law and Order" (Col), $10,500.

Lower Mall (Community) (585; 55-85)—"Two Cents Worth Hope" (Indie). Neat $2,000. Last week, "Member of Wedding" (Col), $1,300.

Ohio (Loew's) (1,300; 55-85) —"Confidentially Connie" (M-G). Average $4,500. Last week, "Never Let Me Go" (M-G) (m.o.), nice $6,000.

Palace (RKO) (3,300; 55-85) —"Invaders From Mars" (20th). Good $9,500. Last week, "Split Second" (RKO); $9,000.

State (Loew's) (3,450; 55-85) —"Girl Who Had Everything" (M-G). Okay $9,000. Last week, "Greatest Show" (Par), same on first pop-price run here.

Stillman (Loew's) (2,700; 55-85) —"Jamaica Run" (Par). Ordinary $5,000. Last week, "Stars Are singing" (Par), $7,000.

'Tightrope' Trim $14,000, Philly

Philadelphia, May 26.

First-run biz nosedived here, with new product lacking the stamina to combat summery weather. Many houses now just marking time until Memorial Day changes. Despite rave reviews, "Man on Tightrope" shapes only nice at Boyd. "Titanic" is rated staunch at the Fox while "Jamaica Run" is doing very well at the Goldman. "Girl Next Door" is slow at Randolph. "Sheltering Palms" looks drab at Stanley.

Estimates for This Week

Arcadia (S&S) (625; 85-$1.20)—"Lili" (M-G) (2d wk). Good $8,500. Last week, $10,000.

Boyd (WB) (2,360; 50-99)—"Man on Tightrope" (20th). Nice $14,000. Last week, "Never Let Me Go" (M-G), $16,000.

Fox (20th) (2,250; 50-99)—"Titanic" (20th) (2d wk). Staunch $15,000. Last week, $19,000.

Goldman (Goldman) (1,200; 50-99)—"Jamaica Run" (Par). Fine $11,000. Last week, "Split Second" (RKO), $12,000.

Mastbaum (WB) (4,360; 85-$1.25) —"House of Wax" (WB) (5th wk-5 days). Neat $12,000. Last week, $19,000.

Midtown (Goldman) (1,000; 85-$1.25)—"Tonight We Sing" (20th) (2d wk). Trim $9,000. Last week, $9,500.

Randolph (Goldman) (2,500; 50-99)—"Girl Next Door" (20th). Slow $12,000 in 9 days. Last week, "Happens Every Thursday" (U), $9,000.

Stanley (WB) (2,900; 50-99)—"Sheltering Palms" (20th). Drab $9,000. Last week, "Light of Silvery Moon" (WB), $10,000.

Stanton (WB) (1,473; 50-99)—"San Antone" (Rep) and "Woman Almost Lynched" (Rep). So-so $7,000 or close. Last week, "Magnetic Monster" (UA), $6,000.

Trans-Lux (T-L) (500; 90-$1.25) —"Moulin Rouge" (UA) (12th wk). Sturdy $9,700, and first time to drope below $10,000. Last week, $10,500.

Van Johnson Boosts 'Gobi' To Hefty $49,000 in Chi; 'Second' Smash 17G, 'Code' Oke 12G, 'Rouge' Fat 16G, 8th

Key City Grosses

Estimated Total Gross
This Week $1,667,200
(Based on 24 cities, 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,826,400
(Based on 25 cities, and 221 theatres.)

'Salome' Smash $20,000, St. Loo

St. Louis, May 26.

Biz was mild over the past weekend what with mercury climbing to 90 degrees, and plenty of outdoor competish in full swing. "Salome," boosted by neat bally, looks to grab the biggest coin with rounding take at Loew's. "Off Limits" at the Fox also is rated solid. "Fair Wind To Java" looks fair at Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Fair Wind to Jave" (Rep) and "Serpent of Nile" (Col). Fair $12,100. Last week, "President's Lady" (20th) and "Perilous Journey" (Rep), $11,000.

Fox (F&M) (5,000; 65-75)—"Off Limits" (Par) and "Woman They Almost Lynched" (Rep). Solid $16,000. Last week, "House of Wax" (WB) (3d wk), fine $13,000 in 10 days.

Loew's (Loew's) (3,172; 50-75)—"Salome" (Col). Rousing $20,000. Last week, "Never Let Me Go" (M-G) and "Code Two" (M-G), $15,000.

Pageant (St. L. Amus.) (1,000; 90)—"Peter Pan" (RKO) (3d wk). Okay $6,000. Last week, $7,500.

Shady Oak (St. L. Amus.) (800; 90)—"Peter Pan" (RKO) (3d wk). Good $5,000. Last week, $6,500.

Warm Weather Wilting Omaha; 'Island' Oke 11G

Omaha, May 26.

Summer weather, wrapup of local high school athletic seasons and Ak-Sar-Ben pony races are taking a heavy toll from lineup of new films this week. However "Girls of Pleasure Island" looks like okay $10,500 at Orpheum. "Girl Who Had Everything" shapes modest at Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 20-76)—"Problem Girls" (Col) and "One Girls Confession" (Col). Slow $4,000. Last week, "Split Second" (RKO) and "Cattle Town" (WB), $4,500.

Omaha (Tristates) (2,100; 20-76)—"Girl Who Had Everything" (M-G) and "Rebel City" (M-G). Modest $5,500. Last week, "House of Wax" (WB) (2d wk), big $10,000 at 50-$1 scale.

Orpheum (Tristates) (3,000; 20-70)—"Girls Pleasure Island" (Par) and "Loose in London" (AA). Okay $11,000 or near. Last week, "Titanic" (20th) and "Darling Clementine" (20th), $10,000.

State (Goldberg) (865; 25-76)—"Sombrero" (M-G) and "Fast Company" (M-G). Mildish $4,000. Last week, "President's Lady" (20th) and "Great Adventure" (20th) (2d wk), ditto.

Chicago, May 26.

Four new entries at Loop film houses, should perk up biz somewhat this week. Van Johnson heads the stageshow at the Chicago, and this obviously helping to boost "Destination Gobi" to a hefty $49,000. "Split Second" and "Woman They Almost Lynched" at Roosevelt looks sock $17,000.

"Code Two" and "San Antone" at the McVickers is just okay at $12,000. The 3-D fight films at the Monroe have failed to draw as expected and go out after one week with a modest $4,500.

—Second weekers all shape fair. Woods looms brisk with "Titanic" while United Artists is just oke with "Angel Face" and "Count the Hours." "Juggler" at the Oriental is sluggish in second stanza.

Two entries are winding up after eight rounds. "Moulin Rouge" at State-Lake is torrid $16,000 in final week while "Salome" at Grand is still rated hefty $12,500. Ziegfeld's "Little Sheba" in final (12th) stanza looks impressive.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Destination Gobi" (20th) with Van Johnson onstage. Hefty $49,000. Last week, "Small Town Girl" (M-G) plus Dorothy Lamour and Pinky Lee onstage, $45,000.

Grand (RKO) (1,200; 98-$1.50)—"Salome" (Col) (8th-final wk). Sock $12,500. Last week, same.

McVickers (J,L&S) (2,200; 65-98)—"Code Two" (M-G) and "San Antone" (Rep). Oke $12,000. Last week, "Man in Dark" (Col) (2d wk), $16,000.

Monroe (Indie) (1,000; 55-98)—3-D Fight Pictures (UA) and "Luxury Girls" (IFE). Fair $4,500. Last week, "Sombrero" (M-G) (5th wk), $4,000.

Oriental (Indie) (3,400; 98)—"Juggler" (Col) (2d wk). Minor $15,000. Last week, mild $17,000.

Palace (Eitel) (2,500; 98)—"Girls of Pleasure Island" (Par) (2d wk). Dull $8,000. Last week, $13,000.

Roosevelt (B&K) (1,500; 55-98)—"Split Second" (RKO) and "Woman Almost Lynched" (Rep). Socko $17,000. Last week, "Blue Gardenia" (WB) and "The System" (WB) (2d wk), $14,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Moulin Rouge" (UA) (8th wk). Smash $16,000 or over. Last week, $18,000.

Surf (H&E Balaban) (685; 98)—"Here Comes Mr. Jordan" (Col) (reissue) (2d wk). Passable $2,800. Last week, $3,000.

United Artists (B&K) (1,700; 55-98)—"Angel Face" (RKO) and "Count the Hours" (RKO) (2d wk). Oke $10,500. Last week, $18,000.

Woods (Essaness) (1,073; 98)—"Titanic" (20th) (2d wk). Just okay $16,000. Last week, $25,000.

World (Indie) (587; 98)—"Don Camillo" (IFE) (5th wk). Very strong $3,500. Last week, $3,000.

Ziegfeld (Lopert) (485; 98)—"Little Sheba" (Par) (12th-final wk). Brisk $3,200. Last week, $3,500.

'Angel' Fair $7,500 In Prov.; 'Wax' Big 9G, 3d

Providence, May 26.

"House of Wax," despite being in third round at Majestic, is still the town topper at upped scale. Loew's State is mild with "President's Lady" and RKO Albee fair with "Angel Face" but are leading the first-runs.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Angel Face" (RKO) and "Count the Hours" (RKO). Fair $7,500. Last week, "Sheltering Pines" (20th) and "Silver Whip" (20th), $6,000.

Majestic (Fay) (2,200; 74-$1)—"House of Wax" (WB) (3d wk). Still getting big play at around $9,000. Second week was $14,000.

Metropolitan (Snider) (3,100; 44-65) — "Magnetic Monster" (UA), "Luxury Girls" (UA) and Marciano-Walcott 3-D fight pix. Fair $4,700. Last week, "Tall Texan" (Lip) and "I'll Get You" (Lip), $5,500.

State (Loew) (3,200; 44-65)—"President's Lady" (20th) and "Girl Who Had Everything" (M-G). Mild $10,000. Last week, "Titanic" (20th) and "Bandits of Corsica" (UA), $12,000.

Strand (Silverman) (2,200; 44-65)—"Jamaica Run" (Par) and "Romance of Redwoods" (Col). Light $5,000. Last week, "Torpedo Alley" (AA) and "Hiawatha" (AA), same.

'Limits' Torrid $12,000, L'ville; 'Wax' Hep 7G, 3d

Louisville, May 26.

Warm weather and summer showers are combining to lure patrons to outdoors. Hence, the firstrun pace is slow. However, the Mary Anderson is okay with "House of Wax" in third stanza. "Off Limits" at Rialto, aided by the Marciano-Walcott fight films, shapes solid for week's best take.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75) —"Sheltering Palms" (20th) and "Problem Girls" (Col). Trim $5,000 or less. Last week, "Happens Every Thursday" (U) and "Law and Order" (U) $4,500.

Mary Anderson (People's) (1,200; 75-99)—"House of Wax" (WB) (3d wk). Solid $7,000. Last week, $11,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Off Limits" (Par) and Marciano vs. Walcott fight pix. Controversy over length of Walcott count perking interest of many patrons. Hotsy $12,000. Last week, "Titanic" (20th), $9,000.

State (Loew's) (3,000; 50-75)—"I Love Melvin" (M-G) and "Confidentially Connie" (M-G). Dull $6,000. Last week, "Battle Circus" (M-G) and "Jack McCall, Desperado" (Col), $8,000.

'Titanic' Tall $7,500, Cincy; 'Mars' Moderate 8G, 'Rouge' Rich 13G, 2d

Cincinnati, May 26.

First-run traffic is in seasonal stride this stanza. Of three new bills, "Titanic" looks solid at Keith's but "Invaders From Mars" at Palace is mild. "Anna" in the Capitol shapes light. "Moulin Rouge" at the Albee still is big on second round. "House of Wax" at Grand, moveover continues great for third downtown week.

Estimates for This Week

Albee (RKO) (3,100; 75-$1) — "Moulin Rouge" (UA) (2d wk). Big $13,000 on heels of smash $20,000 preem.

Capitol (RKO) (2,000; 55-85) — "Anna" (Indie). Light $6,000. Last week, "Hitch-Hiker" (RKO) and "Count Hours" (RKO), $5,000.

Grand (RKO) (1,400; 75-$1.25)—"House of Wax" (WB) (m.o.) (3d wk). Continuing socko $7,000 pace after last week's $8,000.

Keith's (Shor) (1,500; 55-85) — "Titanic" (20th). Sturdy $7,500. Last week, "Happens Every Thursday" (U), $5,500.

Palace (RKO) (2,000; 55-85) — "Invaders From Mars" (20th). Mild $8,000 or near. Last week, "Powder River" (20th), $7,500.

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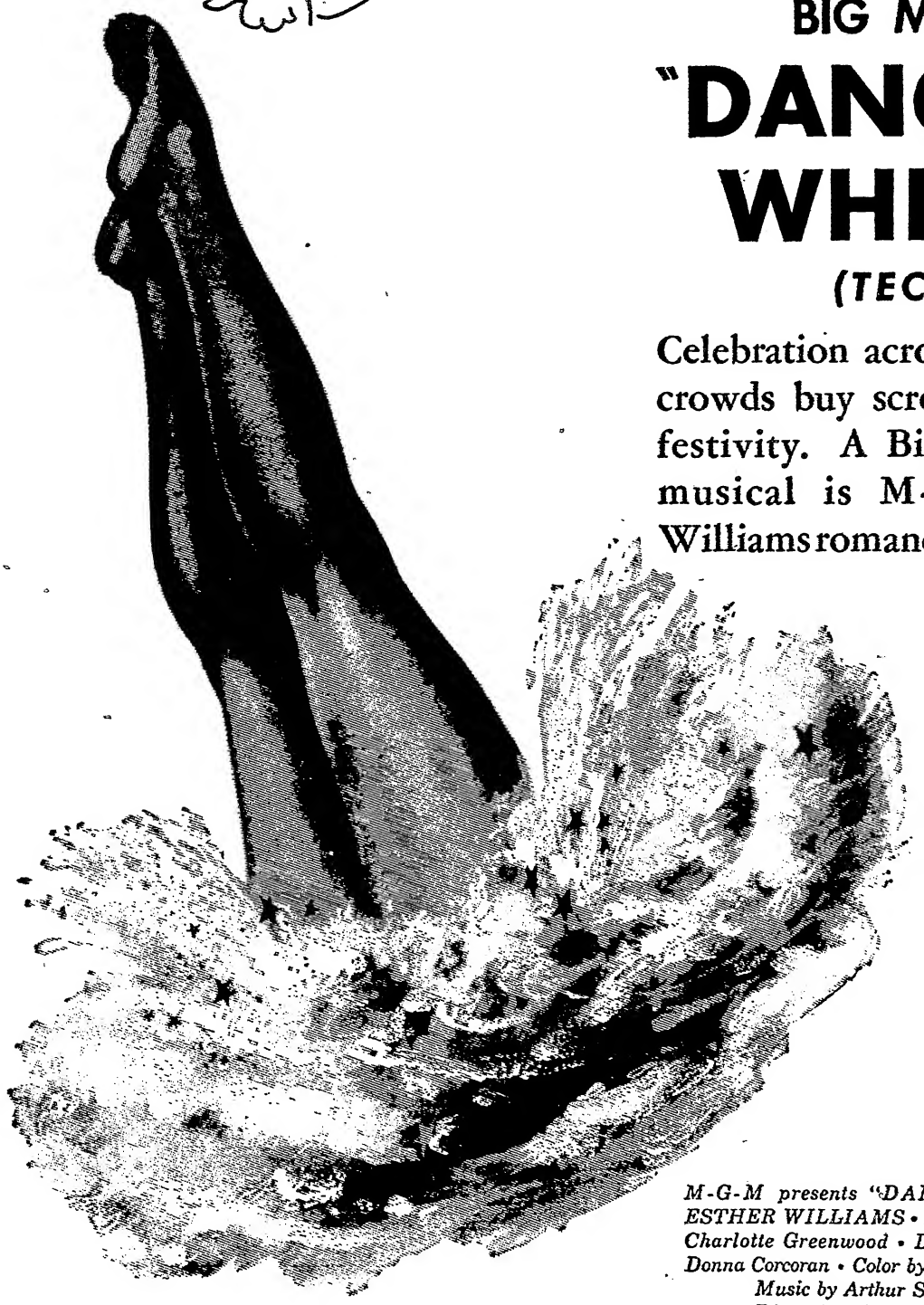

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L.A. Marks Time; 'Raiders' OK 16G, 'Thursday' Fairish $19,000, 'Java' 10G, 'Snows' Slow 8G, 'Cinerama' 34G, 4th

Los Angeles, May 26.

New starters this week are failing to generate much boxoffice steam, with overall gross level as a result being down considerably from comfortable pace of recent weeks. The 3-D fight pix proved as slow as the battle in ring with miserable $4,000 in two theatres coupled with "Luxury Girls." "Happens Every Thursday" shapes light $19,000 or near in three spots.

"Raiders of Seven Seas" shapes okay $16,000 in two houses but only $10,000 is seen for "Fair Wind To Java" in three locations. "Snows of Kilimanjaro," out on first popscale run, and reissue of "Snake Pit" looms dull $8,000 in four smallseaters.

"Column South" and "Kettles on Vacation" is mild $7,000 in one theatre but okay in 11 nabes and drive-ins. Fourth week of "Cinerama" perked to very big $34,000, ahead of third stanza which was hurt a bit by a small switchboard blaze.

Estimates for This Week

Hillstreet, Pantages, Ritz (RKO-FWC) (2,752; 2,812; 1,370; 70-$1.10)—"Happens Every Thursday" (U) and "Lone Hand" (U). Light $19,000 or near. Last week, Hillstreet, Pantages, "Split Second" (RKO) and "Big Frame" (RKO), $21,000; Ritz, "President's Lady" (20th) (4th wk), $2,200.

Downtown, Wilshire, Beverly Hills (SW) (1,757; 2,344; 1,612; 70-$1.10)—"Fair Wind Java" (Rep) and "Marksman" (AA). Slow $12,000. Last week, "One Girl's Confession" (Col) and "Problem Girls" (Col), $11,000.

Orpheum, Hawaii (Metropolitan-G&S) (801-$1) — "Luxury Girls" (UA) and Marciano-Walcott 3-D fight pic (UA). "Girls" yanked after only 2 days at Orpheum, with reissue combo of "Love Happy" (UA) and "African Screams" (UA) in for 5 days. "Girls" held on at Hawaii. Slight $4,000. Last week, "Man in Dark" (Col) (5th wk-5 days), $8,800.

United Artists (UATC) (2,100; 70-$1.10)—"Column South" (U) and "Kettles On Vacation" (U). Mild $7,000. Last week, with El Rey, "Abbott-Costello To Mars" (U) and "Law and Order" (U) (9 days at El Rey), $8,600.

Los Angeles, El Rey (FWC) (2,-

(Continued on page 77)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Second' Modest $10,000 in Hub

Boston, May 26.

Current stanza shapes as unexciting with new product failing to lure more than so-so biz into most boxoffices. "Titanic" at the Met is only thin while "Split Second" at Memorial is below average. "Down Among Sheltering Palms" at Paramount and Fenway looks slow.

Estimates for This Week

Astor (B&Q) (1,500; 74-$1.25)—"Lili" (M-G) (2d wk). Still strong at $10,000 following good $14,000 initial week.

Beacon Hill (Beacon Hill) (680; 50-$1)—"Man on Tightrope" (20th) (2d wk). Holding okay at $5,000 following neat $7,000 first.

Boston (RKO) (3,000; 50-90)—"Law and Order" (U) and "Flying Squadron" (Rep). Sluggish $8,500. Last week, "Rawhide" (Indie) and "Fighting Men of Plains" (Indie) (reissues), $6,000 in four days.

Exeter (Indie) (1,300; 60-80)—"I Believe in You" (U) (2d wk). Neat $5,000 after $6,000 first stanza.

Fenway (NET) (1,373; 50-90)—"Sheltering Palms" (20th) and "Lady Wants Mink" (Rep). Slow $4,500. Last week, "Pony Express" (Par) and "Bad Blonde" (Lip), $6,000.

Memorial (RKO) (3,000; 50-90)—"Split Second" (RKO) and "Big Frame" (RKO). Modest $10,000. Last week, "Happens Every Thursday" (U) and "Lone Hand" (U), same.

Metropolitan (NET) (4,367; 50-90)—"Titanic" (20th) and "Perilous Journey" (Rep). Thin $15,000. Last week, "House of Wax" (WB) (3d wk), solid $20,500 at upped scale.

Orpheum (Loew's) (3,000; 50-90)—"Juggler" (Col) and "Ambush Tomahawk Gap" (Col). Opened Saturday (23). Last week, "Girl Who Had Everything" (M-G) and "Serpent of Nile" (Col), fair $12,500.

Paramount (NET) (1,700; 50-90)—"Sheltering Palms" (20th) and "Lady Wants Mink" (Rep). Tepid $10,500. Last week, "Pony Express" (Par) and "Bad Blonde" (Lip), $13,000.

State (Loew's) (3,500; 50-90)—"Juggler" (Col) and "Ambush Tomahawk Gap" (Col). Opened Saturday (23). Last week, "Girl Had Everything" (M-G) and Serpent of Nile" (Col), so-so $7,000.

Mpls. Still Lagging But 'Rats' Fat $5,000; 'Moon' 9G, 'Luther' $18,600, 3d

Minneapolis, May 26.

While still spelling grief for ozoners, continuation of cold and rainy weather is helping conventional houses. "Light of Silvery Moon" looks fair at Radio City while "Desert Rats" shapes good at Gopher. "House of Wax" still is great in fifth week.

Estimates for This Week

Century (Par) (1,600; 75-$1)—"Moulin Rouge" (UA) (6th wk). Good $4,500. Last week, fine $5,000.

Gopher (Berger) (1,026; 65-85)—"Desert Rats" (20th). Good $5,000. Last week, "Abbott-Costello To Mars" (U), $3,000.

Lyceum (Nederlander) (1,850; 85-$1.20)—"Martin Luther" (Indie) (4th wk). Had to step aside and make way for previous theatre rentals, but returns Thursday (28) for a final 4-day fourth week. Last week, huge $18,600, making phenomenal $65,000 or close for initial three stanzas.

Lyric (Par) (1,000; 65-85)—"Titanic" (20th) (m.o.). Satisfactory $4,500. Last week, "Off Limits" (Par) (2d wk), $4,000.

Radio City (Par) (4,000; 65-85)—"Light of Silvery Moon" (WB). Good $9,000. Last week, "Titanic" (20th), $7,500.

RKO-Orpheum (RKO) (2,800; 65-85)—"Hitch-Hiker" (RKO). Light $5,000. Last week, "Split Second" (RKO), $4,500.

RKO-Pan (1,600; 75-$1)—"House of Wax" (WB) (5th wk). They've hit the jackpot with this. Great $6,500. Last week, $6,800.

State (Par) (2,200; 65-85)—"Law and Order" (U). Mild $5,000. Last week, "Man in Dark" (Col), $9,500 at $1 top.

World (Mann) (400; 55-$1.20)—"Limelight" (UA). Been waiting long time here for this one. No trouble at all from anti-Chaplinites and plenty of praise, but little b.o. concession. Modest $3,000. Last week, "Don Camillo" (IFE), $2,300.

'WAC' BRISK $11,500, PORT.; 'HIKER' FAST 7G

Portland, Ore., May 26.

First-runs are still looking for stronger films. "Lili" at the Guild looms big. "Never Wave at Wac," is neat in two houses. "Moulin Rouge" in sixth frame still is lofty. Six weeks is unheard of for this town currently. "Hitch-Hiker" is rated fine.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Sombrero" (M-G) and "Secret Sharer" (RKO). Good $7,000. Last week, "House of Wax" (WB) (3d wk), fancy $10,500 after huge $35,000 in first two frames.

Guild (Parker) (400; $1)—"Lili" (M-G), nights only. Big $4,000. Last week, "Tonight We Sing" (20th) (3d wk), $1,100.

Liberty (Hamrick) (1,875; 65-90)—"Hitch-Hiker" (RKO) and "Woman They Almost Lynched" (Rep). Fine $7,000. Last week, "Fair Wind To Java" (Rep) and "Blades Musketeers" (Indie), $6,000.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moulin Rouge" (UA) (6th wk). Tall $4,500. Last week, nice $6,000 after smash $29,000 in first 4 weeks.

Orpheum (Evergreen) (1,750; 65-90)—"Never Wave At WAC" (RKO) and "Angel Face" (RKO). Fine $7,500. Last week, "Titanic" (20th) and "Hurricane Pilgrim Hill" (Indie), $7,300.

Oriental (Evergreen) (2,000; 65-90)—"Never Wave At WAC" (RKO) and "Angel Face" (RKO). Good $4,000. Last week, "Titanic" (20th) and "Hurricane Pilgrim Hill" (Indie), $3,500.

Paramount (Evergreen) (3,400; 65-90)—"Invaders From Mars" (20th) and "Fangs of Arctic" (Indie). Dull $6,500. Last week, "Great White Hunter" (Indie) and "Captain Kidd" (Indie) (reissues), $5,500.

United Artists (Parker) (890; 65-90)—"Off Limits" (Par) (4th wk). Sad $3,000. Last week, $3,200.

'Shane' Giant 31G Tops Slow Pitt

Pittsburgh, May 26.

It is the same story this week with "Shane" at Stanley as with "House of Wax" for the last few stanzas. There seems to be only so much first-run biz downtown, and when one picture goes big, the others take it on the chin. Nearly everything is going to "Shane," and the pickings are slim for "Sombrero" at Penn, "Split Second" at Warner, "Invaders From Mars" at Fulton and "Lone Hand" at Harris. At Squirrel Hill, the nabe arter, however, "Crash of Silence" got off to a fast start, and should stick around.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Invaders From Mars" (20th). Slow $3,500. Last week, "Happens Every Thursday" (U), $4,000.

Harris (Harris) (2,200; 50-85)—"Lone Hand" (U). Slight $4,000. Last week, "Seminole" (U), very good $7,000.

Penn (Loew's) (3,300; 50-85)—"Sombrero" (M-G). Doleful $7,000. Last week, "Never Let Me Go" (M-G), Nsg $10,000 in 9 days.

Squirrel Hill (WB) (900; 50-85)—"Crash of Silence" (U). Excellent reviews and they mean everything here. Brisk $3,000 or near. Last week, "Tonight We Sing" (20th) (3d wk), $2,000.

Stanley (WB) (3,800; 90-$1.25)—"Shane" (Par) Crix hailed this one as an authentic western masterpiece. Big screen with stereophonic sound is helping. Great $31,000 or better; likely will stay at least three weeks. Last week, "House of Wax" (WB) (4th wk), big $10,000 in 5 days, or $90,000 total on run.

Warner (WB) (2,000; 50-85)—"Split Second" (RKO). Okay notices but taking it on chin. Under $4,000. Last week, "Light of Silvery Moon" (WB), big $8,000, and should have stayed.

H.O.s Bolster K.C. Biz; 'Raiders' OK at $4,000, 'Wax' Sockeroo 16G, 2d

Kansas City, May 26.

Best bets currently are couple of holdovers, "House of Wax," continuing its record pace in second week at the Missouri, and "Lili" drawing great biz at Kimo in second round. Theatre row gets a first-run addition in the Roxy, with "Raiders of Seven Seas" and the 3-D fight pix doing okay. Of new films, "Sheltering Palms" is getting top coin, but only mild.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Lili" (M-G) (2d wk). Continues sock pace at $2,500. Goes a third. Last week, $3,000.

Midland (Loew's) (3,500; 50-75)—"Remains to Be Seen" (M-G) and "Cry of Hunted" (M-G). Light $9,000. Last week, "Never Let Me Go" (M-G) and "Jack McCall, Desperado" (Col), same.

Missouri (RKO) (2,650; 75-$1)—"House of Wax" (WB) (2d wk). Extra big $16,000. Last week, terrific $26,000, new house record,

(Continued on page 77)

Wash. NSG But 'Moon' Bright $12,500; 'Titanic' Nice 15G, 'Dark' 8½G, 3d

Washington, May 26.

This is a so-so week at the turnstiles of midtown theatres. "Titanic" looks strongest of the newcomers with a fine total at Palace. Equally good is "Light of Silvery Moon" which looms bright at the Warner "Man on Tightrope" is pulling strongly at the Dupont.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Treasure Golden Condor" (20th) and vaude. Okay $18,000, but below

(Continued on page 77)

Hampton Lifts 'Tightrope' To Fine 40G, Det; 'Cinerama' Wow 30G, 10th

Detroit, May 26.

Lionel Hampton onstage is pushing "Man on Tightrope" to fine $40,000 at the Fox to lead the downtown parade this stanza. "House of Wax" is holding up great in fourth week at the Michigan. "Anna" looks average at the Madison. "Small Town Girl" is oke at the United Artists. "This is Cinerama" continues smash at the Music Hall in 10th week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Man on Tightrope" (20th) and Lionel Hampton orch heading stageshow. Fine $40,000. Last week, "President's Lady" (20th) plus Martin-Lewis onstage, terrific $103,000.

Michigan (United Detroit) (4,000; 95-$1.25)—"House of Wax" (WB) (4th wk). Great $25,000. Last week, $31,000.

Palms (UD) (2,961; 95-$1.25)—"Man in Dark" (Col) and "Siren of Bagdad" (Col) (2d wk). Oke $15,000. Last week, $25,000.

Madison (UD) (1,900; 70-95)—"Anna" (IFE). Average $10,000. Last week, "Salome" (Col) (5th wk), $7,000.

United Artists (UA) (1,938; 70-95)—"Small Town Girl" (M-G) and "Confidentially Connie" (M-G). Oke $11,000. Last week, "Tonight We Sing" (20th), $8,200.

Adams (Balaban) (1,700; 70-95)—"Battle Circus" (M-G) (2d wk). Fair $8,000. Last week, $10,000.

Broadway-Capitol (Korman) (3,500; 70-95)—"Never Let Me Go" (M-G) and "Ambush at Tomahawk Gap" (Col) (2d wk). Okay $9,000. Last week, $14,500.

Music Hall (Cinerama Productions) (1,236; $1.40-$2.80)—"This Is Cinerama" (Indie) (10th wk). Socko $30,000. Last week, $30,200.

'Singing' Lively $12,000, Toronto; 'Rouge' 16G, 4th

Toronto, May 26.

Warm weather and outdoor attractions are denting biz here this session, but "Stars Are Singing" and "Confidentially Connie" are doing nicely. "Moulin Rouge" is still topping the town in fourth frame with another big stanza.

Estimates for This Week

Eglinton, University (FP) (1,080; 1,556; 40-75) — "Confidentially Connie" (M-G). Hefty $18,000. Last week, "Member Wedding" (Col), $14,000.

Imperial (FP) (3,373; 75-$1.25)—"Off Limits" (Par) (2d wk). Sturdy $10,000. Last week, $14,000.

Loew's (Loew) (2,096; 40-75) — "Small Town Girl" (M-G) (2d wk). Oke $9,500. Last week, $13,500.

Odeon (Rank) (2,390; 60-$1) — "Moulin Rouge" (UA) (4th wk). Big $16,000. Last week, $18,000.

Shea's (FP) (2,386; 60-$1)—"Stars Are Singing" (Par). Good $12,000. Last week, "House of Wax" (WB) (3d wk), $10,000.

Uptown (Loew) (2,743; 40-75) — "Law and Order" (U). Fair $7,600. Last week, "Happens Every Thursday" (U), $6,000.

'Fort Ti' Fancy $23,000, Frisco

San Francisco, May 26.

Trade at first-runs continues off here, with all major holdovers also slipping. Despite this, "Fort Ti," new 3-D pic, is jamming the Orpheum for big total, being helped by the $1.50 top. It is easily leader this session. Another three-dimensional, "House of Wax" continues very strong at St. Francis. "Salome" still is nice in third United Artists round. "Girl Who Had Everything" is okay at Warfield but elsewhere the totals for new films are lagging.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95)—"Law and Order" (U) and "One Girl's Confession" (Col). Thin $8,500 in 6 days. Last week, "Fair Wind to Java" (Rep) and "Homesteaders" (AA), $11,000.

Fox (FWC) (4,651; 65-95)—"Titanic" (20th) and "Bright Road" (M-G) (2d wk). Drab $9,000 in 6 days. Last Week, $16,500.

Warfield (Loew's) (2,656; 65-95)—"Girl Who Had Everything" (M-G). Okay $12,000 in 6 days. Last week, "Never Let Me Go" (M-G) (2d wk), $8,000.

Paramount (Par) (2,646; 65-95)—"Light of Silvery Moon" (WB) and "Run for Hills" (Indie) (2d wk). Slow $8,500. Last week, $11,500.

St. Francis (Par) (1,400; 95-$1.25)—"House of Wax (WB) (5th wk). Strong $12,000. Last week, $16,000.

Orpheum (No. Coast) (2,448; $1.20-$1.50)—"Fort Ti" (Col) plus right films. Big $23,000. Last week, "Column South" (U) and "Abbott-Costello to Mars" (U), $10,000.

United Artists (No. Coast) (1,207; $1.25-$1.50)—"Salome" (Col) (3d wk). Nice $10,000. Last week, $13,500.

Stagedoor (A-R) (370; $1.50-$1.80)—"Hans Christian Andersen" (RKO) (14th wk). Fancy $7,200. Last week, $7,000.

Clay (Rosener) (400; 65-85)—"Importance Being Ernest" (U) (6th wk). Big $1,600. Last week, same.

Larkin (Rosener) (400; 65-85)—"Don Camillo" (IFE) (7th wk). Fast $2,200. Last week, $2,000.

Vogue (S.F. Theatres) (377; 85-$1)—"Times Gone By" (Indie) (6th wk). Nice $1,400. Last week, $1,500.

'Let Go' NSH $11,000, Denver; 'Rouge' 15G, 2d

Denver, May 26.

With opening of fishing season over the past weekend and with fine outdoor weather prevailing, first-runs are suffering this round. Plethora of holdovers also is hurting. "Never Let Me Go" is rated only fair at Orpheum while "Juggler" is in like category at Broadway. "Moulin Rouge," however, still is fine in second weeks for two houses.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "President's Lady" (20th) and "Snake Pit" (20th) (reissue). Mild $5,500. Last week, "Destination Gobi" (20th) and "Happy Go Lovely" (RKO) (reissue), $5,500.

Broadway (Wolfberg) (1,200; 50-85)—"Juggler" (Col). Fair $7,000

(Continued on page 77)

Indpls Skids; 'Titanic' Slight $7,500, 'Remains' 8G, 'Crowd' OK $6,000

Indianapolis, May 26.

Film biz here is in pre-Memorial Day race doldrums. Stormy weather, including tornado scare that had downtown streets almost deserted Friday night, also hurt. "Remains to Be Seen" at Loew's and "Titanic" at Indiana, both mild, are top new entries, although "House of Wax," in moveover at Keith's, continues to lead town for third week.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Sheltering Palms" (20th) and "Silver Whip" (20th). Thin $6,500. Last week, "Happens Every Thursday" (U) and "Blades of Musketeers" (Indie), $7,000.

Indiana (C-D) (3,200; 50-76)—"Titanic" (20th) and "Kansas Pacific" (AA). Mild $7,500. Last week, "House of Wax" (2d wk), nifty $14,000, at 56-$1.20 scale.

Keith's (C-D) (1,600; 56-$1.20)—"House of Wax" (WB) (m.o.). Very nice $8,500 for third week downtown, with Marciano-Walcott fight film helping.

Loew's (Loew's) (2,427; 50-76)—"Remains to Be Seen" (M-G) and "Cry of Hunted" (M-G). Fair $8,000 or close. Last week, 'Never Let Me Go" (M-G) and "Code Two" (M-G), good $10,000.

Lyric (C-D) (1,600; 50-75)—"Roar of Crowd" (AA) and "Loose in London" (Indie). Oke $6,000. Last week, "Abbott-Costello to Mars" (U) and "Homesteaders" (AA), $5,500.

Buff. Off; 'Everything' Fair 12G, 'Express' 10G

Buffalo, May 26.

"Girl Who Had Everything" is getting the biggest coin total in town this stanza but it is rated only fair at the Buffalo. "Pony Express" looms slow at Paramount while "Desert Rats" shapes mild at Century. "Vanquished" is light at Center.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Girl Who Had Everything" (M-G) and "Remains To Be Seen" (M-G). Fair $12,000. Last week, "Titanic" (20th) and "Slight Case of Larceny" (M-G), same.

Paramount (Par) (3,000; 40-70)—"Pony Express" (Par) and "Stolen Identity" (Indie). Slow $10,000. Last week, "Jamaica Run" (Par) and "A Perilous Journey" (Rep), $11,000.

Center (Par) (2,100; 40-70)—"The Vanquished" (Par) and "Monsoon" (UA). Mild $7,000. Last week, "Girl Next Door" (20th) and "The Marksman" (Indie), $8,500.

Lafayette (Basil) (3,000; 40-70)—

(Continued on page 77)

IT ROARS FIRST ON THE 17th OF JUNE!

WARNER BROS.' SCREAMING TV-AND-RADIO AREA-BY-AREA SATURATION IS SET TO BEGIN! GET YOUR DATE IN NOW! NOW! NOW! SEE THE PRESSBOOK NOW! SEE THE TOWERING 10-FOOT LOBBY DISPLAY! (IT'S ANIMATED! IT HAS SOUND, SMOKE, FLASHING LIGHTS!) SEE THE SMASH ADS! SEE THE *TWO* FREE TEASER TRAILERS! SEE THE CIRCUS HERALD! SEE THE STUNTS!

WARNER SHOWMANSHIP SHOW THE WAY AGAIN!

"THE BEAST FROM 20,000 FATHOMS"
STARRING PAUL CHRISTIAN - PAULA RAYMOND - CECIL KELLAWAY - KENNETH TOBEY - JACK PENNICK - Screen Play by LOU MORHEIM and FRED FREIBERGER
Photography by Jack Russell, A.S.C. - Associate Producer BERNARD W. BURTON - Technical Effects Created by RAY HARRYHAUSEN - Music by David Buttolph
Produced by HAL CHESTER and JACK DIETZ - Directed by EUGENE LOURIE - Distributed by WARNER BROS.

Suggested by the sensational SATURDAY EVENING POST story by RAY BRADBURY

Passion Play for 1954 Seen Likely As Tourist Lure at Oberammergau

Oberammergau, May 19.

This little town, whose main industry is the Passion Play, is rocked with dissension centering around the question of whether the multi-million dollar tourist attraction shall be restaged in 1954. According to historic schedule, the next cycle of performances is not due till 1960. But since a season was missed during the war (1940), one faction wants the show in 1954. Others, expressing horror that some should view the play as a tourist attraction rather than a religious event, insist they'll wait till 1960. Town Council has been hassling on the matter for months.

The council recently expressed public censure for Hans Lang, who once understudied the Christ role, for insisting that church authorities in Munich had no right to regulate Passion Play performances. The religious faction says it has the backing of Josef Cardinal Wendel, archbishop of Munich, in opposition to the shows next summer. The prelate's statement was condemned by Lang. But the council then pointed out that Lang was himself a member of the council which had voted unanimously to ask for church guidance.

Question isn't settled yet. "Passion" is big time show biz, bringing in millions of dollars in sales and tourist expenditures into this small community in every active season. Even in years when there are no performances the town does a lively biz in guided tours through the festival playhouse, its costume collections and in souvenir sales featuring woodcarvings of Passion Play figures.

Mex Union Again Asks 50% Pay Hike From U.S. Cos.; Big Tilt Unlikely

Mexico City, May 19.

Mexican headquarters of eight U. S. film companies have been served by the National Cinematographic Industry Workers Union (STIC) with demands for a 50% pay hike and an extra day of paid annual vacations for the union help. Demand is a forerunner of the impending biannual revision of the union's collective work contracts. But no strike threat has been made.

Yank distributors are not unduly excited by the hefty wage demands. STIC always asks that much, and then usually accepts around 20%. But this time even 20% is rated very big because of sharply reduced income stemming from the 46c cinema admission price ceiling here.

STIC is earlier this year in making its demands. Contract revision is not due until September. American distribs haven't had a strike since 1935. However, there have been some close calls from shutdowns.

Mex City Theatres Must Stay Put as Playhouses

Mexico City, May 19.

Local theatres are currently doing so badly the city government has tossed them a life line by flatly refusing to allow any of them to become cinemas or be anything else but playhouses. That help is being granted at the urging of the National Actors Union. Theatre managers attribute the sharp big decline from the big trade of last year, largely to the 46c. cinema ceiling. This is credited with drawing many of their patrons because the playhouses can't offer any kind of a draw show for less than 92c.

The city nixed the petition of Mario Calvet, French-German pix distrib. to make the Teatro Iris, revue-musical house, into a cinema. Like nixing was given Moises Cosio to make his revue theatre, the Colon, into cinema, a film house.

Skornia Back to States

Vienna, May 19.

Harry J. Skornia, for two years radio officer for the U. S.-sponsored Red-White-Red network, has left to return to America, where he will join the National Assn. of Educational Broadcasters at Urbana, Ill.

Trueman Named Head Of Can. Nat'l Film Board

Ottawa, May 26.

Dr. A. W. Trueman, president of the U. of New Brunswick, has been appointed Canadian Government Film Commissioner and head of the National Film Board, to begin July 1.

Trueman will be NFB's fourth commissioner. Others were John Grierson, now making documentary films in England; Ross McLean, now with UNESCO in Paris, and W. Arthur Irwin, now Canada's High Commissioner in Australia.

Bumper Crop Of Europe Pix Fetes

Rome, May 19.

Europe is set for another bumper crop of film festivals this year. With the Cannes Film Festival over, the next major gathering is in Berlin, June 12-28, for that city's annual film frolic.

Close on its heels is another German Festival, at Gottingen, (June 30-July 9) spotlighting experimental and avant-garde pix. The annual Locarno conclave this year is set for July 2-12, followed by another date in Germany, the International Cinema Criterium at Heidelberg, running July 26-31.

The first half of the Venice Festival, dedicated to documentaries and moppet pix runs Aug. 11-18, followed by the second part, for feature fiims, Aug. 20 to Sept. 4. Partly overlapping the Venice fete is Edinburgh's documentary and experimental film festival, Aug. 23-Sept. 7.

For good measure, Italy has added a new item to the list by running an Agricultural Film Festival in Rome, Oct. 3-12. Only the Cannes and Venice affairs, however, have been given class 1 (competitive) ratings by the International Producers Assn.

FINNISH PIX TOPS IN HELSINKI; CHAPLIN BIG

Helsinki, May 19.

So far this year, Finnish films dominate the boxoffice here. Among the 10 best grossers, five are Finnish, with "The World's Most Beautiful Girl," starring last year's Miss Universe, Armi Kuusela, in No. 1 spot.

"Limelight" (UA), in its second month here is climbing to fourth place. "High Noon" (UA) and "Ivanhoe" (M-G) are in the sixth and seven, respectively. The big surprise of the year appears to be the Italian pic, "Anna," second best biz currently. Both "Anna" and "Limelight," the Chaplin pic, still going strong while the other top pix have slowed down.

A newcomer with big potentialities is the British film, "Top Secret," which drew angry protests from the Commie press, but is playing to capacity audiences.

M&L, Mitchell, Sinatra, Laine Set For Glasgow

Glasgow, May 19.

American stars again are well featured in the summer vaude layout for Scotland, just announced by Moss' Empires chain. Guy Mitchell is slated to play the Empire here the week of Aug. 3. Frank Sinatra is pacted for same spot starting July 6.

Earlier, the Merry Macs will head the Glasgow house bill during Coronation week (June 1), with Dean Martin & Jerry Lewis inked for week of June 15, prior to a London opening. Al Martino comes June 22.

Frankie Laine is set for a return date at the Empire here Aug. 24, again as a warmup for his London Palladium stint. Jean Sablon plays the week of June 8. Prices will be upped for visits of the U. S. topper.

Delfont's Ice Bow

London, May 19.

Bernard Delfont, dipping into the ice show field, is bringing over Dick Barstow from America to stage his first ice revue. Belita will be the star.

Show opens June 20 at the Hippodrome, Dudley, for an eight-week season, after which it will play top towns for four weeks in each town.

Revue is expected to come to the West End as a Christmas attraction.

Yank Films Gain More W. German Playdates In April; Still Off From '52

Berlin, May 19.

Trend in film boxoffice popularity in West Germany's most important key cities (including West Berlin) last month showed a slight gain by American and German pix. German product remained on top with 39.1% of playdates as compared with 38.8% in March. American pictures held second spot with 37.9% as against 36.2% in March. French product was next in playing time with 6.7% of dates, followed by new Austrian and Italian films.

German pix were so successful in April that the first four biggest grossers were local pix. "Maske in Blau," German musical released by Herzog, was tops. Best American film was "American in Paris" (M-G), which landed fifth spot. Only one other Hollywood feature was among the first 20 money-makers, "Greatest Show on Earth" (Par).

Two facts are unusual about the German boxoffice situation, the considerable gain made by German pix and the loss at the wickets by American films as against last year. In April last year, for example, U. S. product was on top with 45.5% of playdates, followed by German films with 32.4% of dates. This year, American pix were down to 37.9%.

HIGH 3-D RENTALS IRK GERMAN EXHIBS

Berlin, May 19.

Local exhibitors are very worried about the announced increases in film rentals for 3-D pix. Distributors justify these by claiming production and import of 3-D pix are considerably more expensive than on conventional films. They asked a middle-sized town's exhib to play 3-D pix either three weeks at one theatre or 11 days at two.

Local exhibs claim that besides the additional rentals considerable investment is necessary for 3-D screenings, ranging from $2,000 to $11,000 per theatre. Currently, one 3-D feature film, "Bwana Devil" (UA), is being shown in West Germany. Five other tri-dimensional pictures have been announced for the forthcoming season, including a German 3-D film produced by Berolina and "Love in Three Dimensions," another German effort by Mondial (Zeiss Ikon system).

'Happy King' Given Slim Chance for London Run

London, May 26.

"Happy As a King," which opened at the Princes Theatre last Saturday (23), was treated generally harshly by the crix, and its prospects appear slim. Described as "a new musical frolic," it is an outmoded typical musical comedy with a moderate score by Ross Parker. Book by Fred Emney and Austin Melford was rated as lacking in wit.

It was presented by M. H. Productions and stars Emney, Eve Lister, Shani Wallis, Leo Franklyn, Melford, Greta Unger, Warren Mitchell and Dickie Henderson. Choreography is by Joan Davis and sets by George Ramon.

'Bell' Won't Toll

Athens, May 19.

After a long delay, release of Paramount's "For Whom the Bell Tolls" was forbidden by the Greek censors.

This action disappointed Greek film patrons because they waited to see the film in which the Greek actress Katina Paxinou figured.

Goldwyn Would Go Slow With 3-D; Thinks Mild TV Giving Pix Breather

Paris, May 26.

Samuel Goldwyn is here for a lookee at picture conditions as well as the continental distribution of his "Hans Christian Andersen." He has given interviews freely. At a press conference he said that although he has had 3-D processes offered him, he is waiting until a new form of filmmaking emerges from the various changes now in progress anent 3-D. He added that despite large screen, glasses or any other relief, the film of the future, like those of the past, must count on subject matter. He feels the subject treatment will aways be paramount and that the screenplay creates great stars directors and films.

On TV, Goldwyn commented that the present mediocrity of video is giving films a breather. Until TV gets better, he feels that important films have nothing to fear from it, but it was best not to minimize the future of a changing medium like tele. Citing that many apartments have fine kitchens, but that this does not prevent the family from going to a restaurant for a special occasion or a meal. Likewise, he feels, the film always will fill that need for the big and special which TV cannot, as yet, supply.

Goldwyn felt that there is too much film aid in Europe which leads to a sort of creative laziness. Quality is the sole factor, he was convinced. He believes that most countries produce too many films.

Goldwyn goes to Rome, and then comes back here June 15 before heading for the U. S.

Rep Pact With Rank On 'Java' 1st Big Brit. Deal

London, May 26.

By negotiating a release on the Gaumont circuit beginning June 22 for "Fair Wind To Java," Republic has concluded its first major deal with the J. Arthur Rank Organization since it began operations here as a separate organization three years ago.

Deal was set by company's new managing director, Reginald Armour, and its sales manager, Lionel Clyne. Film gets a dual Coronation week release at two of Rank's West End theatres.

Set Imports For Irish Legit Hypo

Dublin, May 19.

Shows imported from London, complete with cast, are being skedded to lift legit biz here. Olympia is currently playing Peter Cheyney's "Meet Mr. Callaghan," with Derrick De Marney in lead role he played in Garrick run in London. Followup will be BulBul Chowdhury and his Oriental Ballet, a combo from Pakistan which Peter Daubeny has pacted for an English tour and London season after the Coronation.

Theatre will do three-week shutdown for overhaul, reopening with Wilfred Pickles in "The Gay Dog," followed by the visit of Sybil Thorndike in "Waters of the Moon." Dame Sybil played London lead, but the other stars, Edith Evans and Wendy Hiller, will not be with her.

The touring company of "Oklahoma" will be flown in from England next month of a season at Gaiety, followed by the International Ballet on its return from Spain.

The Abbey has two new plays on its immediate sked, "The Other Eden" by Louis D'Alton, and Maurice Meldon's "Halcyon Horseman." Theatre is breaking tradition of using only Abbey Players by engaging Christopher Casson to play the English role in "Eden." It is his first time with the Abbey.

BRIT. DISTRIB TO RUSSIA ON PIC EXCHANGE DEAL

London, May 26.

Kenneth Rive, director of Continental Concorde Cinema Co., distributors of foreign language pix, planed to Moscow last Thursday (21) on the invitation of the Soviet Ministry of Culture, to negotiate an exchange deal for British and Russian product.

Claiming that he is authorized to offer 30 British-made films, Rive says he hopes to buy some of Russia's best in exchange and also to negotiate an Anglo-Russian production. He sees this as a means of cementing the "new cinema friendship between east and west."

Although declining to name the 30 titles he has to offer, Rive confirmed a deal for Soviet release of "Fame is the Spur," and is also negotiating a distribution deal for "The Pickwick Papers."

After a month in Moscow, he will return to London via Prague and East Berlin.

New Berlin Film Co. Shooting 'Stronger One'

Berlin, May 19.

Capitol Film, West Berlin's latest producing company, has feed off its first film, "The Stronger One," at the Tempelhof studios.

Hans Soehnker and Gertrude Kueckelmann are playing the leads with Wolfgang Liebeneiner directing. Walter von Hollaender wrote the script and Igor Oberberg does the lensing. "One" is scheduled to be finished within 33 days.

Chauvel's 'Jedda' Lone Aussie Film in Prod.; Brit., U.S. Plan No Pix

Sydney, May 19.

With the exception of Charles Chauvel's "Jedda," feature film production in Aussie is completely stymied. Second half of the year just coming up shows no prospect of any local production upsurge. Closing of Pagewood studios by Ealing was the fadeout signal. American distributors here with frozen coin said they had no news of any Hollywood move to make a pic Down Under this or any year.

Tightening of coin has halted any independent bid to get local cameras turning, with "angels" closing their checkbooks pronto whenever approached to back a mooted film. Down Under studios, apart from the newsreel outfits, are presently only flooring educational shorts for special playdates. Unemployment rate in the film production field is the highest it has ever been.

Hollywood and Great Britain are the main source of product supply for Aussie's 1,100 cinemas.

Backer Asks Accounting On 3 Hylton Legiters

London, May 26.

Jack Hylton promised in the high court last week to give financial statements of three plays, "Kiss Me, Kate," "Women of Twilight" and "Call Me Madam," pending an action against him and his company by John Buckley, a 78-year-old backer.

According to Charles Russell, counsel for Buckley, his client had invested $35,000 for a 40% partnership in "Kate." He got his investment back plus approximately $3,500 said to be his share of the profits from the London run. He put up $2,800 for "Twilight," but Hylton said there was a loss on that show, and he received back just under half of his investment.

For "Call Me Madam," he again invested $35,000 for a 40% partnership. That show had a long run at the Coliseum and is now on tour. Hylton had said the profits were over $72,000. Buckley's investment had been returned, but he had received no share of the profits.

Claude Duveen, Hylton's counsel, said there was no attempt to defraud the plaintiff and separate banking accounts were kept for each venture. The judge added that no suggestion was made against Hylton about his financial dealings.

TODAY... THE BIG STARS AND BIG PICTURES COME THRU

UA

And so do the Academy Award Winners!

1952
Gary Cooper, HIGH NOON

1951
Humphrey Bogart, THE AFRICAN QUEEN

1950
José Ferrer, CYRANO de BERGERAC

HUMPHREY
BOGART

The 1951 Academy Award Winner (AFRICAN QUEEN) comes up with another winner in **BEAT THE DEVIL!**

GARY
COOPER

The 1952 Academy Award Winner (HIGH NOON) in James A. Michener's great South Pacific Adventure **RETURN TO PARADISE**, in color by Technicolor

KIRK
DOUGLAS

in **ACT OF LOVE,**
from Alfred Hayes' sensational best-seller, "Girl On The Via Flamicia"!

ERROL
FLYNN

One of the greatest names in the business in TWO big ones — **CROSSED SWORDS,** Eastman Color and **WILLIAM TELL,** Pathe Color!

WILLIAM
HOLDEN

in **THE MOON IS BLUE,**
now in its third year on Broadway and still going strong!

JOEL
McCREA

in the Eric Ambler screenplay **SHOOT FIRST!**
Co-starred with Evelyn Keyes!

JOHN
PAYNE

In TWO spectacular productions—**RAIDERS OF THE SEVEN SEAS,** Color by Technicolor and **CROSSTOWN** (best. title)

GREGORY
PECK

In TWO big ones — Mark Twain's immortal **THE MILLION POUND BANK NOTE** and **THE PURPLE PLAIN,** E. H. Bates' best seller!

Coronation Eve Fever

Continued from page 1

itself, will be two miles long, will start from Buckingham Palace and pass under the elaborate ceremonial arches that have been erected along the Mall to Admiralty Arch on the first stage of its five-mile circuitous route to the Abbey. The return journey, following a different route, will be slightly longer.

All-Night Standees

The public stands, which have been under construction along the route for the past six months, are now almost completed and it is hoped they will be fully occupied on Coronation day. The public transport services are to operate nonstop schedules to bring people to town, but buses will be stopped some distance from the route and subway stations will only be kept open as long as the crowds permit. If there is too much surface pressure, the stations will be closed by the police.

By a series of crash barriers, which have been built to encircle the route, the police will be able to seal off the entire central London area. Today, these barriers are impeding the the flow of public traffic, but on Coronation day they will keep the crowds in check and keep accidents down to a minimum.

There is still no evidence of SRO boards being necessary for Coronation seats and offers are still regularly advertised in the national press. Nevertheless, prospects of a complete sellout are reasonably bright, but the selling price, which started on a downward spiral several weeks ago, shows little sign of hardening. Almost from the outset, the public resisted fancy charges being asked by many speculators and the prices have been taking a steady tumble.

In addition to the 2,000,000 expected along the route, at least half of the population will be viewing the spectacle in the comfort of their own homes on TV receivers. In many respects, the viewers will get the best end of the deal as they do not run the risk of getting caught up in vast crowds, nor will they be subjected to weather hazards. They can anticipate most extensive coverage while enjoying the amenities of their own homes.

Apart from restrictions imposed in the Abbey, TV cameras will be able to capture all the magnificence and panoply of the occasion. Mobile units will be dotted along the route at strategic points, giving closeups of the Queen and her Consort, as well as other royal dignitaries and every facet of the procession.

Color Filming

As part of the progress of events, the newsreels, however alert they may be, must take a time beating from TV. Nevertheless, exhibs throughout the country report widespread interest in the newsfilms and anticipate big crowds for the same night flashes and the following day's double-length coverage. Countrywide enthusiasm has also been sparked by the production of the two full-length color films by the Rank Organization and Associated British-Pathe and by the Movietone two-reeler. These will be in release on Monday, June 8, less than a week after the event.

Theatres along the route will naturally be closed on Coronation day, but a few London picture houses with full-size TV screens will be open to take the BBC coverage. The Odeon, Leicester Square, using Rank's Cintel, is having an invited audience, but at the Plaza, where they recently installed the Paramount Kinescope equipment, the general public is being admitted at normal theatre prices. The Commodore, Hammersmith, the biggest Associated British Cinema theatre in London, has also been fitted with Cintel, as have a number of key provincial houses.

Midnight Matinees

On Coronation eve, a limited number of legit and picture theatres are staging midnight matinees to give the all-night crowds somewhere to pass the time in comfort. Among the theatres offering this additional amenity are the Garrick, where "Dangerous Curves" is the attraction, and the Vaudeville, where "Red-headed Blonde" is running. The only West End picture theatre offering a midnight gala is the Empire, Leicester Square, where a double feature bill, comprising "Lili" and "Remains To Be Seen," will be exhibited for one night only. Theatre will open at 11:15 p.m. until 4 a.m. the next morning and refreshments will be served to patrons in their seats. Tickets are bookable in advance and are at normal theatre prices.

As Yolande Donlan, who is the star of "Red-headed Blonde," celebrates her birthday on Coronation day, a special birthday cake is being made and the midnight audience will be invited to partake. After the party, they will stay for community singing until the want to leave.

Legits Contribs

Contribution by the legit managements is not on the same broad expansive scale as for the Festival of Britain two years ago. Apart from the Old Vic's production of "Henry VIII," the only special theatrical event for the Coronation has been the revival of "The Apple Cart," in which Noel Coward is starring at the Haymarket. Sir Laurence Olivier, who provided the legit highlight of 1951 with his twin "Cleopatra" productions (Shakespeare and Shaw), had planned a Coronation entry with Terence Rattigan's "The Sleeping Prince." His wife, Vivien Leigh, was to have been his co-star, but as a result of her breakdown the production has been postponed until July. In its place, at the St. James Theatre, comes a new play by Mary Haley-Bell in which her husband, John Mills, is starred. This is "The Uninvited Guest," to be presented by Henry Sherek tomorrow night (Wed.).

At the Savoy Theatre, "A Woman of No Importance" is billed as a Coronation year special, but Jack Hylton jumped the gun by more than six months when he staged his Coronation Crazy Gang revue, "Ring Out The Bells," at the Victoria Palace last November. This is doing consistent SRO biz. Another Coronation presentation which has been running for some months is the Tom Arnold musical, "The Glorious Days," which has been at the Palace since the end of February and was previously on tour for six or seven months. At the Criterion, "The Young Elizabeth" has been running for over a year; this play was almost postponed prior to its opening because there was a young Elizabeth on the throne.

There will be a big spure of activity this week, which was sparked last night (Mon.) when Danny Thomas opened his Coronation season at the Palladium. Tonight (Tues.) "Hamlet" opens at the Embassy Theatre. Tomorrow sees the preem of "The Uninvited Guest" and on Thursday the London edition of "Guys and Dolls" bows in the Coliseum. On the same night there is to be an all-star Anglo-American midnight gala at the Palladium in aid of the Actors Orphanage and the Jewish National Fund. Sponsored by Noel Coward and Lady Reading, the cast will include Wilbur Evans and his wife Susanna Foster, Laurence Olivier, Danny Thomas, Peter Ustinov and Hermione Gingold.

Abbey Preem

Another sort of drama is due to be enacted at Westminster Abbey within a week of the Coronation, when a new play, "Out of the Whirlwind," by Christopher Hassell, is presented with Fay Compton as the star. As far as is known, this is the first stage presentation within the Abbey precincts, and the advance booking office is already drawing crowds. Top admission price will be $4.25, with a minimum of 70c.

This week also sees the opening of the new Sonja Henie ice revue at the Empress Hall and another blades show on the horizon is the Gloria Nord starrer, which is skedded to move into the Harringay Arena.

A special Coronation opera, "Gloriana," authored by Benjamin Britten, will have its royal preem at the Covent Garden Opera House on the Monday following the Coronation. The Queen and the Duke of Edinburgh will attend this gala and special upped admission prices, with a $20 top, are being charged.

This week also marks the beginning of major cabaret activity. Almost all the niteries are putting their best feet forward in the hope of earning some foreign coin from tourists, and all have arranged special Coronation Eve and Coronation day galas with inflated minima. On Coronation night, the minimum charge in most cases will be between $15-$20, but at the Savoy, where there is a special charity ball in aid of the National Playing Fields and the United Appeal for the Blind, inclusive price for dinner and liquor is $35.

Tessie O'Shea's opening at the Colony and Astor last week touched off the special Coronation cabaret engagements and there will be a stream of headliners opening from now on. Last night (Mon.), Florence Desmond played her first British cabaret date for three years when she preemed at Quaglinos and the Allegro Room. Tonight will be one of the highspots of the cabaret season with Noel Coward's opening at the Cafe de Paris. Tomorrow night will see a rash of new nitery openings with three additions to the westend circuit. In Grosvenor St. Rico d'Ajou opens his new plush room, the Don Joan, with Josephine Baker as the star attraction. Eustace Hoey is presenting the Bernard Bros. at his newly opened Copacabana, and at the Orchid Room, Christopher Hewett and Helene Cordet are the cabaret attractions.

On Coronation eve, Hermione Gingold opens a return season at the Bagatelle. On the same night there is a new lineup at the Savoy headed by Nanci Crompton, which will include Tony Fayne and David Evans, the Andrea Dancers and the Jay Walkers. For the Coronation gala, there will be guest appearances by Noel Coward, Maurice Chevalier and Rudy Horn. At the Berkeley there is to be a double bill comprising Lys Assia and David Nixon, while for one night only there will be cabaret at Claridges for the Coronation gala, with Kay Cavendish and Clifford Stanton. In this switch from traditional policy there will also be a rhumba band in addition to the resident combos. At Al Burnett's Stork Room, Bobby Sherman continues as the cabaret lure, while Susan Bandler is featured at Ciro's. The newly-opened Blue Angel is continuing with its policy of around-the-clock cabaret.

Pop Tune Tribute

There have been the familiar crop of pop tunes in tribute to the occasion and in the current week five of them (all British) have made the hit parade. One of them, "In a Golden Coach" (Box & Cox), is the No. 1 bestseller. "The Windsor Waltz" (Michael Reine) has moved up to eighth place and "Celebration Rag" (Bradbury Wood) is No. 15. "The Coronation Waltz" (Northern) and "Coronation Rag" (Magna) have the last two positions in the first two dozen hits of the week. Another 10 Coronation specials have been published, including the reissue by Francis, Day and Hunter of "Soldiers of the Queen." Among others are "Let's All Be Good Elizabethans" (Noel Gay) and "All the World Is Coming to London" (Radio Music).

The BBC is rising to the occasion with a week of celebration radio programs, teeing off next Sunday (31) with a 90-minute broadcast from the London Palladium of a special Commonwealth bill, which will be emceed by Richard Attenborough. On Coronation night, Gracie Fields will be the principal guest for the 500th edition of "Henry Hall's Guest Night" and on June 4 there is to be a special feature, "Star Spangled Salute," which will be a Coronation tribute by American artists. Ben Lyon will emcee and the talent lineup will include Rose Murphy and the Merry Macs on behalf of vaudeville; Douglas Fairbanks, Jr., speaking for the legitimate theatre, Gregory Peck and Bing Crosby repping Hollywood; Billie Worth and Wilbur Evans for the musical theatre, and Burl Ives on behalf of the concert platform. The longhair third program is to broadcast "A Midsummer Night's Dream," with Ralph Richardson as Bottom as its major dramatic contribution. There is also to be a Commonwealth show on TV which is to be beamed on June 6, with a cast including Ram Gopal, Joy Nicholls, Bernard Braden & Barbara Kelly and Shirley Abicair. Preceding June 2, BBC-TV is screening a series of specially-made films which were made primarily for overseas markets. These are "When the Queen Is Crowned," "The Second Elizabeth" and "What Is the Crown?"

The concert world is also becoming Coronation conscious with a series of special events staged at the Royal Festival Hall.

Briefs From the Lots

Jules Levy and Arthur Gardner bought "Kentucky Derby," authored by Harold Douglas, for indie production, and are flegotiating with Calumet Farms for a loanout of Citation as equine star . . . Stanley Kramer signed Tom Tully to play Captain De Vriess in "Caine Mutiny." . . . William Stephens will function as production supervisor on Benedict Bogeaus' "Edge of the Jungle." . . . William Grady, Jr., will produce "Garden of Evil," a tale of the prohibition era, at Metro . . . Robin Hughes and Peter Mamakos joined the "El Alamein" cast at Columbia . . . Jane and Joan Corbett, showgirl sisters, added to the cast of "Red Garters" at Paramount.

Peter Lawford's first freelance role since leaving Metro will be in "A Name for Herself" at Columbia, George Cukor directing . . . Bertita Harding completed screenplay of "Life and Loves of Richard Wagner," for indie production in Germany by William Dieterle . . . William Goetz bought Frank Slaughter's novel, "The Galilean," as possible starrer for Ludmilla Tcherina at UI

GOVT. LOSES DRIVE-IN ANTITRUST CLAIM SUIT

Chicago, May 26.

U. S. Government last week lost the "Starlight Case," a suit against Chicago drive-in theatres which allegedly conspired to maintain prices and booking practices in violation of the Sherman Antitrust Act.

Chi Federal Appeals Court ruled that the drive-ins were not engaged in interstate commerce and therefore not liable under the act. The suit was first filed last spring.

MPAA's McDonnell Back From Far East Junket

Washington, May 26.

Col. Richard McDonnell checked into the Motion Picture Assn. of America office here over the weekend after his stint in Japan. He reported to Eric Johnston before leaving for a few days' rest and personal biz.

Immediate plans call for him to remain on the D. C. staff though there has been no allocation of duties yet. He will probably work on State Dept. and diplomatic liaison chores he performed before his Far East junket. There is some speculation that he may be assigned to another foreign post.

Atlanta Host to Joint Ga.-Ala. Exhib Meet

Atlanta, May 26.

Joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatres Assn. gets under way here Sunday (31) at the Biltmore Hotel.

Business sessions will be devoted almost exclusively to the latest developments in all phases of 3-D and widescreen exhibition. First convention activity on Monday (1) will be 3-D symposium and demonstration at the Paramount Theatre here, with E. D. Martin, Theatre Owners of America vice-president, as chairman.

Indie Distribs War

Continued from page 5

Assn. of America and other film groups to follow in its footsteps.

Yesterday (Tues.) it was exactly a year ago since the Supreme Court ruled, in the "Miracle" case, that pix are included in the free speech and free press guaranty of the First and Fourteenth Amendments of the Constitution. Ruling is basis on which the indies expect to extract censorship's economic teeth.

IMPDAA is acting on the counsel of its attorney, Ephraim S. London. Group's board has also decided to join with Superior Films, Inc., to file an amicus curiae brief on behalf of "M" which is being appealed from an Ohio Supreme Court ruling to the U. S. Supreme Court. According to London, if the High Court accepts the case for review, there is an excellent chance of winning an anti-censorship decision.

AA Chiefs West After N.Y. Meet

Three Allied Artists execs, who arrived in New York over the weekend after attending the company's first international sales convention in Miami last week, return to the Coast tomorrow (Thurs.). Prexy Steve Broidy and ad-pub chief John Flinn are planing while veepee Harold Mirisch is training.

Meantime, it's anticipated that the company will soon disclose identities of one or more contractees being sought from Metro, Paramount and 20th-Fox on a loan-out basis, for negotiations are said to be continuing on a "satisfactory" basis. These outside players would have top roles in such AA yarns as "Wichita" and "Yellow Knife."

Discussions also reportedly are in progress between AA toppers and several indie film-makers with a view toward bringing them in the company fold on arrangements similar to Louis Hayward's A. F. A. Productions. Latter recently inked a deal calling for delivery of two pictures annually to the firm over a four-year period.

New faces with marquee appeal, as Broidy recently pointed out, are in line with AA's revamped production format which avoids "cheap" films but at the same time escapes the hazards of the "million dollar picture." Company's 3-D entry, "The Maze," it was disclosed, will preem at the Los Angeles and Hollywood Paramount Theatres the end of June and will also open on the Butterfield circuit in Michigan the same month.

VARIETY CLUBS' 2D O.O. OF WILL ROGERS HOSP

Inspection tour of Will Rogers Memorial Hospital at Saranac Lake, N. Y., combined with a three-day outing of industryites at Herman Robbins' nearby Al-Bur-Norm, at Schroon Lake, has been set by the officers and directors of the Variety Clubs-sponsored hospital for June 26-28. Event is a followup to the successful dual event held last year.

Contingent of filmites will leave New York on Thursday, June 25 from Grand Central Station at 9 p.m. aboard a "Will Rogers Special" sleeper which will arrive at Saranac Lake Friday morning.

COMPO Gab Bureau Idea Is Temporarily Shelved

Idea for a COMPO speakers bureau has been temporarily dropped, according to Maurice Bergman of Universal, who was to have organized it.

Bergman explained in N. Y. last week (22) that Hollywood would have to be the pivotal point of any such undertaking, and that execs there are currently too preoccupied with 3-D and the wide screen to give attention to COMPO affairs.

'Bwana' 52G in Mex City

Mexico City, May 26.

Pic trade calls the $52,000 gross garnered by "Bwana Devil" (UA), first 3-D film to play in Mexico interesting but not sensational. It ran three weeks at the Real Cinema here.

Pic is being distributed down here by Eagle Lion. It played at 45c top.

Doob Move

Continued from page 5

had formerly been listed as exploitation assistant to Terrell.

Dietz announcement indicates Doob's transfer had been arranged with the consent of theatre chief Joseph R. Vogel. Doob, it says, will leave for the Coast shortly to acquaint himself with Metro's widescreen process and to be briefed on promotional plans developed by Howard Strickling and his studio publicity staff. Doob, formerly head of Loew's theatres advertising and publicity, will immediately begin work on the promotion of M-G's first 3-D picture, "Arena." Company release also says he will play a prominent part in the launching of such largescale productions as "Julius Caesar," "Mogambo," "Kiss Me, Kate" and "Take the High Ground."

Music Hall, N. Y.

"Crowning Glory," with Corps de Ballet, Rockettes, Glee Club, Choral Ensemble, Peiro Bros. (2), Peg Leg Bates, Symphony Orch under Raymond Paige; "Young Bess" (M-G).

Subjects that lend themselves to pageantry are a natural for Radio City Music Hall. It's only fitting, therefore, that England's upcoming coronation, the greatest pomp and splendor spectacle, should serve as the theme for the Hall's current stageshow. It also neatly complements the house's current film offering, Metro's "Young Bess," a portrayal of the early years of Britain's first Queen Elizabeth.

Dubbed "Crowning Glory," the Leonidoff production utilizes the Hall's corps de ballet, Rockettes, glee club and choral ensemble to present various aspects of the British heritage. At best, it's a surface delineation, but contains sufficient pageantry to delight the MH's clientele.

Opens with the glee club, colorfully garbed in 16th century sea costumes, giving forth with a rousing group of British chanties to depict the U.K.'s seafaring history. Ballet corps, headed by prima ballerina Cynthia Scott, clicks with an Elizabethan court routine, set to music by Saint-Saens. The always c'icko Rockettes win the largest mitt with a precision interpretation of the changing of the guard at Buckingham Palace. Pomp display, featuring the choral ensemble and the entire company, closes with a coronation tableau of the crowning of a queen.

Settings by James Steward Morcom are lush adjuncts to the simulated coronation grandeur. There's a 20-foot reproduction of Elizabeth's crown and a replica of the royal coat-of-arms. Film footage, showing an elaborate British royal parade, is projected into the proceedings for added effect.

Although somewhat incongruous to the spectacle motif, Peg Leg Bates, veteran monoped dancer, and the Peiro Bros., jugglers, score in their solo routines. Symphony prch, under the direction of Raymond Paige, backs the show with its usual competence, taking the spotlight for "Coronation Overture," a symphonic rhapsody on English airs. *Holl.*

Empire, Glasgow

Glasgow, May 19.

Billy Daniels with Benny Payne; Syd & Max Harrison, 5 Furres, Vic Wise, Margo Henderson & Sam Kemp, Johnny & Suma Lamonte, Herbert de Vere's Pin-Up Girls (6), Bobby Dowds Orch.

Opening British vaude and concert tour here, Billy Daniels has solid reception from both adults and bobbysoxers. His 35-minute act receives warmest mitting of any accorded to U. S. stars this season, singer revealing a polished artistry found only in the best acts. He has gals in gallery screaming, but he also has the older stubholders in stalls giving out with merited kudos.

Daniels opens with "Just One of Those Things," then goes into "Night and Day," giving this particularly fine rendition. He keeps gabbing to minimum, saying merely he's glad to be in Scotland and admitting to a little nervousness (which isn't very evident). Star gets in pleasant comedy touches with Benny Payne at the ivories, this being one of best features of the act. He also works in useful plug for his latest Columbia pic, "Cruisin' Down the River."

Audience warms to his songalog, which includes "Bye Bye, Blackbird," "My Yiddisha Mama," "If Only You Pretend" and "Sunny Side of the Street." The fans emit further screams at his singing of "Because You're Mine." Spot is given Payne for his impersonation of the late Fats Waller singing "Ain't Misbehavin'." (Incidentally, Payne was last here in the mid-'30s with Cab Calloway.) Daniels earns further plaudits with the oldie, "Lady of the Evening," and closes to solid mitting with "That Old Black Magic."

Syd & Max Harrison, British comics, have a nice line of eccentricity and a crosstalk act that rouses yocks, particularly in their second-half spot. One partner employs toothy grimace to useful effect.

Vic Wise, Jewish comedian, is slenderly-built male with amusing patter in which he mixes his V's and W's, billing himself as radio's "Wicky Vise."

Act of real promise is the Scottish Mr. and Mrs. team of Margo Henderson & Sam Kemp, who have bright musical offering, gal being seated at the ivories. Opening number is "Wonderful Copenhagen," a surefire winner. Male then sings "Faith Can Move Mountains," and withdraws to allow his wife, still at the piano, to impersonate various show biz favorites. Gal's travesties are top-rate, and she exudes considerable personality, revealing her as likely to go far in show biz.

The Five Furres are breath-catching balancing turn (see New Acts), and Johnny & Suma Lamonte are prettily dressed juggling novelty with much skill. Herbert de Vere's Pin-Up Girls (6) are adequate as opening terpers. *Gord.*

Olympia, Miami

Miami, May 23.

Chris Columbo, Gene Gory & Roberta, Joey Forman, Mac & Lorraine, Florida Trio, Les Rhode House Orch; "Split Second" (RKO).

Talent on tap for current Olympia bill is again on the modest budget side, but overall manages to wind up in the palm-win section.

Chris Columbo, a co-winner of a recent Godfrey "Talent Scouts" show here who played season-long stint at Alan Gale's cafe, is in the topliner spot. He adds up as a well-versed songster who leaves the impresh that, with a solid platter hit, he could start the climb into the higher brackets. A personable guy, he sells his songalog in good style, though at times tending to overdramatize on the delivery. Handles such tunes as "April In Portugal," "Jezebel" and some of the better currents in warm piping style to come off to handy hands.

Gene Gory & Roberta have been around a long time with their screwball comedy that winds into attractive femme's semistrip. It's paced for laughs and they average healthy portion.

Tap ideas of Mac & Lorraine are bright and handsomely executed. Fresh-looking youngsters spin out their heel and toe rhythm to consistent returns. Florida Trio add zing to the layout with their acroantics. Garner a heavy load of gasps and mitts with their stunts.

In the emcee slot Joey Forman handles himself in assured fashion and in own spot sets up series of impreshes and gaggery for okay registry on the mitt meter. Could bolster the gags to bring him into potent upcomer class. Les Rhode house orch pace matters with interesting version of "Doggie In The Window" and back show in satisfactory manner. *Lary.*

Veloz & Yolanda Get Feet Back in at S.F. 'Cavalcade'

San Francisco, May 26.

If backed by an orch, enhanced by romantic lighting and hypoed by tight routines, Veloz & Yolanda might, in spite of their long layoff, recapture much of the preeminence they once rightly held. But struggling along with two pianos, handicapped by inadequate lighting and a bare stage, and leaning on dance instinct instead of pinpoint terping, they falter in their bid, asking two hours of watching time and $3.60 at the box.

In appearance the dancers still catch the eye though Yolanda is a little more gaunt and Veloz a little less than in former years. The old flair and much of the old warmth are still on hand, but this melange is further proof that time erodes unused talent. Put another way, they are out of practice. It takes more than a few rehearsals to recapture the old subtleties, the old conceits, the old refinements. And these aren't on hand to the degree expected of top performers. Veloz is still adept and Yolanda retains her dance-acting finesse, but these aren't enough to gloss the imperfections the miscues, the improvisations.

Veloz & Yolanda's "A Cavalcade of Dance," with Veloz & Yolanda, Jr., Robert Garretson, William Teaford; Geary, San Francisco; $3.60 top.

In substance this "calvacade" is a rundown of most of the old dance standbys from the waltz to the rhumba with a few novelties thrown in for variety. Some of it is good, some of it inadequate, none of it inspiring or exciting.

Two other facets which make up this overlong hassle are Veloz & Yolanda, Jr., and Robert Garretson and William Teaford, pianists. The youngsters are cute if not particularly outstanding and the pianists are excellent but not especially entertaining. Kiddie bits have their place and Rachmaninoff can be hot stuff on occasion, but not necessarily in a dance recital laboring under difficulties of its own. *Ted.*

Palace, N. Y.

The 3 Hollidays, Roy Douglas & Cindy, Violet Carlson, Baudy's Greyhounds & Monkeys, Tommy Hanlon, Jr., The Appletons (3), Steve Evans, Arriola Family (7), Jo Lombardi House Orch; "The System" (WB), reviewed in VARIETY March 25, '53.

Palace booker Dan Friendly plays it safe currently via such fairly frequent returnees as comics Steve Evans and Tommy Hanlon, Jr., and the Apache act of the Appletons. Another familiar face in this house is ventriloquist Roy Douglas. For the way-back-when yenners, there's Violet Carlson, opera spoofer who was killing 'em on Broadway in "Student Prince" and before that; in fact, was caught by VARIETY in a "New Act" at the Fifth Ave. Theatre in 1921.

In the face of this array of experienced talent, the two big smasholas happen to be orthodox circus turns, Baudy's Greyhounds & Monkeys (New Acts) and the Arriola Family (rivaled in attention at show caught by the Appletons). Eighth act is the Three Hollidays, who open the bill in a fast hoofing session with solo challenges, a softshoe routine and a seated choo-choo workout with a strob finish.

Douglas is a competent vent. His two-way phone conversation is solid, his duet with dummy Eddie Echo a bellringer. The between material is only fair. Cindy is the live femme prop.

Hanlon is a pleasant citizen with an ingratiating boyish stance. New material is a long Tarzan story. At show viewed he skipped his standard guillotine bit and also not seen was his curvaceous femme aide, "Murphy." Evans reprises his hilarious Polish drunk and laugh types, opening with TV impressions.

The Appletons, (Mitzi Haase and Charles & Virginia Tribbey) are undoubtedly the most rapid-fire and roughest Apache act in the business. They put the audience in a frenzy. Miss Carson belies her years, looks curly-cute onstage and is plenty peppy. She takes off in the falsetto department on "Kiss of Fire" and also essays a hillbilly lampoon with yodeling. The pipes are still big.

The Arriola Family, a Spanish troupe consisting of four girls, two boys and a girthy clown, are impressive on the trampoline and equally impressive in their capes and velvet attire. Departing from the conventional tricks on the taut bed, they work into quasi-flying routines, three-highs and complicated twisters to the catcher. It's a rousing acro turn done with style, speed and authority for a surefire mitt grabber.

With Jo Lombardi away for the day (22) to conduct the act for Danny Kaye at the White House press photogs' shindig in the Statler Hotel, Washington, an aide took over the Palace baton. *Trau.*

Chicago, Chi

Chicago, May 22.

Van Johnson & Co. (3), Bobby Sargent, Adriana & Charley, Walton & O'Rourke, Louis Basil Orch; "Desert Gobi" (20th).

Van Johnson is making a one-week stand here. After a few more rehearsals with the band, this show'd shape as acceptable fare on most counts. Also there needs to be a switch in the bill lineup with comic Bobby Sargent more appropriate to precede Johnson. Puppet act now in that spot fails to build properly for the film star.

Johnson has a sock opener with his special material song, "Here I Am Again," which takes him from chorus boy through all his hit pictures. He follows with "Come Rain, Come Shine" racing with the orch, but they all manage to come out together. Actor is aided in his efforts by an unbilled pianist and a bongo player, who set most of his tempos. There's another special about a Hollywood hasbeen which gets murky but tiein affords Johnson a chance for takeoffs on Astaire, Chevalier, Gene Kelly, plus a little softshoe. All this leads into thank-you "Too Marvelous for Words" with curtain drawing together.

Bobby Sargent is using some of his old material but possibly it's a fresh audience for it's getting bigger laughs than before. However, for the early a.m. seatholders there is some earthy stuff. Jokes about Christine and the like get yocks and his immigrant miner standard registers very well. Youth has added a newie about TV commercials which is funny and tops it with a frantic version of a bebop disk jockey.

Adriana & Charley are a click trampoline comedy team with some tight control flips. There are the usual gainers and somersaults, but the prone work to shoulder stands are strong and they clinch things when male does a flight over five orchsters for an overhead pull by the standing femme to hefty applause.

Walton & O'Rourke are adroit puppeteers who do most of their work out in the open. They do a standard sepia jive bit for the first selection, but the matron who gets blotto at a bistro runs much too long. Sepia pair does a song and piano fake routine and then the femme works a doll directly on the stage. It's a bump and grind thing that's a bit too much for early viewers but gets a big reaction as she writhes to upbeat "Hawaiian War Chant." Louis Basil is fine in the emcee department. *Zabe.*

Slater's Sleeper Stance In Bid for $3.60 N.Y. Run

With the market for vaudeville on the wane, offbeat performers must of necessity try the one-man show device as a means of getting some circulation. It's been tried successfully by name entertainers in various media, has been projected from concert and lecture rostrums and even performers such as Victor Borge, Cornelia Otis Skinner and Emlyn Williams have been spotlighted in individual efforts.

Ralph Slater, who modestly bills himself as the world's greatest hypnotist on the marquee of the Bijou Theatre, N. Y., last purveyed hypnotism on Broadway from the platform provided by the now vaudeless Loew's State. He returned from England a short time ago where he practiced stage mesmerism from various theatres until a lawsuit halted this field for him. It may be the result of the publicity of the Slater trials, but the British no longer look with favor upon hypnotism done as entertainment.

Slater, who opened for a run at the house last Thursday (21) at a $3.60 top, does provide entertainment. To many it may be a dubious kind of entertainment, one tinged with embarrassment. But the fact is that there is a lot of audience laughter, much of it at the expense of the volunteers who step up on stage.

Slater has a stint lasting about two hours. He starts with an explanation of hypnosis, describing the various stages of sleep in which a subject goes through. He also explains its use in medicine, stating that operations have been performed where the only anesthetic has been hypnotism. With the scientific basis established, Slater calls for volunteers with a special plea for servicemen to respond. On the initial night he got 10 including one femme and three GIs. The three uniformed men were put to sleep pronto and two civilians failed to go under, but a third one did. The remainder were innocent bystanders.

Slater didn't try any new tricks on the subjects while under hypnosis. Most of what he did was previously seen at Loew's State and elsewhere around New York. However, the major punch of the evening is reserved for the post-hypnotic stages in which the subjects perform at a suggested signal while fully awake. Now these gimmicks produce laughs from the onlookers, but it's a type of laughter that stems from the embarrassment of these volunteers. On the other hand, nobody forced them to come up on stage.

Among the gimmicks were a sailor swooning at Slater's singing; another was talked into the belief that anything he smoked for the next 24 hours would taste like burnt rubber; one subject performed ballet and the civilian was led to believe he was a product of Danish surgery. He complained to Slater's femme assistant that "his chest felt heavy."

Slater keeps onlookers interested throughout. He apparently knows his business and if there are any plants or stooges that he employs it's extremely hard to detect. On the surface, everything seems kosher. *Jose.*

Films Copyright

Continued from page 3

log, songs and background music), would not be protected.

Copyright committee of the Motion Picture Assn. of America is still mulling the pic industry's position. On the basis of the conclusion reached, film copyright lawyers will probably testify before a congressional committee when legislation pertaining to the copyright measure is introduced in the Senate.

According to Adolph Schimel, head of the MPAA copyright committee, the film industry is still discussing the matter.

Paramount, N. Y.

The 4 Aces, Jerry Gray Orch (14), with Linda Lee; Alan King, Martin Bros. (2); "Desert Song" (WB), reviewed in VARIETY April 29, '53.

It's accent on youth as far as the Paramount's new bill is concerned, in keeping with the house's entertainment slant toward teenagers. For the harmony group of the Four Aces, Jerry Gray's band, comedian Alan King and the puppeteering turn of the Martin Bros. all gear their routines at the high-school set.

Four Aces, who close the 50-minute layout, punch across some six tunes to accompaniment of feminine squeals, whistles and shrieks. Snappily attired, the lads have profited by experience since they first came to the fore via their smash cutting of "Sin" on an indie label. Boys dish out such numbers as "Should I?" and "Organ Grinder's Swing" (their latest Decca slicing) with a showmanly touch for sock results.

Session's musical aspect is competently handled by Gray. Six years an arranger for the late Glenn Miller, he heads a combo comprising five reed, six brass and three rhythm. Difficulty from a b.o. standpoint is he's not too well known in the New York area. But on the basis of show caught (20), he satisfies with a solid, infectious demonstration in the old Miller idiom. As a filip, vocalist Linda Lee warbles on okay "There's No Moon At All" and "Old Black Magic."

King, who's played the jest circuit from Leon & Eddie's to the Riviera, wisely tailors his repertoire to audience demands. His is a style that elicits a wealth of laughs without resorting to blue material. He's also okay in repartee with audience schoolboys. "Your voice is changing," he told one youngster, "have you been to Denmark lately?" Off to a solid reception.

Rounding out the bill are the Martins. Veteran turn produces excellent visual effects via manipulating boy-and-girl marionettes in a jivey dance, a clown attempting to climb a wall and a Negro puppet who pounds a mean "Darktown Strutters Ball" on a miniature piano. Latter's joined by a colleague who trumpets a la Louis Armstrong. Illusions are well done and net a solid response. *Gilb.*

20% Tax

Continued from page 3

when he explained that taxes couldn't be cut until the budget gets into balance.

Marion B. Folsom, Under-Secretary of the Treasury, told the House Small Business Committee last Thursday (21), "Our position now is that we don't want to lose that revenue. We don't want to see any of these taxes come off in the current calendar year."

COMPO Still Hopeful

In the face of President Eisenhower's position against tax reduction, as outlined in his radio address last week, Council of Motion Picture Organizations execs stated this week that the industry still stands a good chance of winning relief from the Federal 20% admissions levy. They have it figured that the Treasury Dept. actually will realize a benefit of $4,000,000 via elimination of its admissions cut. That's the pitch being made to the House Ways & Means Committee.

Exhib tax committee, which is headed by Pat McGee and H. A. Cole, and Robert W. Coyne, COMPO special counsel, have told the House group that the industry, via admissions and corporate and income taxes, yielded $262,000,000 in 1952. Same source will mean only $161,000,000 in terms of taxes in 1953 unless the tax is removed, it was stated. Point underlined by the industry reps is that maintaining the status quo on the levy will mean the closing of 5,000 theatres this year and this would account for the big drop in tax revenue. Conversely, say the industryites, lopoff of the tax will enable the industry to pay $165,000,000 in admissions, etc., taxes.

Filmites claim further that the President's stated opposition to tax cutting should help the industry cause because previously the admissions measure had faced an encumbering tieup with excess profits proposals and another tax item concerning the storage of whiskey. These now have been removed.

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Cinerama 'Handshake'

Continued from page 3

opening for possible control of the company via a $150,000 loan guaranteed by Cinerama's present board of directors. The Lurie coin, however, is seen as the beginning of further investments. Lurie left for Chicago over the weekend to look in on his realty interests and is expected back in New York late this week.

Meanwhile, Cinerama developments included the resignation of executive veepee Frank M. Smith. Smith's exit, it's indicated, had no connection with the snarled state of Cinerama's affairs, but was strictly due to illness. Smith, one of the Cinerama pioneers and a longtime associate of the vice chairman of the board Lowell Thomas, has been told by physicians to take a six-month rest.

Other efforts to solve the company's financial problems saw prexy Dudley Roberts, Jr., and veepee Merian C. Cooper in a pitch to C. V. Whitney to return to the executive staff. Whitney, who had been executive aide to Roberts, resigned when his buyout offer to the company was turned down.

Whitney, however, retained his stockholdings in the company, a total of 10,500 shares. Whitney's offer would have increased his stake in the company and would have given him a top position in management.

Behind the Roberts and Cooper feelers to Whitney is that the latter might be induced to provide the coin which Cinerama requires to get off the ground. Although the board flatly nixed Whitney's earlier offer, it's now felt that perhaps some compromise deal can be arranged.

In the SW-Cinerama talks, one thing became more and more clear. Any deal that Fabian might make for operating the theatres would have to include a production arrangement, at least for the first picture. Fabian, seeking continuity of product, is still wary of Cinerama's production plans. Theatre topper feels he can get the greenlight from the Dept. of Justice for a film-making arrangement since the deal would not come within the scope of the consent decree.

It's understood that Fabian would not make the pictures himself, but would license picture deals to majors or indies. He is currently awaiting the reaction of the Justice Dept.

3-Developments

Continued from page 1

Leigh lens is Cinerama, which accumulates multiple angles by use of three cameras.

TIMING: New method of improving the presentation of all 3-D pictures has been announced by Paramount. It was discovered by studio technicians while readying "Sangaree" for release and will be made available to all theatres.

One of the flaws in 3-D screening in the past has been a lack of accurate synchronization of "shutter timing," causing a watery sort of double image to appear on the screen. Paramount is currently preparing a booklet describing the simple mechanical steps to eliminate the possibility of "out-of-time" projection.

Exhibs Fear

Continued from page 5

public proving their most potent ally.

Public resistance, they note, has altered the sales policies of several companies. United Artists, it's reported, has come down on its terms for "Moulin Rouge," offering 35% deals in many territories. In addition, Col is said to have changed its policy on "Salome." Originally, it was slated on pre-release for cities of over 75,000 only. However, many small town exhibs reported they're bidding for the picture at more down-to-earth terms than originally demanded. There's also been some indication of RKO's bending on terms for "Peter Pan" and "Hans Christian Andersen."

Sez Pic Magigal Made Her Good Rep Disappear

Los Angeles, May 26.

Suit for $250,000 was filed here against UI by Geraldine Larsen, femme magician, who charges "willfull, intentional, deliberate and flagrant" violation of her privacy in the picture, "Because of You." Known as The Magic Lady on television and founder of a magazine devoted to magic, plaintiff declares she was held up to public shame by a character called The Magic Lady in the film. The one in the film had a criminal record.

In addition to damages, the suit asks an injunction restraining further showing of the film unless UI eliminates the character.

U. S.-Spain

Continued from page 7

foreign government. Spanish reply was that, when the original deal was set up last year, the Franco regime had been given to understand that it would get some such assistance, if not necessarily from MPAA.

Talks last week centered around a Spanish offer for 40% remittance with reasonabl assurance that dollars would be forthcoming, and a compromise on the volume of American imports. Spaniards would let in 75 features for the time being, the total to be revised in January if possible. Under the agreement which ran out Feb. 28, '53, the Americans could bring in 100 a year, but only 75 went to the MPAA members. Good part of the remaining 25 wasn't picked up by the indies.

Since it's known that the Spaniards would like a new pact to start Aug. 1, execs believe there will be talks in Madrid soon. Meanwhile, the Americans have enough pix in Spain to last them through the summer and into the fall. Spanish offer for a new deal also included extended uses of blocked funds and unlimited importation of original versions.

UA Defies Code

Continued from page 5

ting a PCA okay but the producers balked at this idea.

Eye Legion's Reaction

Of major concern to UA in its selling of the film, according to observers, will be the reaction of the Catholic National Legion of Decency. UA is not an MPAA member; consequently the distrib is not bound by any of the organization's codes. Further, tradewise, if "Blue" proves a b.o. click, it's unlikely that the PCA thumbsdowning would discourage any significant amount of exhibitor buying. This is based on the wide play given some outstanding foreign imports which were not submitted for PCA-seals.

Possible trouble spot involves the Legion, because of the threat of picketing. Legion itself refrains from any demonstrations against film product, but allied organizations, such as chapters of the Knights of Columbus, in past have had placard-bearers outside theatres which have played pix given the "condemned" rating by the Legion. Another strong factor is the annual pledge taken by Catholics, which enjoins them from seeing any film banned by the Legion.

Film has William Holden, as a successful architect, and his fancy-free neighbor, David Niven, engaging in oral skirmishes with Maggie McNamara at Holden's swank apartment. Miss McNamara repeatedly boasts of her chaste life, and her frank utterances have the effect of keeping her two pursuers in line.

N. Y. State Censor Board has approved the film.

'Blue' to 'Virgin'

Vienna, May 19.

20th-Fox office here announced that the German version of the company's "Moon Is Blue" will be titled "The Virgin on the Roof." Handle is attributed to Carl Zuckmayer, who penned the Deutsch version for producer-director Otto Preminger.

Pic is not to open here until fall. It stars Johannes Heesters, Hannerl Matz and Hardy Kruger, imported for the purpose. As a legiter in Vienna, it was called "Clouds Over Everything."

Allied Forming

Continued from page 7

tion of the pre-release run and the time when the picture is generally released; and (2) the fact that when the picture is generally released, it usually has its first-run in the same theatre that played it on pre-release.

ATOI's suggestion stems from the Senate Small Business Committee hearings. Outfit points out that while solons appeared to feel that something should be done about the large number of pre-releases, there was an indication the Senators were impressed by the large investments required to produce such pictures as "Quo Vadis" and "Greatest Show on Earth."

Allied unit admits its pre-release plan is a feeler. Exhib org observes: "To say that no picture should ever be shown an extended runs at high prices might alienate sympathy. To try to prescribe standards for pictures in order to justify such handling would be well-nigh impossible. Any such formula might prevent a really fine picture from earning all that it deserves and result in glorifying an expensive flop."

RKO Suit Slowed

Los Angeles, May 26.

Minority stockholder suit filed by Milton Friedman against Howard Hughes, Ned Depinet and RKO will be taken under advisement in 30 days by Judge John J. Ford in Superior Court.

Court gave Friedman 20 days to file affidavits in connection with the suit, while the defendants were given 10 additional days to file counter-statements.

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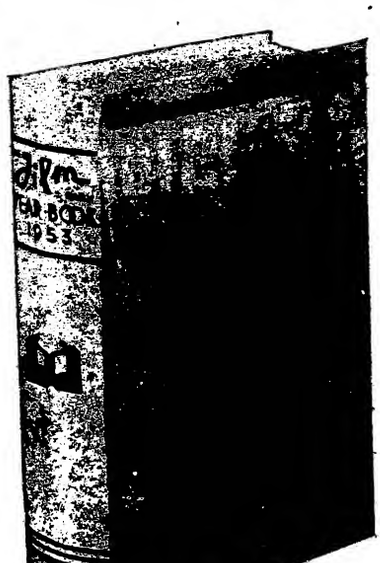

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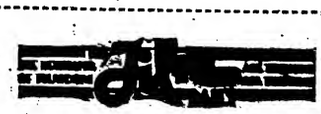

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Clips From Film Row

NEW YORK

C. Bruce Newberry, Republic sales chief; Neil Agnew, recently named special assistant to company prez Herbert J. Yates, and southern district manager Walter L. Titus, Jr., left the homeoffice over weekend for a tour of five southern exchange areas before returning June 5.

Blanche Livingston, in charge of publicity for RKO out-of-town theatres, sailed yesterday (Tues.) on the Queen Mary to attend the Coronation.

KANSAS CITY

Exhibitors Film Delivery & Service Co. building damaged last Wednesday (20) night by a bomb explosion at the front door. Building also is occupied by Friendly Theatres Co. and Central Shipping and Inspection Bureau. Damage was estimated at $1,500, and the blast caused about $50 damage to Warner Bros. Building across the street. Labor dispute over a drive-in's operation is being probed by police.

Another first-run added here May 20 when downtown Roxy switches policy. House was reopened few weeks ago by Durwood Theatres, Inc., after facelifting following a fire which gutted part of the building. "Raiders of the Seven Seas" (UA) and the 3-D fight pictures was opening bill. Next on schedule is "Abbott-Costello Go to Mars" (U).

Heart Drive-In opened on east side of city as one of most deluxe ozoners in the area. It's a 1,000-car operation with largest screen in midwest. It is operated by Winoko Corp. Henry Wigman is manager.

Loew's Theatre and Realty Corp., which operates Loew's Midland here, has obtained an extension on its lease for an additional 10 years.

PHILADELPHIA

Egyptian Theatre, Bala, Pa., sold to Barnett Freeman, subject to three-year lease held by Stanley Warner.

Elmer Pickard, manager of shuttered Aldine, moved to Stanley-Warner's Upper Darby key, the 69th St. Theatre.

Joe Leon, Universal's branch manager, off on vacation to Florida and the Bahamas.

The Keystone, North Philly key, now on weekend operation.

Jack Harris' package, Chief Geronimo and his Wild West Whiz Kids, booked into string of drive-ins, starting Memorial Day.

The Carmen, uptown film-vaudder, switched to a film - burley policy.

William Celenza, 31, and Thomas Samaccio, 22, both of Philadelphia, received sentences of six months to a year, for attempted robbery of safe in the Savoy, South Philly nabe, March 16.

Brandon De Wilde in to draw winning ticket in $25,000 jackpot "Dream Home" contest sponsored jointly by the Stanley Warner theatres and Philadelphia Daily News.

Arlene Dahl due in town next week to help exploit "Sangaree," with Mike Weiss as flack in charge.

Melvin Fox plans to open his Bridgeton, N.J., drive-in for summer-winter operation.

DALLAS

Kenneth Morris named manager of Buckner Boulevard Drive-In here, being transferred from Chief Drive-In, Austin. Both operated by Ezell & Associates.

Starlight ozoner opened here. It has 500-car capacity and patio seating 200.

Lutzer Bros. here sold the Navarro at Kerens to Stanley Hooper of Athens.

The Rialto at Greenville, operated for nearly 40 years, being shuttered June 1 by Sullivan & Moore Theatres, and turned into a biz house.

S. L. Oakley, general manager of East Texas Theatres, announced plans to build a 678-car drive-in at Lufkin. Ozoner will have an air-conditioned auditorium seating 300 open all year.

Ezell & Associates, operators of a ozoner circuit throughout state, has made the Buckner Boulevard Drive-In here available for 30 days to Evangelist Billy Graham.

PITTSBURGH

Michael Cardone, manager of Wilson and El Patio in Tyrone, promoted by Stanley-Warner to managership of Harris in Tarentum; being replaced at Tyrone houses by Lora Ainley, from Cleveland zone.

Gary McHugh, now with Walter Reade, will handle publicity for summer stock at the Savoy, Asbury Park, N.J.

Carl C. Guerrein, owner of Skyway Drive-In near Erie, leased it to Dipson - affiliated Pavillion Drive-In Corp.

Guy V. Ida, who owns the Grand in McDonald, and his wife, off for six weeks in Italy.

Warren Beaster, from Lake Geneva, Wis., joined Stanley-Warner and goes to the Strand in Greensburg.

The Colonial on the southside, recently dismantled, now a Bingo palace.

ST. LOUIS

E. L. Staup, Delphos, O., purchased an ozoner near Paris, Ill., from John Vestal. Staup also operates a drive-in near Ft. Wayne, Ind.

Stanford Jaske sold shuttered State Theatre building, New Baden, Ill., to Stanford Fritz, who once operated the house, plans to convert it into bowling alley.

Mrs. Loren Meyers replaced Mrs. Charles Moore, resigned as manager of the Vogue, Palestine, Ill, owned by Bernard Temborius and J. Stewart Fox.

Three independent houses here and in St. Louis county skedded for a summer closing. They are the Longwood, the Overland and the Ivanhoe.

DENVER

Hall Baetz, Denver city manager for Fox Inter-Mountain Theatres, resigned to go to Seattle as general manager of the Sterling Theatres chain of 40 theatres in Washington and Oregon. In theatre biz since 1918 when he started with Charles Skouras in St. Louis, Baetz spent 16 years with the Skourases in California before going to Salt Lake City as a division manager, and later to Denver.

CHICAGO

B&K Tower to fold because of biz drop. Lease has two years to go.

"Hans Christian Andersen," (RKO) began first sub-run at 27 top nabe houses May 22.

Charm Theatre going on part-time operation.

Alliance Circuit sending execs around the chain for hypo conferences.

Teitel Films moving its midwest headquarters to East 13th Street.

Kling Studios completed 3-D color industrial film for Admiral Corp.

MINNEAPOLIS

Third 3-D film to reach local loop, "Man in Dark," bowed out of State after only one week with less than $10,000 takings, despite fact admission was upped to $1. But "House of Wax" is in fifth week at RKO-Pan.

Hollywood producer and circuit owner W. R. Frank ailing and confined to Northwestern hospital.

"Hans Christian Andersen," which played fortnight in Loop here at $1 top, having its first nabe-suburban showings at four theatres day-date with scales boosted from 60c to 85c for dates.

Although fourth and fifth were announced as final weeks for "Moulin Rouge," picture currently is playing sixth stanza at Century.

Leo Peterson, vet South Dakota circuit owner, gravely ill.

Joe Loeffler, Republic branch manager, to Chicago to meet Cecil Newberry, company's new sales manager.

3-D finally has arrived in Twin Cities nabes with "Bwana Devil" (UA) going into two St. Paul indie houses, the Faust and Arcade. Film was set in these two for test runs before being generally released to the Minneapolis-St. Paul subsequents.

DETROIT

United Detroit Theatres has remodeled its eastside nabe house, the Cinderella. Job included 1,800 new seats, new projection equipment and all new decorations. UDT did job in off-hours in order to keep house open so merchants' biz would not suffer by house being shuttered. Merchants showing appreciation with plugs in windows and ads.

Group of 45 seniors from the Dayton, O., New Lebanon High, chartered a bus to bring them here to see "This Is Cinerama" at Music Hall.

LOS ANGELES

Columbia closed a deal for Jack Broder's indie production, "Combat Squad," made without a release with John Ireland and Lon McCallister starring.

RKO acquired U. S. release rights to the J. Arthur Rank production, "Night Without Stars," produced in 1950, with David Farrar and Nadia Gray in leads.

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PARAMOUNT
Midnight Feature

'Glamorama'

Continued from page 7

compared to the usual 40 degrees. It has a variable aspect ratio of from 1.85 to 1 to 2.66 to 1 and also uses only one projector and a wide-angle lens. Superama is the invention of Leigh and Hogue and the lens bearing their names was used by Paramount in recent tests which were pronounced "highly successful."

Superama will be demonstrated in N.Y. to the trade later this week, Leigh said. An 11-minute test film has been lensed to prove that the system covers a wider scope than anything with the exception of Cinerama, which requires three cameras and three projectors to obtain the same effect. While the Superama lens is used at the camera, theatres can use a standard wideangle lens at the projector. There is no distortion and the system is engineered for flat or slightly curved screens. With Glamorama, the deep-curve screen and the optical system correct the distortion.

Leigh hopes to arrange a demonstration of his Cinerama-type Glamorama system on a 50 by 20 foot screen in N.Y. as soon as possible. He has also worked out an idea for a "track system" in theatres that would permit the same screen to be rolled across the stage in whatever shape is required.

RKO's $8,000,000

Continued from page 5

at cost; $5,599,000 in productions in progress and charges to future productions.

Total current and working assets amounted to $33,705,377, against total current liabilities of $8,768,258. Bank borrowings had been reduced to $3,000,000, and the number of films pledged was cut to three.

Report revealed that the board of directors, as of Jan. 3, authorized the writeoff of $2,103,831 by direct charge to profit and loss of the cost of certain stories, continuities and preliminary production charges.

Hefty item on the debit side in the stockholder report was in the form of advances to outside producers. Losses on such investments amounted to $3,758,000 in the last fiscal year.

Incumbent board members are candidates for reelection at the June 3 meet. They include prexy James R. Grainger, Hughes, Noah Dietrich, A. Dee Simpson and J. Miller Walker.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (28)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	266	15¾	14½	15⅜	+ ⅞
45¼	38¼	CBS, "A" ...	37	45¼	43½	45¼	+1¾
45¼	38½	CBS, "B" ...	10	45¼	44½	44⅞	+ ¾
16¼	11⅝	Col. Pic.	158	16¼	14	15½	+1½
12⅛	9¼	Decca	439	12⅛	10⅞	11⅛	—
47	43¼	Eastman Kdk.	141	44½	43⅝	44⅛	+ ⅜
14⅜	11¼	Loew's	207	13⅛	12⅜	12⅞	+ ⅜
7¾	4⅛	Nat. Thea. ..	147	7	6¾	6¾	— ⅛
30⅜	26⅛	Paramount ..	38	28	27⅜	27⅝	+ ¼
36½	31	Philco	41	33½	32⅛	32⅛	—1⅛
29⅜	25¼	RCA	265	26	25⅜	25⅜	— ¼
4⅜	3¼	RKO Picts. ..	172	3½	3⅜	3⅜	— ⅛
4¾	3⅝	RKO Thea. ..	58	4¼	4⅛	4¼	+ ⅛
4⅛	3½	Republic	117	4½	4	4	— ⅛
11½	10½	Rep., pfd. ...	5	11½	11¼	11⅜	+ ⅛
12¼	9⅞	Stanley War..	100	11½	10⅞	11¼	+ ⅛
19¼	13½	20th-Fox	122	16⅜	15¾	16⅛	+ ⅜
17½	14	Univ. Pix. ...	73	17½	16⅜	16⅝	— ⅛
68½	61	Univ., pfd. ..	*230	68½	67	67	+2¾
17⅛	14⅞	Warner Bros..	33	15⅜	15⅛	15¼	+ ⅛
84	68	Zenith	56	72	70	70⅛	— ⅝
American Stock Exchange							
17¾	14⅜	Du Mont	60	14⅞	14⅜	14⅜	— ⅜
4⅛	2⅞	Monogram ..	121	4⅛	3¾	3¾	—
33	25⅜	Technicolor .	160	17⅛	16⅛	16¾	+ ⅜
3¼	2⅞	Trans-Lux ...	22	3	2¾	3	+ ⅛

Over-the-Counter Securities	Bid	Ask	
Cinecolor	1⅛	1⅝	—
Cinerama	3⅛	3⅝	— ⅛
Chesapeake Industries (Pathe)	3⅝	4⅛	—
U. A. Theatres	8½	9¾	— ⅛
Walt Disney	8½	9½	+ ⅛

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

Loew's Mayer Payoff

Continued from page 3

attacked a $2,750,000 payoff the company handed him in December, 1951, for surrender of his residual rights in pictures made while he was on the lot.

In granting the defendants' motion for approval, Judge Coxe ruled that the offer was "fair, adequate and reasonable." It was indicated that he would formally sign an order to that effect tomorrow (Thurs.). Court also retains jurisdiction of the case to act on application of plaintiff attorneys for allowances and costs.

Settlement calls for Mayer to return $150,000 of the $2,750,000 residual rights purchase price to the company. At the same time Loew's veepee-general counsel J. Robert Rubin, also a defendant, is required under the deal to reduce his residual rights percentages from 5.4% to 5.1%. It was estimated that the cut will represent a $100,000 drop in Rubin's interest and a corresponding saving to the company.

In a lengthy hearing on the proposed settlement, the deal was praised as "fair and reasonable" by attorneys for both plaintiffs and defendants.

But while the principal litigants expressed satisfaction with the offer and urged Judge Coxe to approve it, several legalites representing minority stockholders not parties to the action objected on the contention that "no facts had been submitted upon which a settlement offer could be granted." Arnold Malkan, of Malkan & Isacson, in behalf of Gladys Altstadt, holder of 25 shares, charged the defense withheld certain affidavits until the last minute. He also characterized Mayer's deposition on the proceedings as inadequate and "fragmentary."

Rousing Malkan's ire in particular was Loew attorney Hazard Gillespie's disclosure that both David O. Selznick (Mayer's former son-in-law) and the Music Corp. of America each had offered Mayer $3,000,000 for his residual rights. Purpose in revealing the outside offers was clarified by Gillespie who told the court: "I think the facts show they (the Loew board) couldn't get it for less in light of the outside offers."

Malkan, who implied there was little factual basis in the Selznick and MCA bids, argued that "these outside offers are worthy of no credence." He asked Judge Coxe that Mayer be questioned further and requested Selznick and MCA's Lew Wasserman be required to testify as to their respective offers. Among others rapping the settlement proposal were Jesse Hemley, repping Irving and Harriet Schnurr as well as Vera D. Ballin, all of whom hold a total of 360 shares.

After patiently listening throughout, Judge Coxe opined "I really think we're getting nowhere. I see nothing to justify the court from saying that this is not a fair settlement."

Additional light on origin of Mayer's bid to sell his residual rights to the company was provided by Loew veepee-treasurer Charles C. Moskowitz. Recalling he's been associated with the firm since 1913, the exec said that in late November or early December of 1951 president Nicholas M. Schenck received a phone call from Boston banker Serge Semenenko who was acting for Mayer.

"We told Semenenko," Moskowitz testified, "that we would buy it (the residual rights) at the right price. He came back about a half dozen times and the rights were eventually sold for $2,750,000." Basis in determining what would be a "fair price for Loew's and its stockholders" largely hinged on the Miller-Donaldson (company's accountants) report. Latter more or less was a yardstick for estimating residual values.

This report, incidentally, was admitted into evidence and sealed by the court upon request of company counsel. They contended if it were allowed to become public, competitors would have vital information. Originally, Moskowitz recalled, "Mayer wanted $5,000,000 but it didn't take Mr. Schenck more than a few minutes to decline."

Moskowitz was then briefly cross-examined on Loew's profits over the past 10 years, what methods were employed in determining the estimated value of residual rights, among other things. When the discussion became rather involved, a company counsel interrupted with the observation that rival attorneys were "trying to audit the auditors."

Geramy Holding Corp., of which N. Y. attorney Gustave Garfield is president, and which held 100 shares of Loew's common, filed the original derivative suit in January, 1952. Action was later consolidated with similar suits brought by Charles E. Singer, Daisy Deitsch, Frank B. McMullin and Margaret B. McMullin. Besides the company, Mayer and Rubin, all other directors were also named defendants.

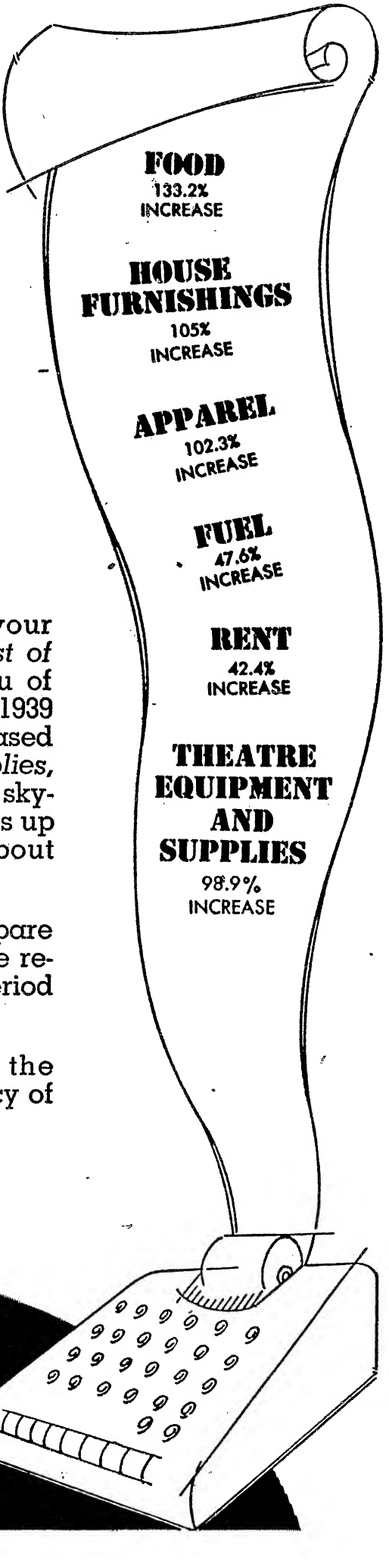
REOPEN INDIE LOT

Hollywood, May 26.

Key West Studios, managed by Herb Meeks, has been reopened for indie rental purposes after extensive renovation.

Currently prepping there are Lindsley Parsons' "Northern Patrol" and Bernard Glasser's science-fiction film, "From Other Worlds."

It adds up!



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$30,000,000 in Vidpix Production; 48 Series Set to Roll by Year's End

Hollywood, May 26.

Telepix production continues to mount at an accelerated pace, striking a record-breaking figure of $30,000,000 in production from June 1 to the end of 1953. Figure does not include many series considered certain, but not yet on the dotted line, nor does it include pilots. Upbeat in the vidpicture comes at a time when motion picture production, caught in the 3-D, widescreen turmoil, is close to an all-time low. TV pix have been a life-saver for the Hollywood employment situation, providing jobs for all crafts and guilds.

Of the 48 tele series included in VARIETY's survey, 32 are sponsored, while 16 are in action without angels. While this represents an increase in the number of series shooting without bankrollers, it doesn't mean the shoestringers are back in; contrariwise, it does reflect a surging tendency to syndicate shows on a regional or local basis, rather than seek one sponsor for a network showing.

Many video producers and execs have come to the conclusion there isn't enough coin to be had in turning out a series for a single sponsor, that there's more of that green stuff to be had if a series is sold around the country by a distribution organization. Consequently, while there's almost no one left who will risk his financial neck by shooting without either a sponsor or syndication arrangement, the trend toward regional sales is a marked one, already resulting in some real competition for the networks.

With all the uppance in production, and increase in markets, the telepix producer nevertheless has acquired that harried expression of a man dodging a guillotine. That's because of the great imponderables involved. Experience of the past few years has shown the TV audience is a fickle one, that material must be more than good to last, and that a star of 1953 can easily be a memory in 1954. Probably the most notable example of that is Red Skelton, fave of the ratings a year ago, but dropped right in the middle of his pact this season. Skelton went to film this season, but public and critics alike suddenly decided his program was from hunger, and the rug was pulled from under him before he knew what happened.

That cold blast of wind from the direction of the Sierra Madres about this time of the year isn't a sign of winter; it's just the collective sigh of relief from vidpix producers as sponsors renew.

Probably the largest single operation in Hollywood is Ziv TV, which has a schedule of 10 half-hour telepix a month on its agenda. This amounts to 120 vidpix a year, or 60 hour-long films, far and above the production sked of any motion picture studio, although the motion picture, of course, usually runs longer, some times two and three hours. Significantly, Ziv has no single sponsor, instead sells its various series on a syndication basis, and is doing so well it's now ogling San Fernando Valley as a site for a studio all its own.

Another mass production com-

(Continued on page 52)

TV The Hard Way

Hollywood, May 26.

Danny Thomas, who left last week for London after completing the pilot of his upcoming ABC-TV film series, is sporting a bandaged leg and an unhappy conviction that there's such a thing as carrying TV realism too far.

In the comedy series, Thomas plays a struggling comedian with a loyal family. In one scene where he returns from the road after a long junket, he's supposed to have been away for so long that even the family dog doesn't recognize him. Dog used in the pilot took his role too seriously—he bit Thomas on the leg.

Notre Dame Grid Films for ABC-TV

ABC-TV, having been outbid for the NCAA Saturday afternoon football series, has moved on another front to entrench itself in the TV grid sweepstakes. Network has negotiated a deal for acquisition of all the Notre Dame games, which are now being peddled for sponsorship.

Twelve ND games (home and away contests) are on the ABC-TV agenda. Saturday afternoon games will be filmed and played the same night, going into the 10 to 11 network period following the boxing pickups, thus giving the a two-hour Saturday night sports spread.

NBC-TV Sets Pact to Film Mountain-Climbing Expedition in Pakistan

In an unusual experiment, probably spurred by recent interest in mountain climbing, NBC-TV has signed a film-and-tape exclusive with an American mountain-climbing expedition that will try this summer to scale the second highest mountain in the world, K-2 in the Karakoran range in Northwest Pakistan.

The nine-man group, backed by the Alpine Club of America and headed by Dr. Charles S. Houston and Robert Bates of Exeter, N. H., is flying to the Asian subcontinent this week. The mountain is 28,250 feet high. An attempt to reach the top in 1938 failed by 1,000 feet.

The films of the expedition will be presented in a series on NBC-TV next fall.

DIETRICH, 'SAINT' ON ASHLEY VIDPIX AGENDA

Hollywood, May 26.

Marlene Dietrich has signed for a pilot television film, format of which is still undecided, with Ted Ashley Associates. Miss Dietrich had been sought by ABC-TV and the Biow agency to do a filmed dramatic series for Pepsi-Cola Friday nights on the network, but had turned the offer down.

Ashley outfit also signed a deal to represent "The Saint" series as a telepic property. Firm is dickering for Brian Aherne to take the vidpix lead. Deals were set by Paul Redin, Ashley Coast veepee.

Crosley Subsid Preems Color Pic, 'U. S. Eats Out'

Cincinnati, May 26.

Olympus Film Productions, Inc., recently acquired subsidiary of Crosley Broadcasting Corp., preemed the sound-color film, "America Eats Out," which it produced at the National Restaurant Exposition in Chicago last week.

Screen story of the restaurant industry, America's fourth largest, was tailored for viewing by sales personnel, ad agencies and other groups. It's being distributed through the Ahrens Publishing Co. and the American Restaurant Magazine.

'My Hero' Vidpix Axed By Dunhill

The NBC-TV "My Hero" vidpix series is getting the Dunhill cigaret axe, via the Biow agency. However, the client is staying with it until the end of the current cycle on Aug. 1.

Dunhill is keeping the Saturday night 8 to 8:30 (opposite Jackie Gleason) period, and is currently shopping around for a substitute program. Major reason for the cancellation was the cost. On the last Nielsen show copped a 34 rating, which client didn't consider too bad opposite Gleason, but on the other hand "Original Amateur Hour," in the 8:30 period, with a budget $10,000 less than "Hero," came through with a 33 rating, giving "Amateur Hour" a far more enviable cost-per-thousand payoff to its Pet Milk client.

CPP Summer Status

Colgate-Palmolive-Peet will continue through the summer with the Louella Parsons show and "Mr. and Mrs. North" on CBS radio, but will hiatus "Our Miss Brooks," which is set to return in the fall.

Firm has considered summer-backing "Gunsmoke" or "Broadway Is My Beat," but finally decided against them.

500G Suit Claims NBC, Fairbanks 'Fraud' on Vidpix

Hollywood, May 26.

Jerry Fairbanks, Inc., the producer himself, and NBC are named defendants in a $500,000 fraud, conspiracy to fraud and breach of contract suit filed in superior court by Television Arts Production, Inc., which seeks a temporary injunction holding up sale of 195 "Crusader Rabbit" five-minute vidpix.

Complaint says J. Troplong Ward and Alex Hume Anderson, Jr., of Berkeley, owners of TAP, conceived "Rabbit," presented it to NBC, and were referred to Fairbanks, who was then making vidpix for the web. They signed with Fairbanks in 1950 in a deal whereby TAP was to produce "Rabbit" cartoons with Fairbanks financing and splitting profits equally.

TAP claims contract also gave it interest in pix so that if Fairbanks sold or transferred the properties they were to retain interest. Suit claims Fairbanks gave them $91,000 to produce films but coin was actually put up by NBC. TAP turned out 195 shorts. NBC subsequently made deal under which it acquired title to the vidpix. Then sold property back to Fairbanks for $175,000 chattel mortgage.

Complaint says Fairbanks defaulted on payment and NBC foreclosed and obtained court order to sell them as public sale.

British Equity Yens Vidpix $

Hollywood, May 26.

British Actors Equity, after lengthy consultations with the Screen Actors Guild over growing problem of British pix flooding American telescreens, has issued ultimatum to producers demanding additional payment for showing of films on TV.

John Dales, SAG national exec secretary, reported the British group has been in consultation for some time. It asked for copies of the SAG contract, which includes the so-called "cutoff date," under which producers selling pix to tele must pay thesps, if pix are made after Aug. 1, 1848.

Dales said SAG is also concerned over fact British thesps get no pay for local tele screenings. "They are getting actors' performances free," he said, "If it weren't for that, the time now being taken by British pictures would be occupied by telepix or live programs, thus providing more work for American actors."

"He said SAG and British Equity are on complete agreement on all points, considering this mutual problem in every respect. British union adopted a resolution ordering all future contracts to specify the medium for which films are made, providing for additional payment to the actor if the film is exploited on a second medium. This also affects vidpix producers, who later desire to show product theatrically.

Gordon Sandison, general secretary of British Equity, declared exploitation of pix on tele by producers without payment to actors threatens the level of employment.

Louisville — Jack Everbach has rejoined WKLO as promotion manager. William Guy has joined the station as program-production manager for TV.

NBC Film Division Into Feature Pix Distrib Business; Buys 2 Bundles

The NBC Film Division, established three months ago as one of the net's three major operating divisions, is expanding its syndication service from film series to feature films.

Negotiations are about to be wrapped up for the division to acquire two packages of 13 feature films, all tele first runs and most made since 1950, which will be distributed to local stations and local and regional advertisers. Most of the pix are reportedly foreign properties.

A new sales plan in connection with the feature film distribution will be announced soon by Robert W. Sarnoff, division veep.

Up to now, the division has been organizing a strong sales force, setting up a distribution and shipping department (which handles 1,000 reels of film a week for 108 stations), and getting underway such locally sponsored film series as "Victory at Sea," "Douglas Fairbanks Presents," "The Visitor," "Dangerous Assignment," "The Lilli Palmer Show," and "Hopalong Cassidy."

Feature films will round out the NBC Film Division's offerings. With increase of number of stations going on the air, Sarnoff notes, there has been a marked increase in sales directly to stations.

MCA's Telepix Staffers

Following its move in setting up regional sales office for vidpix distribution only, MCA-TV Ltd., the telepix subsidiary of Music Corp. of America, last week named three regional sales managers.

They are Kirk Torney, former MCA San Francisco branch exec, who will move to N. Y. to head eastern sales operations; Raoul Kent, who will supervise mid-west sales from Chicago and Bob Greenberg, western sales chief. MCA-TV currently is peddling four syndicated series.

New Stations Hot For Feature Pix

New stations want feature films, according to Maurie Gresham, general sales manager Peerless Television Productions, returned recently to N. Y. after a trek to the Coast. Since November, his firm has coined an estimated $500,000 from selling its package of 26 Edward Small films to 46 markets. Of these, a good half-dozen are newly operating stations.

"At least six TV stations, not yet operating, have also been sold our film package," says Gresham.

A device Gresham is now using is to sell his films, like "The Count of Monte Cristo" and "My Son, My Son," only on the basis of showing the original theatre trailers to station buyers.

It's understood that Peerless will be getting extra films to distribute, on the basis of the deal Small finalized last week of acquiring an interest in Arrow Productions, L. A., of which Leon Fromkess is prexy.

Monty Woolley 'Onstage,' With Yurka, Strudwick, Set as Vidfilm Series

Dynamic Films, N. Y., has just completed two of a series of 13 15-minute vidpix, "Onstage With Monty Woolley," which it claims combines the technique of stage "readings" with regular legit thesping.

Each of the vidfilms, Poe's "Cask of Amontillado" and Chekhov's "The Boor," begin with Woolley dressed in modern clothes on a bare stage. As he introduces each classical playlet, he helps light up the stage, indicates scenery, and then changes into his costume to begin playing with the cast.

The Broadway and Hollywood star is backed by thespers Blanche Yurka and Shepherd Strudwick. Package is being syndicated by the William Morris agency, which also handles the firm's series of 13 15-minute vidpix, "The Continental," starring the WMGM, N. Y., deejay Renzo Cesana.

VIDPIX TO PREVIEW MAJOR DISK RELEASES

Hollywood, May 26.

"Off The Record" telepix series had been set by Norstone Productions, of which Irving Salkow, of Orsatti & Co., is veepee in charge of Hollywood activities.

Series will preview disks from major waxeries, each of which will furnish advance copies. Programs will be released simultaneously with record release. Guest artists will include various musical figures. Barry Trivers will pen series. Pilot telepic rolls July 1 at Goldwyn studios.

Levy Stays With B&A

Hollywood, May 26.

Ralph Levy will remain with the Burns and Allen teleshow next year as producer-director, George Burns has announced. It was reported last week that Levy was ankling but he and Burns got together over the weekend.

They agreed on another year's deal.

SWG Pact Signed By 56 Producers

Hollywood, May 26.

Prexy Richard Breen of Screen Writers Guild reports that 56 vidpix producers have voluntarily signed the SWG minimum basic agreement originally inked by 13 members of Alliance of Television Film Producers, bringing to 68 the number of telepix producers who have pencilled the three-year pact.

A technical snafu delayed NLRB sending out ballots in election to determine whether SWG or Television Writers of America shall rep web TV scribblers. NLRB reported CBS turned in agency addresses of its writers instead of home addresses, so meeting is being held tomorrow (Wed.) to clarify matter, and ballots will then go out.

CHERTOK DICKERS FOR COSMO VIDPIX SERIES

Hollywood, May 26.

Telepix producer Jack Chertok is negotiating with Cosmopolitan mag for a series based on fiction published in that book for the past 50 years. Chertok guns 26 "How to Get the Most Out of Life" telefilms, starring Dale Carnegie, in August, with approximately $600,000 budgeted.

Cosmo idea is similar to that of producer Chester Erskine's upcoming series based on published works in Reader's Digest, tagged "Reader's Digest on TV." Erskine guns 13 half-hour telepix in August, with about $390,000 budgeted for production, pix to be shot in color as well as black-and-white.

WNBC Shifts Sat. Strips So Mom, Pop Can Sleep

WNCB, N. Y., will block program early Sunday morning for the kiddies beginning June 7, shifting two shows from Saturday to make up more than three hours of moppet fare on the Sabbath.

"Howdy Doody," now at Saturdays from 8:30 to 9:30 a. m., will go 8:15 to 9:15 a. m. Sundays. The Comic Weekly Man stays in the 9:15 to 9:45 spot, followed by three-quarters of an hour (expanded 15 minutes) of the Ezio Pinza show, shifted from Saturday. Horn & Hardart Children's Hour stays from 10:30 to 11:30 a.m.

Move, says Dick Pack, flagship's program topper, is to give parents some extra time to sleep.

THE WEEK OF FEVER CHARTS

30 Days That Shook NBC

It was approximately one month ago that RCA-NBC chairman David Sarnoff moved into the network in a big way to maintain daily (and frequently nighttime) vigil as commander-in-chief of all aspects of the operation.

Those who have been in proximity to the General during the "30 days of the Sarnoff treatment" say that an interim report on "Operations NBC" would be jampacked with dramatic episodes highlighted by:

(1) Sarnoff personally moving in and resolving what looked like a critical impasse on the Kate Smith daytime TV show, finally bringing Ted Collins to terms in moving the show up to 3 o'clock. For a while it looked like Collins would yank the show.

(2) Crystallizing the "Comedy Hour" signaturing of Colgate for next season after weeks of stalemate and apprehension over show's return (involving annual billings of $6,000,000).

(3) Taking command of the "affiliate station crisis" and apparently putting down a threatened revolt with only a couple of station casualties.

(4) Sparking pronto attention in programming a complete morning lineup in television (something the affiliates had been demanding for two years and one of the major factors in the threatened affiliate rebellion).

(5) Establishing a clear-cut set of policies in the economic areas of network operation.

Gen. Mills in Deal to Buy Out 'Lone Ranger' Show for $4,000,000

General Mills, one of the major advertisers in broadcasting, has initiated negotiations which may result in GM's ownership of the "Lone Ranger" TV film property. If the deal is consummated, it would represent an investment of between $4,000,000 and $5,000,000 —the biggest TV film transaction since NBC established an ownership stake in "Hopalong Cassidy."

"Lone Ranger" is the property of George Trendle, of Detroit, and has been one of the staples in radio for many years, with a longtime GM sponsorship identity, GM also moving into the TV version. It is presently slotted Thursday nights on ABC-TV and GM, it's understood, may bring ABC into the picture on a part-ownership basis.

If the latter move is crystallized, it would clinch ABC's retention of the program. General Mills' contract with ABC still has a year to go, but there have been reports of some overtures made by CBS-TV to latch on to the property for a Saturday afternoon Columbia showcasing. CBS meanwhile is getting some GM billings with "Ranger" going in on a "double exposure" plan.

GM's interest in "Lone Ranger" follows the general pattern today of bankrollers in acquiring a personal ownership stake in valuable programming, chiefly because of their residual values.

Campbell Soups Up NBC-TV Fri. Slot

With Campbell Soup calling it quits on "Aldrich Family" after next week's telecast, the company is filling the Friday night NBC-TV period for five weeks with its daytime "Double Or Nothing" Bert Parks show.

On July 10, Campbell launches a new half-hour dramatic show, which will be done live, with a New York origination. Show, called "Campbell Sound Stage," is currently in preparation. It will be produced by Martin Horrell, for years identified with his "Grand Central Station" radio show, which he owns. Horrell's cost-per-thousand record on "Grand Central" cued the Campbell buy of the new $15,000 dramatic package, which will utilize Broadway legit talent.

Summer run is planned for "Sound Stage" to gear it for a permanent fall slot.

GF Axing 'Capt. Video'

General Foods is cancelling its sponsorship of "Captain Video" on the DuMont network, effective June 30. Axing came as a result of rising costs and limited budget that forced the Post Cereal division to choose between Roy Rogers an NBC-TV and AM and the DuMont airer, according to Benton & Bowles spokesmen.

Post will continue with the Rogers stanza, but it's unlikely it will buy any other properties.

NBC Champs At Color TV Bit; 14 Stations Signed

Sylvester L. (Pat) Weaver, NBC's vice chairman of the board and back-to-back office occupant with Bossman David Sarnoff, tipped off to the web affiliates yesterday (Tues.) the "color agenda" in the NBC-TV programming scheme, once the FCC gives the go-ahead on the RCA compatible color system.

In a speedup of its color television timetable, NBC offered its affiliates letters of agreement supplementing present contracts to enable them to carry compatible color telecasts. Fourteen stations signed immediately. Weaver disclosed it will cost the stations about $15,000 to "convert" for color pickups.

After the affiliates were taken on a tour of inspection of the RCA Princeton laboratories and witnessed a color TV demonstration (the first ever to be shown for assembled broadcasters), Weaver revealed how NBC was "bracing at the bit" waiting for the greenlight which will be the signal for immediate color programming.

NBC is ready to go with two Manhattan studios, said Weaver—the Colonial Theatre and Studio 3-H. There will be two half-hour shows a week as a starter, from already established programming, thus permitting under the system of compatibility viewers to watch them either in tint or black and white. It would mean a color pickup of a 30-minute segment of, say, "Show of Shows" or the Milton Berle stanza, instead of programming specially for color. There will be a color mobile unit permitting for remote pickups for such shows as "Today."

NBC, AFFILIATES IN CRUCIAL MEET

By GEORGE ROSEN

The NBC-affiliate hassle, despite all the portents of a "crisis" surrounding this week's three-day series of meetings in New York and Princeton, simmers down to a "wait and see" byplay, with perhaps the next few weeks telling the story. At the moment everything prints to NBC's favor.

Tensions and jitters around NBC headquarters in New York have been mounting over the past few days as both NBC and CBS engaged in some elaborate jockeying to establish topdog network supremacy. As NBC-RCA board chairman David Sarnoff was putting his best foot forward at the vital Princeton meet yesterday (Tues.) and bestowing his blessing on the present management, the CBS brass was quick to capitalize on the long-awaited billings report from Publishers Information Bureau for the month of April, showing CBS-TV, for the first time in the intra-mural network competition, forging into the No. 1 spot. However, even here there were cries of "foul" from both camps, CBS maintaining that NBC inspired a "doctoring" of the report narrowing down the two-network differential from $400,000 to $100,000, with NBC equally adamant in insisting that it's not even $100,000, but only a $50,000 leadership for CBS when contiguous figures are properly applied.

In Summation

Prior to yesterday (Tues.) afternoon's Princeton showdown meet between NBC and its TV affiliates, the network high command previewed its elaborate "Operations Future" presentation to the key TV Affiliate Committee headed by Walter J. Damm, the WTMJ, Milwaukee, factotum.

On the basis of its reception and the "temper" of subsequent corridor huddling between network and affiliate personalities, there appeared every indication that, by checkout time today, the affiliate station operators will have made their peace with NBC, with the loss of two and perhaps three stations at the most, as the casualty toll of the '53 flareup.

At the conclusion of Sarnoff's Princeton talk yesterday he received a rising ovation and not a question was asked.

Lotsa Big Figures

Timed with the affiliate convergence on N. Y. for the showdown meet with the NBC brass (sessions wind up today, Wed.), the network rushed through a press dept. release heralding a 10-day new sales and renewals windfall totalling $20,000,000, including the $6,000,000 Colgate renewal on the Sunday night TV "Comedy Hour," the General Motors' sponsorship (at approximately $3,500,000) of the NCAA-controlled Saturday TV grid schedule; a flock of new "Today" sales, etc. CBS immediately countered with its own blue-skies projection of the "Columbia Story," with a $12,000,000 figure kicked around on new business pacted over the past several weeks. (See separate story.)

Out of it all came the one definite conclusion that the two-web rivalry for supremacy is headed for a period of perhaps unprecedented stepped-up activity, particularly now that CBS has managed

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$3,500,000 For Daytime TV Shows, Gen. Sarnoff's Vote of Confidence In NBC, Spark 'Princeton Agenda'

The 'Columbia Story'

Projecting itself into the NBC-Affiliate breach, the CBS-TV public relations boys jumped on its newly-established leadership status as they waved aloft the Columbia banner and heralded (point by point) the "CBS Story" of accumulated new business over the past few weeks totalling $12,000,000 (items previously published in VARIETY).

Supporting the CBS chest-thumping are the PIB figures for April confirming the web's TV leadership for the month and showing a 37.7% increase over the previous April as against a 10.9% increase for NBC-TV. For the first four months of '53, as against a similar period for '52, CBS-TV shows a 36% hike, contrasted with a 5.9% boost for NBC-TV.

CBS-TV is out in front on sponsored time, day and night, with 28% more commercial hours than NBC-TV.

The "NBC Story" was presented to the network TV affiliates in "extraordinary session" yesterday (Tues.) at Princeton, N. J., and the recitals by RCA-NBC board chairman David Sarnoff and the Jack Herbert-Charles Barry-Pat Weaver-Hugh Beville departmental teams were strictly of the peaches and cream variety.

That it paid off was reflected in the ovation accorded Sarnoff at the conclusion of his talk.

The assorted blueprints for the future, as outlined to the affiliate family, were jampacked with vitamins and rosy horizons—certainly sufficient in their content to give the disturbed affiliate operators plenty to toss around in their minds before contemplating anything drastic—such as disavowing future allegiance to the network.

The network brass was invited to the Princeton meet to tell the "NBC Story" at the invitation of the Walter Damm-chaired affiliate assemblage, and even some of the more disgruntled elements within

(Continued on page 52)

CBS' Response

In response to RCA-NBC board chairman David Sarnoff's NBC vs CBS appraisal before the web affiliates yesterday (Tues.), in which NBC had much the better of it, CBS issued the following official statement:

"Our record speaks for itself. It is based upon nothing other than creative management supported by a creative and imaginative staff."

Trammell Seen Reactivated As Affiliate Sequel

There have been some indications of Niles Trammell, the former president and board chairman of NBC, projecting himself anew into the network picture, particularly on the sales front. Trammell resigned from NBC some months back when he announced an affiliation with the Cox-Knight publisher interests in staking a claim in a Florida TV station. However, it's been virtually conceded that the Florida bid has gone cold, leaving Trammell free in a "consultancy" area for NBC (although he also has a personal financial interest in the Pittsburgh Coca-Cola franchise of his ex-NBC aide Sidney Strotz). The network affiliates, it's understood, are pressing for his reactivation at this time.

Trammell in recent weeks has been linked with some of the major NBC negotiations going on, including the Sunday night "Colgate Comedy Hour," the Milton Berle-Buick deal and reportedly was prominently involved in the Coca-Cola Eddie Fisher program deal.

There was no little embarrassment created at the recent NBC stockholder meeting, presided over by board chairman David Sarnoff, when a stockholder arose and demanded to know why Trammell had been shunted to one side.

Sammy Davis, Jr. Signs For ABC-TV Series

ABC-TV last week finalized a deal for a half-hour comedy showcase starring Sammy Davis, Jr. (Will Mastin Trio.) This will be Davis' first TV show, although he's guested on several stanzas in the past, notably on the Eddie Cantor "Comedy Hour."

Acquisition of Davis is in line with ABC-TV's bid for development of younger comics. Previously it had signed Joel Grey (who has also had Cantor "exposure") for a series.

Paul Hartman's SRO On ABC-TV

First major sales since the ABC-TV acquisition of top talent have been finalized by the web, bringing Bristol-Myers and Armour into the TV sponsorship fold.

Clients will alternate in sponsorship of the new Paul Hartman show, "Pride of the Family," which goes into the Friday night 9 to 9:30 period, as the back-to-back attraction with the Ray Bolger show.

Hartman show carries a $20,000 weekly talent-production tab.

CBS White-Collarites Back on Coast Jobs As 5-Day Strike Ends

Hollywood, May 26.

Some 256 CBS office workers returned to their jobs today (26) following a midnight compromise settlement of the five-day old walkout. Terms were submitted to a membership meeting Monday night, ratified, then signed in pre-midnight meeting with CBS execs. They call for pay hike of 7½%. Employees had asked 9½% or $5.75 weekly.

Web had offered a straight 5%. New contract runs to April 30, 1955. Office workers made no secret of their disappointment when 100 CBS engineers, members of the IBEW, failed to take any action to support the strike, an IBEW spokesman admitting members were too concerned with possible economic upheaval if they walked.

THE CHICAGO RADIO-TV STORY
(PAGES 34-48)

Sponsor The Forgotten Man In Networks' Hoopla on Coronation

Life's little ironies have been cropping up like crazy in the American television coverage of the Coronation of Elizabeth II, now merely six days away.

If corporations are given to wondering, then General Motors and Wyllis Motors, Inc., must be wondering.

Although they are the tele sponsors (GM on NBC-TV and WM on CBS-TV), all the publicity exploitation thus far has turned out to be a general, or institutional, plug for the aviation industry.

In all the excitement generated by NBC-CBS rivalry to cover the affair, airplanes have been most prominently mentioned. British Canberra jet bombers are flying the BBC Coronation films to Goose Bay, Labrador. From there, Jimmy Stewart's F-51 Mustang fighter, "Thunderbird," piloted by Joe DeBona for CBS, and Paul Mantz's P-51-C, piloted by Stanley Reaver for NBC, are racing the prints down to Boston's Logan Airport. Last week, NBC added a converted A-26 fighter bomber, belonging to Cities Service Petroleum, Inc., to its shuttle service.

Moreover, a Pan American Super Six Clipper (for NBC) and a BOAC Stratocruiser (for CBS), both specially equipped as flying laboratories, are flying directly from London to Boston with supplementary film. And in addition, both NBC and CBS are conducting newspapermen junkets (via plane, naturally) to Boston June 2 to watch the planes come in.

$1,000,000 Tab for Each Net

Costs for the nets have been high, a reported $1,000,000 each for planes, minor frills and the total of about 500 men, here and in England, to cover the event.

For this, both webs will present three shows. The first will begin at 5:15 a.m. on CBS-TV (with NBC-TV's "Today," starting 15 minutes later, an hour and a half before its usual time), with audio immediacy and still pictures. The second tele airing, with the actual Coronation films, is due anywhere from 5 to 7 p.m., depending on the arrival of the shuttle planes at Boston. The third show for both webs is scheduled from 10:30 p.m. to midnight.

Watching the mounting costs and

(Continued on page 53)

SWG-ALA Unfair, Sez TWA Prexy

Richard Powell, prez of the recently formed Television Writers of America, independent union, in New York for organizational work preparatory to the upcoming NLRB network election between his group and the Screen Writers Guild of the Authors League of America, has filed an unfair labor practice charge against the SWG with the NLRB.

Move was made after the SWG and ALA yesterday (26) announced signing of contracts with 26 independent producers of "live" television programs covering employment of freelance writers.

NLRB ballots are being sent out this week to freelance writers who have written scripts for the networks over the past year to determine their preference on union representation. Results of the vote will be announced June 10.

On Monday (26), Powell held a TWA meeting at the Astor Hotel, attended by almost 100 writers. He termed reaction favorable.

Although the Radio Writers Guild (ALA) is officially neutral in the TWA-SWG fight, it is known that the RWG favors one tele union, which it maintains is not possible under existing ALA conditions. Powell has extended an invite to RWG to join TWA if latter wins the forthcoming election, with likelihood that RWG might respond.

RWG has fought the establishment of the Television Writers Group within the ALA, and recently lost a battle over a constitutional amendment, changing vote on admittance of new guilds within ALA from unanimous consent to majority ballot. RWG contends this opens probability of three broadcasting unions within ALA—itself, SWG and TWG.

Benny's N.Y. Briefie For Sponsor Huddles

Jack Benny arrived in town last Friday (22) for a four-day session of business meetings with sponsor and CBS network execs. He's back for Lucky Strike next season on both radio and television.

He left for the Coast yesterday (Tues.).

Subscription TV Too Controversial As Memphis Talk

When television news happens in Memphis, it always happens to WMC-TV, NBC affiliate and only station in town.

Last week, the station "cottoned" up to the wrong guy, Ed Sullivan, in plugging the annual Cotton Carnival before word got around that Sullivan was a CBS-TV star, whereupon Marguerite Piazza of NBC-TV's "Your Show of Shows" commanded all the attention.

Yesterday (Tues.) WMC-TV was charged by Millard C. Faught, N. Y. economic consultant, with muzzling a speech on subscription television that Faught was due to deliver at noon before the Memphis Rotary Club.

Faught's speech, scheduled two months before, was confirmed in a letter May 19 by Lorin B. Allen, club's program chairman, but next day a telegram from Wilson Mount, club's acting program chairman, and a WMC-TV representative, called off the talk because of "program conflict." In answer to Memphis inquiry, Faught said that the reason given him was that the subject of subscription tele was "too controversial."

Faught charged the only "conflict" seemed to be with the expressed views of Mount's boss, Henry Slavick, WMC-TV manager, who is opposed to "home boxoffice" television.

"It is understandable," Faught said, "that WMC-TV, which now has the prosperous Memphis TV market all to itself, would not be enthusiastic about subscription use of television which could make it economically possible for several more stations to serve so large an area. I'm sorry that the speech had to be cancelled for such piddling reasons, but I would be genuinely alarmed if there was any real fear that a speech describing some positive and practical future uses of so important a public vehicle as television was really too 'controversial' to be heard by an American Rotary Club."

Pontiac May Revive 'Garroway at Large' As NBC-TV Fall Entry

In the big General Motors bankrolling in television, the Pontiac division of that company may bring about the revival of the "Garroway at Large" show, off the NBC-TV air for two seasons. Dave Garroway, it's said, is now talking with Pontiac officials on bringing back the old show in the fall.

Garroway last week also made a significant comment on his "Today" program. Jack Lescoulie, doing a pre-fight Chicago origination, used a turban while gazing into a crystal ball for the winner of the Marciano-Walcott go. Turban had been used on "Garroway at Large." Garroway said: "Don't throw it away. We may be using that turban again."

If the show returns, Garroway will also continue on the "Today" program. As of this moment, there's no planning to bring back the "Large" regulars, now scattered over the country. Idea is to sew up the return first, and discuss program plans later. But chances are likely that Charley Andrews, now with "Today," again will do the writing.

JIMMY NELSON
DANNY O'DAY AND HUMPHREY HIGSBYE
Featured—Texaco Star Theatre
NBC-TV with Milton Berle
PERSONAL MANAGEMENT
LOUIS W. COHAN
1776 Broadway, N. Y.

Kaycee's WDAF (AM&TV) Off Air In AFTRA Strike

Kansas City, May 26.

WDAF and WDAF-TV, radio and video outlets of the Kansas City Star, have remained off the air since last Friday morning when a strike was called against them by the Kansas City local of the American Federation of Television and Radio Artists.

Contract for the announcers and artists had been in negotiation since March 1, but picket lines were strung around the radio-television building early Friday when an impasse was reached.

AFTRA is represented by 26 persons at the two stations, with the basic wage rate being $102 per week for announcers and $108 per week for news men, sports announcers and directors. The union early asked for a 20% cross-the-board increase, and a counter-proposal from station management offered a flat $2 per week increase and was later increased to $4.

The AFTRA business agent, Don Roberts (a former WDAF announcer), said this was unaccept-

(Continued on page 53)

ABC NAMES ARRIS TV SPORTS DIRECTOR

ABC has negotiated a deal whereby Les Arris, formerly of DuMont network, moves into the web as sports director.

He's the second ex-DuMont exec to shift network-wise. Couple years back NBC grabbed off Tom Gallery, who has since been a prime factor in NBC-TV latching on some of its major sports sponsorship acquisitions.

Arris, resigned from DuMont about two years ago. His son is currently in the DuMont program division.

Manhattan Soap, Toni Buy McCambridge Show

Manhattan Soap and Toni sponsored show on CBS Radio, Mon. thru Fri. at 7:15 to 7:30 p. m., beginning June 8, will be a Mercedes McCambridge starrer, "Family Skeleton," a Carleton E. Morse package which Morse is writing, directing and producing.

Show is a nighttime soap opera of Hollywood origination, relating the trials of one Sarah Spence. It will be heard at 7:15 for three weeks, then shift to 7 p. m. when "Beulah" goes off.

WOR Drops Music Dept.

Shortly after dropping Sylvan Levin as musical director and in line with a general reduction of its musical staff, WOR, N. Y., last week eliminated its music production department, consisting of Elliott Jacoby, Richard DuPage and Carl Nutter, Jr.

Trio, who have been on station's staff for eight years, are going to freelance.

Rival Web Press Chiefs Yok It Up

Custom long has dictated courtesy exchange of press releases among the networks, but last week CBS-TV cut off the NBC press department from the free mailing list.

Move was made by David Jacobson, CBS-TV public relations topper, who claimed the opposition was "swiping ideas." He cited case in point the Coronation study guides. CBS-TV had put out a study guide (now in 22,000 schools) with the aid of Teachers College of Columbia University several months ago. Early this month, NBC put out its study guide, collated by Stanley A. Applegate of the National Education Assn.

Jacobson said he was "honored by the imitation, which is the greatest form of flattery, but dismayed at the lack of imagination and creative ability." He directed his ire at NBC press, saying he didn't want to cue his opposition any longer. Others at NBC, including board chairman David Sarnoff, said Jacobson, will continue to get CBS-TV releases.

Syd Eiges, NBC press veep, said his net's study guide was in the works when the CBS-TV guide came out, and that Jacobson's action was "petty."

NBC press, which is still getting CBS Radio releases, will continue to send its publicity output to a total of 17 CBS people.

The two nets, CBS-TV and NBC-TV, are both carrying the Ford 50th Anniversary show June 15. It is yet undetermined how much the "Macy's not telling Gimbel's" attitude will snarl liaison on the joint network project.

Ed Sullivan to Europe After 5th Anni Show

After his "Toast of the Town" anniversary show of June 14, celebrating five years on CBS-TV, Ed Sullivan will be off to Europe the next day for a three-week vacation.

Sullivan's "Toast" emcee replacements will probably be Gracie Fields for the first show, with Tony Martin and Victor Borge definite for the next two. Martin, incidentally, will be on the anni show, as will Marge and Gower Champion.

ABC-TV Settles For Big Games, Small Markets

St. Louis, May 26.

Network television finally got a foot in the major league baseball door this week when ABC-TV and Falstaff Brewing Co. signed pacts with the Cleveland Indians, Chicago White Sox and the Philadelphia Athletics under which the network will carry home games of the three teams for 17 Saturdays starting this week (30). It's only a minor victory for the network, however — coverage will be restricted in that no major league cities and no minor league towns where games are being played will get the telecasts.

Nature of the setup eliminates the major TV markets from reception of the telecasts. On the commercial side also, benefits accruing to ABC-TV are limited, since Falstaff will sponsor only in the midwest and south, where it has large distribution. In other areas, the Saturday afternoon games will be sponsored locally.

Nonetheless, the signing of the three teams was viewed in the industry as a giant stride forward. ABC-TV and Falstaff had to overcome the high degree of reluctance on the part of the major league clubowners, who have been facing increased criticism on their radio and television policies. However limited the scale of this year's "Game of the Week," the fact that the ball has been started rolling is seen as opening the door for more extensive coverage next

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DuM Ducks Coronation Jet Hankypanky, Settles For Abbey Church Rites

Biggest switch of them all, in the tele networks' shenanigans concerning Coronation coverage, came this week from DuMont, which decided it would not give the event coverage at all on Coronation Day next Tuesday (2). Instead, the network has grabbed off an exclusive telecast of a duplication of the Westminster Abbey religious ceremony, to be aired Sunday night (31) from the Cathedral of St. John the Divine in N. Y.

Religious ceremony, which will be conducted by Bishop Horace W. B. Donegan, will be aired from 8 to 9 p.m., with the preceding half-hour devoted to background films and commentary on the

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Night Ballcasts Cutting 15% Into N.Y. Web Ratings

Telecasts of night baseball in New York are cutting into ratings of network shows to an appreciable but not devastating extent, a study of Pulse figures for the first week in May shows. There's no distinct pattern evident, but the night games have cut into the web programs on an average of about 15%, basing figures on ratings of the first week in April, when there was no baseball.

Two indie tele stations carrying baseball are WOR-TV with the Brooklyn Dodgers, and WPIX with the Yankees and Giants. On Friday, May 1, both the Dodgers and the Giants played at night, with NBC suffering most heavily, via a drop from an average of 19.6 in April to a 15.7 on its network boxing show in the 10-11 p. m. period. Dodgers picked up an 8.85, while Giants got an 8.2 for the one-hour slot.

Same night, NBC's "Big Story" dropped from 23.1 to 19.4, while the opposite-slotted 9 p. m. show on CBS, "Schlitz Playhouse of Stars," dropped from 25.5 to 21.4 from the April rating. Dodgers picked up on 11.9, while Giants hadn't been on yet. Similarly, at 9:30, "Our Miss Brooks" dipped from an April mark of 31.9 to 28.2, while NBC's "Aldrich Family" slipped from 10.5 to 8.2.

Monday, May 4, saw the Dodgers playing again, with CBS' "I Love Lucy" taking a substantial dip from 54.0 to 50.3, but Red Buttons holding strongly to a 31.4 as compared to a pre-baseball mark of 31.7. Robert Montgomery show dropped from 23.0 to 19.5, while "Studio One" dropped 3.3 rating points from its previous marks. Baseball on WOR-TV averaged 10.3.

For the stations themselves, base-

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FCC's Homeless Chi TV Channel

Washington, May 26.

Granting of a stay order by the U. S. Court of Appeals here last week, preventing the FCC from giving channel 2 in Chicago to CBS, graduates an already complicated situation into the migraine headache class. How the agency will carry out the Court's order—to allow the network's WBBM-TV to shift temporarily from channel 4 to channel 2 while the legalites of the Zenith claim are decided—will really give the commissioners something to think about.

Under the Court's directive, the Commission has four alternatives in issuing a temporary authorization for use of channel 2. These are: (1) to CBS and Zenith jointly, under trusteeship or otherwise; (2) to CBS under an arrangement by which the web leases Zenith's channel 2 transmitter (used for the Phonevision tests); (3) to CBS, and (4) to Zenith.

The temporary authorization will

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TOP TV SHOWS MAY TOUR IN FALL

Ben Duffy's 'So Sorry'

The trade buzzed with considerable excitement last week when word spread of the memorandum passed around by Ben Duffy, prexy of BBD&O agency, to the effect that henceforth any agency man dealing with Jack Herbert, of the NBC echelon and No. 1 sales troubleshooter for the network, would do so at the risk of losing his job.

Particularly coming at a time when NBC is on the affiliate hot seat, with some sales lag as one of the major issues, the breach with one of the major agencies having a multi-million dollar stake in NBC AM and TV programming, took on an added significance to the trade. On Monday Duffy told VARIETY that it was all a mistake; that he had acted too hastily in sending out the memorandum, that he has since had it rescinded, with an order to welcome Herbert at the agency at any time, on any occasion.

Various reasons for the Duffy flareup have been ascribed, with Herbert himself attributing it to the underquoting of a price on the Groucho Marx TV show (sponsored by a BBD&O client, DeSoto-Plymouth) by a network salesman.

Similar recent flareup by Atherton Hobler, chairman of the executive committee of Benton & Bowles in an encounter with Herbert didn't help salve matters.

ABC Brass Trains Guns on Radio, Program Structure Gets Overhaul

Having devoted most of their time since the ABC merger with United Paramount toward getting their television house in order, the network's top brass have now turned their attention back to radio, both program and saleswise. Web, whose toppers are going out of their way to reemphasize their faith in the medium, this week put the finishing touches on a new program structure and announced the acquisition of a number of new properties.

Among the latter, net will put a new airer called "Space Ranger" in the Tuesdays and Thursdays 7:30 p.m. slot, parleying it with "Lone Ranger" on the other three days. The Hy Gardner-Irv Kupcinet-Sheilah Graham "Three-City Byline," together with a 15-minute Connee Boswell musical will follow, comprising the 8-8:30 block four days a week.

The 8:30-10:30 p.m. block, Tuesday through Friday, will comprise the network's new "mood" or "vertical" programming concept, with Tuesdays going to "lectures and forums." Wednesday to "romance" programs, Thursday employing dramatic shows and Friday becoming comedy night.

In the dramatic field, web has bought the "Mike Malloy" whodunit series from Mike Malloy Productions (which incidentally, is producing a vidpix string with same name). This starts June 4 in the Thursday 8 p.m. slot, but moves up to 9 on July 7, when

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NBC Radio Fills In Hot Weather Gaps

Bulk of NBC radio programming has been firmed for the summer. Most shows and sponsors staying, with the following major exceptions:

Dinah Shore is remaining at 10 p.m., Mondays and Fridays, with Chevrolet taking a hiatus.

"First Nighter," sustaining, replaces Red Skelton beginning June 2 at Tuesdays at 8:30 p.m.

"Truth or Consequences," now sponsored by Pet Milk Thursdays at 9 p.m., will go in sustaining June 24 for "The Big Story" in the Wednesday at 9:30 p.m. slot. "My Son Jeep" replaces "T or C" on June 25.

"The Scarlet Pimpernel," unsponsored, will replace Bob Hope and General Foods, Wednesdays at at 10 p.m., beginning July 8.

"Best Plays" subs for the Theatre Guild, Sundays at 8:30 p.m., beginning June 14. "Musical Sweepstakes" goes into current "Plays" spot on Fridays at 8:30 starting June 12.

Bob and Ray shift from Saturdays at 8 p.m. to Fridays at 9:30 p.m., replacing "Name That Tune," both sustaining.

"New Talent, U. S. A." takes over hour-and-a-half sustaining time, 8 to 9:30 p.m., Saturdays, beginning June 13.

GM Trims 'Bride & Groom'

General Mills has cut back on its sponsorship of CBS-TV's "Bride & Groom." Firm, through Dancer-Fitzgerald-Sample, Inc., has renewed for 52 weeks beginning June 1—but on three-a-week basis instead of five-a-week.

Retrenchment opens Tuesdays and Thursdays for sale, with no takers as yet.

Craig's Agency Exit Uptrends Show Biz Yen

Continuing dissatisfaction of ad agency toppers with their roles as time order-takers, rather than as creative show biz brains, continued as a trend when Walter Craig last week announced he would resign July 1 as veepee in charge of radio-TV for Benton & Bowles.

Craig did not announce his future plans, but it's believed he will go into the show-packaging field. Nor would the agency reveal whether his spot will be filled. Tom McDermott continues as director of TV and Paul Roberts as director of radio, both reporting to B&B board chairman William R. Baker.

Craig's step-out follows the path of at least two other N. Y. agency execs with a show biz yen, who recently resigned as result of being reduced to the status of purely business factotums, buying network packages rather than originating them. The former AM-TV agency toppers were Adrian Samish, who bowed out of Dancer, Fitzgerald, Sample (he's now with NBC-TV creating daytime shows), and Everard Meade, who ankled Young & Rubicam for the more creative facets of TV writing.

DEALERS PUTTING HEAT ON SPONSORS

Distributors, dealers and the sales forces of major corporations that have a stake in bigleague TV programming are putting the heat on the sponsors to "travel the shows" next season. The pressure is coming from such outfits as General Foods, Colgate and corporations that have a participating stake in such major league entries as the NBC-TV "Show of Shows."

In an era when the merchandising element plays such an integral part in TV programming, the distribs and dealers (who in many cases share in the cost of the programming) recognize the added values of "showcasing" their talent on a local level to hypo product sales, particularly in lagging areas, and at the same time permit the talent to appraise audience reaction and values on a "Grassroots USA" level away from the major N. Y. and Hollywood production centres.

From Chicago, Boston, Jacksonville, Miami, Kansas, Cleveland and Dallas the requests have been coming in from sales forces who say: "Bring out the shows so we can do a proper merchandising job. If necessary we'll absorb the added costs."

They point to the fact that radio missed the boat completely in touring the bigtime kilocycle attractions, except in some isolated instances, and maintain that the decline of network radio programming might have been appreciably forestalled had the talent created a greater identity with audiences on a local level and with merchandising of the sponsor's wares. (There have been some isolated instances of major shows going on the road, as in the case of U. S. Steel doing a number of "Theatre Guild of the Air" out-of-town originations; "Original Amateur Hour" hitting practically every city with a sizeable auditorium for its "Salute to Cities" which paid off with a merchandising assist during its Old Gold sponsorship tenure), etc. But by and large, the "calls from the hinterland" in past years went unheeded.

'Big Payoff' Payoff

Colgate, which sponsors the Sunday night Hollywood-originating NBC-TV "Comedy Hour" is getting considerable pressure from dealers to "hit the road," particularly in view of the recent case history attending the temporary moving of the daytime "Big Payoff" show from New York to Los Angeles. Colgate sales and "Payoff" audiences had been lagging in L.A., the most important market outside of New York. After two weeks of Coast originations, the share of audience increased 64%. The rating in L.A. alone shot up nine points.

With General Foods sponsoring Bob Hope next season, the sales boys and distribs are putting in bids for local originations. (While the Lincoln-Mercury sponsored "Toast of the Town" has continued

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ABC's Fall Bid for Friday Nite TV Kingpin Status (Just Like in AM)

Thurs. No Slouch

It'll be Danny Thomas and George Jessel as the Thursday night back-to-back lineup in the ABC-TV fall programming roster.

However, the going will be rougher for Thomas than for Jessel—with the former going into the 9 p. m. slot as the opposition to NBC-TV's "Dragnet," which enjoys a Nielsen Top 10 leadership status.

Thomas film pilot is being shipped east next week for peddling to prospective clients.

In a throwback to the days when ABC had undisputed rating leadership on Friday night with its onetime crack radio programming lineup, the "new ABC" under the Leonard Goldenson and three Bobs (Weitman, Kintner and O'Brien) regime bids fair to duplicate the feat in TV on the basis of the Friday blueprint for the web's "Official Grand Premiere" in September.

What makes the Friday "fireworks" all the more enticing is the fact that the evening is practically SRO long before curtain time with only a half-hour sale remaining to put the 7:30 to 10 segments in the commercial columns. Equally impressive is the fact that 90 minutes of the sponsorship auspices represents new coin wooed into the network fold since ABC-TV went on a shopping spree for top talent.

In view of the fact that neither CBS nor NBC is particularly strong on Fridays in the Nielsen video rating payoff column (the major entry, the Gillete-sponsored fights on NBC, doesn't come on until 10 o'clock), puts ABC-TV in the position of wresting competitive leadership on at least one night of the week.

On the basis of the present blueprint, the Friday comedy-accented roster for the fall will read: 7:30 to 8 p.m., the Stu Erwin Show, sponsored by General Mills; 8 to 8:30, Ozzie & Harriet, co-sponsored by Listerine and Hotpoint; 8:30 to 9, the new $25,000 weekly-budgeted dramatic show to be sponsored by Pepsi Cola; 9 to 9:30, the Paul Hartman "Pride of the Family" show, co-sponsored by Armour and Bristol-Myers; 9:30 to 10, the Ray Bolger Show, with a sale reported imminent.

U. S. Steel's 40G TV Drama Entry; Radio Show Off

Another hour-long dramatic entry in video is set for the fall, with the premiere of "U. S. Steel Theatre." It'll be an alternate-week attraction, produced under Theresa Helburn-Lawrence Langner Theatre Guild auspices (also responsible for the U. S. Steel "Theatre Guild of the Air" NBC radio show), and will have an approximate $40,000 production tab as one of the most costly dramatic showcases in video.

U. S. Steel echelon has given the nod to the company's initial bow in TV, with the okay from the board of directors coming through yesterday.

The TV show will cue the demise of the long-running radio show, which has represented a fat chunk of annual billings for NBC.

Question of time clearance is still to be resolved, with ABC-TV reported high in the running because of time availabilities. Understood that some overtures were made to CBS-TV on possibility of alternating Monday nights with Westinghouse "Studio One," or with "Kraft Theatre" Wednesday nights on NBC-TV, but that, in both cases, the sponsors were desirous of continuing on a weekly basis next season.

KERSTA, LOEWI NOW RIVALS IN FLORIDA

Norman E. Kersta and Cmdr. Mortimer Loewi, who were in rival camps in the New York TV sweepstakes a few years back, are now continuing the rivalry as competing television station operators in Ft. Lauderdale, Fla.

Kersta, formerly an NBC-TV exec, operates UHF station WFTL-TV on Channel 23, which is now in process of a $1,000,000 building expansion. Cmdr. Loewi, who was general manager of DuMont network, is going on the air with WITV (also a UHF station) taking over Channel 17.

Scott 70G Splurge In Bennett 'Tryout'

Scott Paper Co., sponsors of the alternate-week "Scott Music Hall" on NBC-TV is going off the deep end to the tune of approximately $70,000 for two programs (June 3 and 17) in testing a major musical production which Scott may alternate next season with "Music Hall." (Latter show this season alternates with "Cavalcade of America" in the Wednesday night 8:30 to 9 period, but "Cavalcade" shifts to ABC-TV next season, creating the every-other-week time availability.)

The two-shot showcase will have Robert Russell Bennett, the composer and orchestrator, as host-emcee (a new role for him), with a flock of Broadway musical show talent appearing, including, among others, William Warfield and his wife, Leontyne Price, in excerpts from "Porgy and Bess," Danny Daniels, the dancer, and others to be set. Bennett will reprise some of the Richard Rodgers tunes from "Victory At Sea," which he orchestrated. Collaborating with Bennett in selection of music and continuity will be Robert Simon, lyricist and music editor of the New Yorker mag. Oscar Hammerstein 2d will also appear on show.

Patti Page is the regular star of "Scott Music Hall" but she lays off for the June 3 and 17 presentations.

What a Whale of a Difference a Few Years Make

Back in the pre-TV radio days of April, '43, the top-rated Fibber McGee and Molly was good for a 32.2 rating. As today, Jack Benny, Amos 'n' Andy, Edgar Bergen, Lux Radio Theatre were still batting in the Top 10 league, but in '43 Rudy Vallee, the late Fannie Brice and the defunct "Mr. D. A." were pulling 'em in.

Today Amos 'n' Andy is in the leadoff Pulse spot, but with no better than an 8.5 rating. Still hitting the AM Top 10 jackpot, the TV version has already become a sponsorship casualty.

Pulse Ratings (April, '53)

Amos 'n' Andy	8.5
Jack Benny	8.3
Lux Radio Theatre	8.0
Edgar Bergen	7.3
You Bet Your Life	6.7
My Little Margie	6.4
Bob Hawk	6.2
Fibber & Molly	6.2
My Friend Irma	6.2
Mr. & Mrs. North	6.1

Hooper Ratings (April, '43)

Fibber & Molly	26.3
Jack Benny	24.9
Amos 'n' Andy	23.7
Lux Radio Theatre	23.6
Walter Winchell	23.5
Fred Allen	23.0
Bob Hope	22.1
Bandwagon	20.5
Edgar Bergen	20.1
Godfrey Talent Scouts	19.6

Hooper Ratings (April, '43)

Fibber & Molly	32.2
Bob Hope	31.8
Edgar Bergen	29.0
Lux Radio Theatre	27.7
Aldrich Family	27.0
Walter Winchell	24.9
Fannie Brice	22.9
Mr. D. A.	22.2
Jack Benny	22.1
Rudy Vallee	20.5

WCBS-TV's '53 Biz Hike

Volume of new business continues to rise at WCBS-TV, N. Y. In the first 18 weeks of 1953, total volume of new business booked over equivalent period of last year came to 106%, management says. This represents an estimated $2,000,000 worth of new business.

In first 12 weeks, new business was 86% over similar period last year.

Television Followup Comment

Phil Bloom, the Broadway publicity agent, and Billings Brown, Tin Pan Alley lyricist, collaborated to write a fine drama of extraordinary power for "Suspense" last Tuesday (19). Their theme—that the meek must stand up together against the Fuhrers of brute force or else suffer the consequences of a corroded spirit—was unusually offbeat for this CBS-TV whodunit, and the sponsor, Auto-Lite, and the producer, Martin Manulis, both merit praise for their willingness to experiment with such fresh ideas.

In this first TV script, Bloom and Brown gained authenticity by setting the scene in a tattoo parlor; thus the title, "Come Into My Parlor." The meek of spirit are represented by the broken, cadaverous tattoo artist, John Carradine, and an innocent, spectacled bystander, Scott McKay. These two are hectored and beaten up by a gang of Fascist-like ruffians. Rather like the young hoodlums in the recent Harper's Magazine story, "Cyclists' Raid," now being made into a Hollywood film, the tormentors ride bicycles, and have their organized passwords and secret symbols. In the end, McKay convinced Carradine of the need to withstand the brutality of the hellions, and in a scene of pulsating tension, as the gang try to brand Carradine with his own tattoo iron, the fear of the marauders was brought to a breathtaking climax.

Director Robert Mulligan used effects imaginatively to sustain the scripters' desired mood. The sound offstage of the returning bicycles built up suspense magnificently, and the teenagers' humming snatches of popular ballads—"Tell Me a Story," "Strange Things Are Happening," "Till I Walk Again With You"—contributed to the naturalness of their wild gang sadism. Music by Hank Sylvern and performances by the supporting cast, including John Kerr and Martin Newman, were all highly professional.

Autolite commercials, dreamed up by the Cecil & Presbrey agency, continue to explain a complicated group of products with great skill. Rex Marshall, attired like a garage mechanic, intelligently compared the swinging of a golf club with the parts that fit into an auto. Idea of asking viewers to call up a Western Union number to get their nearest of the 98,000 Autolite dealers is selling at its most immediate. And the beginning commercial, gaily parading the host of Autolite sparkplugs, distributors and batteries, is almost as cheerful as Walt Disney's "Fantasia" version of "The Sorcerer's Apprentice." *Rask.*

It took the easy and informal atmosphere of an Arthur Godfrey show to bring out a fresh and undeveloped facet of Ed Sullivan's personality, a facet that Sullivan should show more of. Subbing for the ailing Godfrey on his Wednesday (20) night "Godfrey and His Friends" on CBS-TV, the usually stiff and decorous N.Y. Daily News syndicated columnist laughed, larked, sang, danced, played an instrument and proved a warm and charming friend of the viewing family.

It was a step out of his accustomed Sunday night "Toast of the Town" character and a step that enabled the viewers to see more of Sullivan the man than Sullivan the confidant and introducer of personalities. And he and the show were a lot of fun.

Program took its tenor from the opening number, with the entire company "interviewing" Sullivan, singing "We Ought to Know More About You," with Sullivan displaying very pleasant voice. Couple of numbers later, he sat down to accompany Hawaiian singer Haleloke on a zither-like instrument, and still later sang again with the company in a ribbing number on his smile.

Together with Frank Parker, he sang a duet on "Song from Moulin Rouge," again accompanying on the instrument. And as a topper, he did a Pat Rooney-type softshoe with Harry Rogge, the show's dance instructor, and very gracefully too.

Why Sullivan can come on in strange surroundings and enjoy himself and yet appear so uncomfortable on his very own show is something of a personality Ripley. It's to be hoped that some of the gold dust carries over from that Wednesday night to Sundays, for Sullivan proved he can be an entertaining guy on his own, not just as a talent exhibitor. *Chan.*

Jackie Gleason carried the major load on his CBS-TV show Saturday night (23) and milked a fair script for enough laughs to sustain the 60-minute stanza. The situation comedy, in which Gleason played the impresario for a truck drivers' benefit show, led up to the first appearance of the newly reunited Dorsey Bros. band on video. Before this climactic event, however, Gleason became entangled in a confusion of identities between Jimmy and Tommy Dorsey, with resulting complications that were reminiscent of old Leon Errol comedies. The windup burial of the hatchet by the two bandleaders was a kidding-on-the-square takeoff on their old feuding. The sketch closed with their merged bands delivering a brace of firstrate swing numbers.

Before the final curtain, Gleason indulged in some flagrant plugging for his own disks without any saving comedy pitch. He also plugged the Rustic Cabin in Englewood, N.J., where the Dorseys were playing that night and threw in a wholly gratuitous mention of the Ohio spot where Bobby Hackett was booked for that evening. Hackett happens to be the trumpeter on Gleason's sides for Capitol Records. *Herm.*

Gypsy Rose Lee reviewed Prof. Ashley Montagu's anthropological book, "The Natural Superiority of Women," on DuMont's "Author Meets The Critics" last Thursday (21), and the literary stripteaser easily demonstrated a natural superiority in the realm of wit and eloquence over the male panelists present. She so outdazzled her opponent critic, Bennett Cerf, by virtue of her articulate showmanship, that the prexy of Random House and author of "Good For A Laugh" at one point sulked, "You can just talk for the rest of the half-hour."

The author of the tome under review, an ascetic looking scholar with a high brow and an Oxonian accent, spent most of the time nodding and smiling silently. The prof. broke his silence to murmur, amid a cryptic laugh from Miss Lee, "The purpose of my book is to bring men and women closer together."

The cultured peeler, displaying only a modest amount of epidermis from her high-cut gown, took a tolerant view of the book. It was a honey of a title, Miss Lee said, and Cerf was only jealous because he hadn't been able to publish it himself under the Random House label. Miss Lee wished, too, she had written the book, but she would have called her version provocatively, "The Natural Superiority of Men," just to inspire curiosity.

Cerf, taking a solemn view of the subject, thought it was silly "persiflage" to write that femmes were still the subjects of men. "I'm subjected," hooted back Miss Lee. "I'm subjected to all kinds of things, darling. I do all the housework, while you men sit in your air-conditioned offices."

When Cerf cited man's superior muscle power, Miss Lee mocked that muscle-bound men didn't have the strength of femmes or their lasting power. "I just don't show off my muscles the way a man does when I perform," she said discreetly. She recalled the hot night when five of the six musicians for her act fainted. "But we 16 chorines were all okay and knocking our brains out onstage."

"Do you call that brain work?" demanded Cerf.

"Well, brains in a different kind of way," laughed Miss Lee. "Meanwhile, sweetie, those muscians just had to sit."

Moderator Virgilia Peterson wound up the discussion by referring to the book's subtitle as "What Every Woman Knows." *Rask.*

Jewish turn on NBC-TV's "Frontiers of Faith" series last Sunday (24) concerned itself with an explanation of the Talmud and within a short half-hour managed the incredibly difficult task of outlining and explaining its place and function in Jewish life and Jewish morality.

Once again, Morton Wishengrad contributed a tip-top script that, in its gentle and yet never condescending fashion, provided the basis for a completely satisfactory format that concentrated on the spoken word with unusual intensity.

Director Martin Hoade must be credited for an exceedingly well-integrated, and thoroughly enjoyable program that was as impressive in its effects as it was sparing in their use. Alexander Scourby was excellent as the narrator and Norman Rose and Wesley Addy gave their lines meaning without ever seeming pompous. Doris Ann produced this Jewish Theological Seminary presentation.

Wishengrad first introduced viewers to the Talmud as a perpetual commentary with a diagram of a Talmud page shown on the air. Show then gradually moved into an explanation of the Talmud as a fixed code of behavior, mixing good manners with religion.

If the discussion and the various quotes were kept at a simple level, it was all for the best since it undoubtedly helped the non-Jewish part of the audience to gain an inkling of the wisdom and the understanding of a book in which someone wrote 2,000 years ago: "If you must punish a child, use nothing heavier than a shoelace."

Show is so good, and serves such a laudable purpose in furthering interfaith relations, it's too bad NBC isn't moving it to a more prominent spot on the Sunday schedule. *Hift.*

Bob Hope's try on the NBC-TV Colgate "Comedy Hour" Sunday (24) was productive of some good entertainment. Hope's initial stand-up comedy session was one of his best this year. The appellation of the "human gag factory" was richly deserved with this stanza, Hope hitting fast and hard with his verbiage. Most of his lines took with the crowd.

There were some entertaining skits as well. Although a convention sketch failed to go off as anticipated, there was sufficient compensation in the Paris scene with Gloria De Haven lending a strong assist. Patter with Rocky Marciano also hit pay dirt. The heavyweight champ delivers lines dutifully. When there's humor written into his script, some of it is projected.

There was also some payoff banter with Don McNeill, custodian of the Chicago-emanated "Breakfast Club," who was conveniently near, as this show had its genesis at Chi's Blackstone Theatre. The pair did okay patter, but the lines in the script didn't seem worthy of such titans of the entertainment field as Hope and McNeill. Miss De Haven established herself nicely with her delivery of "It's the Same," and Hope helped her with the fugue from "Call Me Madam." Other major songspot was by the De Castro Sisters, a lively Latin threesome, who mugged their way into a winning mitt. Hope's clowning also aided their cause. *Jose.*

Ed Sullivan fronted one of those spotty variety layouts on his CBS-TV "Toast of the Town" last Sunday (24). Richard Greene and Viveca Lindfors in a scene from Shakespeare's "Henry V", didn't seem like much meat for a mass audience, what with that precious French-English exchange between the stars. The sleeper was Kajar in his "digital dexterity"—finger magico in sharp, spotlighted close-up that was a tremendous fillip and revealed a large future potential. Zippy, a pigmy chimp, did conventional acro, eating chores, skating, etc. The simian's ability was overplayed.

Harry James, who opened at the Astor Roof, N.Y., next day (25), came on with drummer Buddy Rich, accordionist and bassist for a brief session and the James trumpet orchestrated a terping bit of the Bil & Cora Baird puppets. Joey Bishop, who's at the Riviera across the river, opened the show with rapid-fire one-liners. Nanette Fabray neatly warbled a production parasol number, "On a Sunday By the Sea," complete with vintage cops and bathing suit girls, and was also seen in a reprise of the hayride—"Sittin' on Top of the World," which closed the proceedings.

Among noteworthy aud intros by Sullivan were the Theatre Guild's Lawrence Langner, who's projecting the American Shakespeare Theatre in the Westport-Fairfield area, displayed a model and said the land would be acquired in about two weeks; John Burrell, of London's Old Vic; Jean Hersholt ("Dr. Christian"), who'll be kudosed by the American Medical Assn.; Bosox slugger Jim Piersall; Elizabeth Hess, spelling bee champ, and Millard Hopper, checker wiz. *Trau.*

"Kraft Television Theatre" on NBC-TV scored solidly last week (20) with the staging of Robert Howard Lindsay's moving and memorable "One Left Over," the story of a man who loses his wife and two sons in an automobile accident and is left with only his young daughter.

Show's scripting was topnotch in every respect, achieving the difficult feat of giving a serious and highly dramatic treatment to what essentially shaped as a soap-opera theme. Lindsay's characters, kept within the narrow frame of the immediate hours following the tragedy, had real dimension and talked and acted as human beings are apt to behave in such circumstances.

Harry Townes as the bewildered, grief-stricken man, walking as in a dream and refusing to accept the reality of the blow that has struck him, gave a superlative and completely intelligent performance. The note he struck in his confusion over what has happened, and why, was completely true, unmarred by any overemphasis or overacting. This was undoubtedly one of the top TV performances of the year.

Stanley Quinn's direction underscored the dignity of the script which probed sensitively into the mind of a man trying to adjust to a great personal loss. Quinn never permitted the scene to become static, even though practically all of it was set in the same living room.

The rest of the cast, and particularly Edward Binns as the blustery neighbor who, intuitively, uses the right psychology on Townes, gave strong support. Little Janet Alexander, as Towne's daughter, was just right as the child who senses tragedy but does not really comprehend it. Phillip Truex was just fine as the sympathetic undertaker.

TV shows of the quality of "One Left Over" are rare these days, or any other day, and the raft people should be congratulated on being responsible for elevating TV drama to such high stature. Kraft commercials, while undoubtedly serving a specific and useful purpose, could stand a switch. *Hift.*

"Scott Music Hall," which recently switched from a stock company format to a guest star policy, dished out a half-hour of tuneful entertainment on its Wednesday (20) show. Program's star Patti Page breezed through the proceedings in a likeable manner, registering both in the vocal department and as program's pivot personality. Guesting were Vaughn Monroe and Richard Hayman. Latter is Mercury Records' new eastern artists and repertoire head and harmonicaist on that diskery's hit recording of "Ruby."

TVer revolved around a college motif, with Miss Page supposedly revisiting her old alma mater. Following the brief establishment of collegiate theme at show's start, songstress set a sprightly pace via a fine vocal on "Now That I'm In Love." Chirp then went into some patter setting the mood for the ballady "It's Dark on Observatory Hill," also sung by her. For windup she did a nice job on "Somewhere Over the Rainbow," with choral group accompaniment.

Monroe came into the picture as a music prof with a pleasant rendition of "Co-Ed" as part of the instructional course. Hayman, as a student, had a minimum of dialog and worked over the harmonica in a serenade to a girl who was on the outs with him. Breaking into the chitchat and songstering, around the midway point, was a lively dance number that fitted in comfortably with overall story line.

Buzz Kulick's production amply filled the needs of Frank Wilson's script, which served as an okay tie for the songs, dialog and terping offered. Miss Page is taking a vacation from the show next month and will resume in July. "Hall," incidently, alternates with "Cavalcade of America." *Jess.*

Benita Hume was listed as costar with husband Ronald Colman in "The Ladies on His Mind" on CBS-TV's "Four Star Playhouse" last Thursday (21).

But the billing was an honor unsupported by her minor part, that of a matter-of-fact wife of a psychiatrist, in which she had brief opening and closing scenes. Unfortunate, too, was the fact that Miss Hume was outnumbered by a bevy of femmes in the cast. Surrounding Colman, sole male player, were lookers Patricia Morison, Hillary Brooke, Elizabeth Frazer (as patients) and Alix Talton as a nurse. As light and airy as a popover, but not quite as savory, Milton Merlin's script for the program relates the analytical daydreams of a psychiatrist, played with the customary suave Colman charm, who in "Lady in the Dark" fantasies pinpoints the emotional afflictions of his chi-chi clients.

As the camera pans to a Dalisque painting, Colman's couch-side reveries (1) provide a cold actress with desired warmth of affection, (2) resist the aggressive lovemaking of an amorous blond, and (3) poison a bossy and demanding woman. Colman had the best of the individual scenes. At home at end of day, the doctor confesses he's not as detached as he previously thought while he himself relaxes on a couch and tells his wife of the hard day.

"Ladies" was a slickly frivolous attraction intended as a superficial legpull of those medicos who treat flighty and foolish women who are spoiled beyond belief. It had drawing room hokum, a never-never land view of the mind-doctor profession, three attractive but neurotic ladies, and the impeccable playing of Colman, who suggests a retired cricket player on his best and proper behavior.

Taken seriously, the play lacked an air of reality, bite, body and point. Miss Hume should have waited for a more propitious occasion to return to sight and sound, and her producer (Colman) should have told her. *Horn.*

Kate Smith introduced on her NBC-TV daytime stanza last Friday (22) a weirdly intriguing half-hour drama segment called "The Portrait," one of a live series produced by Ted Collins to be called "Tales of Morpheus." Idea of the series seems quite original both in concept and production, being a dramatization of real dreams which people are said to have had. The series shapes up as the type that will hold dream-conscious hausfraus spellbound in a spookie sort of way.

The first "tale" was notable for the scenic effects created by Sutton Roley, who also did the scripting. To create a macabre ethereal world, he used plently of shadows plus scenery built of photo paper and cardboard frames handled by wires. Trick effects were done so well, the drama looked as though it were on film.

Drama was introed by John Newland, his face filling the screen with a glowing iridescence. The tale itself had to do with a selfish artist, Berry Kroeger, who so fell in love with his masterpiece portrait of a beautiful woman that he dreamed he joined her in a cavernous land behind the canvas. The climaxing twisteroo was a pip—the artist was depicted trapped in the canvas, his portrait an expression of horror, while his imagined beauty came alive as one of the spectators in the artgallery, smiling at her imprisoned Svengali. To make sure none of the daytime viewers get scared out of their wits, Newland, as Morpheus, then explained verbally that it all ended happily, with the frightened artist awakening from his dream determined to slash his painting of evil beauty and to mend his selfish ways.

Production was expertly handled, but Collins perhaps should consider whether such nightmares are more adaptable to nighttime showings, rather than horror at 4 o'clock in the afternoon. *Rask.*

CADILLAC DROPPING CBS CHORAL SYMPH

Cadillac is dropping the Choral Symphony with Frank Black, heard over CBS Radio on Sundays at 5:30 to 5:45 p. m., after the program of June 7.

Firm will be off during the summer, and may come back in the fall with a half-hour package, created by Lester Gottlieb, net program veep, featuring Mimi Benzell, Earl Wrightson and Alfredo Antonini's orchestra, on which it has an option.

Lochridge Vice Spadea For CBS Radio in Det.

Ben Lochridge has been appointed sales manager of the Detroit office of CBS Radio network, effective June 1.

He replaces Joe Spadea, who resigned April 15. Lochridge has been in the media field 16 years.

MUSIC FROM MEADOWBROOK
With Ralph Marterie Orch, Douglas Duke Trio, Richard Hayman, Bill Williams, others
Producer-director: Eddie Nugent
60 Mins., Sat., 7 p.m.
ABC-TV, from Cedar Grove, N. J.

The successful formula for presenting bands on TV is yet to be found. This is the second remote pickup try from Frank Dailey's Meadowbrook, Cedar Grove, N. J., (WABD ran a Meadowbrook series two years ago) but no imaginative production pattern has been added to make band viewing appealing. The preem show Saturday (23) also was hampered by an overload of fluffs both technical and verbal. Even when the fluff wrinkles are ironed out, series will need plenty of work before it can hope to become a steady dialing attraction.

It's mighty appealing to the ear, though. Credit for the musical output goes to Meadowbrook's current headliner Ralph Marterie and guest stars Richard Hayman and The Douglas Duke Trio. Marterie's rhythms were showcased on such popular disk items as "Pretend," "Caravan" and "After Midnight." Hayman, who has been trekking through tele the past couple of weeks as a musical guester, gave a sock account of himself soloing on the harmonica on his current disclick, "Ruby," and The Douglas Duke Trio (drums, bass, organ) hit an exciting beat in their instrumental stint. Frank Mann, crooner with the Marterie band, was pleasing in his vocal workovers of "The Song From Moulin Rouge" and "You Are Love."

Rest of the show, however, was a study in confusion. Emcee Bill Williams tripped over his lines and the mike wires, Frank Dailey, was in and out introducing local celebs and the aud participation games were embarrassing. Stanza saluted Rutgers U. A different college will be repped each week, and after a brief gabfest between Williams and the college historian, the Glee Club came on for some okay alma mater melodies.

All in all "Music From Meadowbrook" is okay listening fare but n.s.g. viewing. *Gros.*

Ike's Solo 'Hey'

Continued from page 1

loud "Hey." The audience responded next time around. Then Liberace paused again and explained he had been informed that this was one kind of music Ike liked. He wondered out loud if the President would prove it by delivering a solo "Hey" next time he played the number and came to the pause.

So did everybody else in the room.

Liberace started through the boogie-woogie routine again and came to the pause.

From Prexy Ike at the centre of the head table came a loud and vigorous "Hey." Liberace picked up the music anew but nobody heard. The entire room was on its feet applauding. It couldn't have been more enthusiastic if Prexy had announced the end of the Korean War.

Miss Froman drew strong applause with her rendition of four numbers, topped off by "I Believe." At the end of the evening, Eisenhower paid a special tribute to her in his brief remarks. "I never see Jane Froman on stage anymore," he said, "but what I think what an example of courage she is to America."

Kaye, who held the stage for 25 minutes, was at nearly his best form in such specials as the gypsy number with audience participation, "Minnie the Moocher," the guy who sings "Begin the Beguine" off key, etc. Pinza, the opener, was well received by the audience, although he began with two heavy operatic areas, and ducked shouted requests that he sing "Some Enchanted Evening."

Murphy got his best laugh from Eisenhower when he said, "I was happy on my arrival here to find that the inaugural parade had finally finished." That was a tapeworm parade which ran well into the evening. Commenting on the current picture situation, Murphy explained, "3-D is now old-fashioned. Out in Hollywood, we've got 4½-D. In this Marilyn Monroe comes off the screen, sits in your lap for 17 frames, and then goes back on."

Show was provided by the Hollywood Coordinating Committee, with Stan Richardson on hand for the dinner. Among those sharing the head table with the President were Adolph Zukor, Jack Warner, Spyros Skouras, Eric Johnston, Howard Dietz, Stuart Sheftel and William R. McAndrew, of NBC.

WOMEN TODAY
With Elaine Drooz
5 Mins.; Mon.-thru-Fri., 8:55 a.m.
SIMMONDS UPHOLSTERING, JANITROL
WRGB-TV, Schenectady

Time is brief but effort is consequential on new program, which follows NBC's arresting "Today." Elaine Drooz, of WROW, Albany, ad libs both the commentary and the commercials—alternate days, for upholsterers and for gas heater. In limited period available, she chats about a variety of topics: safety in the home, "litterbugging" on the highways, patronizing the hometown baseball club, to mention three.

On last time block viewed, Miss Drooz struck a more serious note—the freedoms we accept so automatically, as contrasted with their denials in Russia. This echoed from the story of "Never Let Me Go," Clark Gable-Gene Tierney picture, which Miss Drooz had seen previous night. Public service messages—Red Cross, civil defense and the like—are fleetingly though skilfully interwoven.

When the few rough edges are planed, well-spotted five-minuter should register solidly. *Jaco.*

WHAT HAVE YOU GOT TO LOSE
With John Reed King
Producer: King
Director: Phil Beal
60 Mins.; Mon.-thru-Fri., 3:00 p.m.
Sustaining
WABC-TV, from N. Y.

Effectiveness of this hour-long afternoon quizzer will depend mostly on the calibre of panelitsts emcee John Reed King chooses from his daily studio audience. This was indicated on teeoff show Monday (25) when out of three panel members only one seemed to be on the ball. Questions asked on program relate to unnecessary objects that various home viewers possess but want to get rid of. King is notified via write-ins of a certain useless item (in the "white elephant" category) that somebody owns and he in turn provides the panelists with clues relating to the object.

Show has potential comic value in that some of the questions asked could be played upon for yocks. However, this will depend largely on the panelists and also on King picking up on some of their answers for the obvious laughs that can result when the viewing audience knows the answer to questions being asked, as is the case on this program. Among the items brought before the panel were a 40-year-old beer can, a copy of a book written by a contributor's husband, a trick camera that squirted water and a nutcracker.

Failure of the panelists to arrive at correct answers results in the contributors receiving prizes. But, if a panelist does reach the right conclusion then he, or she, receives the prize. King, incidentally, could tone down on his exuberance, which at times seemed a little forced. *Jess.*

THE MUSIC SHOW
With Jackie Van, Mike Douglas, Eleanor Warner, Henri Noel, Robert Trendler Orch
Producer: J. E. Faraghan
Director: Barry McKinley
30 Mins., Tues., 9 p.m.
DUMONT, from Chicago

DuMont has latched on to a tasty musical dish in its new series, tagged appropriately enough "The Music Show." Series is a WGN-TV, Chicago, product, and demonstrates again the TV savvy that's being put in Chi originations. Show offers a solid 30-minute melodic menu without any unnecessary trimmings which helps it flow easily throughout.

The songalog is made up of familiar fave melodies and is slickly handled by a lush orch under Robert Trendler's baton and such pleasing vocalists as Jackie Van, Mike Douglas, Eleanor Warner and Henri Noel. All combine to make "The Music Show" an appealing half-hour.

If the repertoire on the preem show Tuesday (19) is a sampling of the standard the series has set for itself, it should win a steady dialing crowd. The lineup on opening show included "It's A Grand Night For Singing," "The Same Silver Moon," "Your Land And My Land," "Stormy Weather," "No Two People," "Thumbelina," "I've Got You Under My Skin" and "Strange Music." Enough there to attract every taste.

The tunes are split between Miss Van and Douglas, who handle the light pop stuff and Miss Warner and Noel, who work over the meatier items. All hit effectively. Main credit, however, is due Trendler's orch work. He gives each number a rich and colorful interpretation that guarantees a listening hold. Camera crew also rates praise for keeping the program alert and fluid. *Gros.*

YOUR BIG MOMENT
With Melvyn Douglas, Ken Roberts, others.
Producer: Mike Dutton
Director: Don Hillman
30 Mins., Tues., 8 p.m.
TONI, HAZEL BISHOP
DUMONT from N.Y.
(Weiss & Geller, Raymond Spector)

DuMont has come up with a prime bit of programming in "Your Big Moment," an adaptation of "Blind Date." It's got a bigtime professionalism and a high polish which should make it a strongpoint on the Tuesday night spectrum. Emcee of this one is Melvyn Douglas, doubling from the Broadway legit comedy "Time Out for Ginger." Douglas, of course, is a knowing conferencier who pours on the charm and does a winning job on behalf of a pair of alternating sponsors. Preem commercials were for Toni, with Hazel Bishop's lipsticks getting plugs on the alternate weeks

Intent of the show is to realize a big moment for a trio of citizens. For the first show, there was a date with a singer sounding like Don Cornell, another had her eye on a portrait by a name artist, and the show arranged a pileup of gifts for a juve polio sufferer.

Under this format, the show can be made to do any number of things, thus variety is assured. Name performers can be presented without having to bring them in through a side door and there are any number of offbeat gimmicks that can be showcased and still carry out the purpose of the stanza.

In the case of the girl who likes Don Cornell, the young lady had to choose between Cornell's singing and a vocal double. She thought that the double sounded more like Cornell than the original did and so went out to the Copacabana with the standin. The girl who desired a portrait chose the sketch done by Russell Patterson but was rewarded with a Bradshaw Crandall commission.

Douglas is an ingratiating gent. He makes with intelligent adlibs, charms his way around the iconoscope and ties together the various segments of the show in a manner that should entice listeners. *Jose.*

FASHION ON PARADE
With Betty Campbell, others
Director: Grant Van Patten
15 Mins.; Sun., 7 p.m.
M. SOLOMON
WRGB-TV, Schenectady

Program, one of the few local live originations to hold a choice spot the year around, features styles modeled by three gals and commentated by Betty Campbell. A modest budgeter, it is tastefully dressed, smoothly presented, attractively lighted and clearly photographed. Format has been improved and production has been tightened since the premiere several years ago, but the advertising does not seem as well controlled. On the last block viewed, the spotlighting of sponsor, mention of price and tabbing of a next day's sale took on the too-insistent note.

Miss Campbell, head of an Albany model agency, handles knowingly a script written in the traditional fashion pattern. Charles McGarrahan designs the pleasant sets used. Women undoubtedly welcome "Fashion On Parade." *Jaco.*

BACKYARD ZOO
With Conway Robinson
Director: Joe Sullivan
30 Mins., Sun., 3.30 p.m.
Sustaining
WBAL-TV, Baltimore

"Backyard Zoo" is an effective addition to WBAL-TV's Sunday afternoon schedule of family type shows. Entire layout has a relaxed atmosphere well suited for home consumption.

Conway Robinson ties various features of the format together. Weekly items include a "puppy presentation" and a "pet of the week." Puppy is presented to writer of the best letter giving reasons why viewer wants pup. "Pet of the week" calls for an unusual pet each week. Show caught had novelty in its selection of a pheasant. Latter portion of show utilized a guest veterinary who discussed and demonstrated proper care for dogs during the summer months.

Attractive outdoor set is used. *Burm.*

Kleenex In, Lanolin Out On Godfrey's Ayemer

Kleenix replaces Lanolin as a sponsor on the first quarter hour of the morning CBS simulcast "Arthur Godfrey Time," beginning July 6.

It's an alternating sponsorship, sharing time with Snowcrop.

THREE LIVES
With Charlton Heston, Jane Wyman, John Wayne, Arthur Franz, Leon Askin, Phil Chambers, Joe Costerella, Eduard Franz, Stacey Harris, Charles Meredith, Elizabeth Patterson, Adeline DeWalt Reynolds, Ruth Swanson, Stuart Torres, Lurene Tuttle
Director: Edward Dmytryk
Writers: Edward & Edna Anhalt
25 Mins.
Sustaining
WABC-TV, N. Y.

"Three Lives," an Edward Dmytryk-directed film made to buttress the United Jewish Appeal campaign, makes a strong imprint by its depicting of short vignettes in the lives of three people affected by funds given by the UJA. With Charlton Heston, Jane Wyman, John Wayne and Arthur Franz doing the commentary, an expert cast portrays a medico attempting to make his way in America, an 80-year-old woman who holds onto life in the hope of seeing her children arrive in Israel, and an east-European who upon arrival in Israel is disappointed in his surroundings until he joins in the movement to build the country.

Dymtryk has tried to present too broad a canvas for a half-hour show. He has had to take shortcuts that detracted from the presentation of a fullbodied characterization. The commentaries were well-written and capably delivered and at times added dimension to the story, but unfortunately, there was too little time allotted to each segment to be fully effective.

The enactments were generally fine. Leon Askin as the doctor, Adeline DeWalt Reynolds as the aged grandmother, and Stacey Harris as the emigre who joins the construction play their roles admirably.

The accompanying musical score had particular merit. The Israeli themes were vivid and melodic as well as a tremendous aid in pointing up the various stories. *Jose.*

HOLLYWOOD OFF BEAT
With Melvyn Douglas, Mary Beth Hughes, Will Jordan
Producer-Director: Marion Parsonnet
Writer: Rip Van Ronkle
30 Mins.; Sun., 2:30 p.m.
Sustaining
WCBS-TV, from N. Y. (Film)

This Melvyn Douglas widpixer adds up to a routine private eye stanza. It's doubtful whether show has enough on the ball to keep TV set owners at home during the summer months. Cliche dialog of the wise-cracking genre and pat situations give show a mediocre standing. Douglas portrays a bitter, cynical sleuth whose background includes World War II service as an Intelligence Officer.

Preem yarn Sunday (24) had Douglas on the trail of a songstress to be named as a correspondent in a divorce case. However, instead of being a simple case of a spouse shedding her mate, story wound up with Douglas unearthing a dope smuggling ring. Story includes a few murders with Douglas adding some fisticuff play by slugging a girl who pulled a gun on him.

Production was okay but the gumshoe characters have just about been worn thin. *Jess.*

'21st Precinct' Does Duty In Camel's 'Irma' Bowout

CBS Radio has set "21st Percinct," dramatic series in cooperation with the Patrolmen's Benevolent Assn. of N. Y., to replace "Irma," which R. J. Reynolds is cancelling, in the 9:30 p.m. Tuesday spot, beginning July 7.

Half-hour program stars Everett Sloane and has the "Gangbusters" team of John Ives and Stanley Niss as director and writer, respectively.

Hausman Farewelled

Lou Hausman, who shifts over from administrative veepee of CBS Radio to vice-president of the CBS-Columbia manufacturing division, was toasted by network colleagues at a shindig tossed last week at Al Schacht's, N. Y.

Topping the event was a special 20-minute documentary, "The Lou Hausman Story" (a la March of Time), scripted by Lester Gottlieb, CBS Radio program veepee, in which Jean Hersholt portrayed his "Dr. Christian" role, and other CBS talent did pinch-hit thesping duty for William S. Paley, Frank Stanton, et al.

Hausman was gifted with some luggage as a farewell token.

THE ORCHID AWARD
With Ronald Reagan, emcee; Rosemary Clooney, Mitch Miller, guests; Paul Weston Orch; John Heistand, announcer
Producer: Harold Romm
Director: Robert Finkel
Writer: Gordon Auchincloss
15 Mins., Sun., 6:45 p.m.
VICEROY CIGARETS
ABC-TV, from Hollywood
(Ted Bates)

"Orchid Award" is in important show for ABC-TV from a number of angles. It represents the first show that kicks off already sponsored on the network since the United Paramount merger (Plymouth bought "ABC Albums" after it was on a couple of weeks as a sustainer). It's also pegged in the slot following Walter Winchell, and should prove a good test of his drawing power for the network. And from the sponsorship angle, it's the first filter tipped ciggie plunge into network sponsorship, aside from spots.

Program, pegged on the Winchellian "orchid" salutes, brings on a star or stars (Rex Harrison and Lilli Palmer are on tap for next week) and goes through a brief pictorialization of the headliner's career, culminating in the presentation of an orchid for the guest star. In this case, it was Rosemary Clooney who got the salute, with Ronald Reagan doing the emceeing. Since it was the web's desire to get Miss Clooney to kick off the series, this premiere was a Coast origination, and Reagan will be replaced hereafter by Bert Lytell, the Paul Weston orch by Harry Sosnik's band, airing from New York.

Program is an MCA package, and producer (and MCA exec) Harold Romm has put a lot of coin and savvy into it. Program opened with Reagan briefly explaining idea of the show, then moving off into vignettes of Miss Clooney's career. First of these had her singing in front of the Weston band, in dancehall style, with dancers between her and camera. It was a highly effective bit of business. Columbia Records' pop recording chief Mitch Miller then came on to tell about his faith in Miss Clooney, and followed it through with a simulated recording session. Following Miss Clooney's singing, he sat down with her to reenact the time he showed her the arrangement of "Come On-A My House," before she recorded it.

Reagan then played the record, switched the topic to her current film making, then reintroduced her in a setting from Par's "Stars Are Singing," her first film. He ended it all by presenting the orchid. Reagan was an excellent host, and Miss Clooney a television natural. The medium builds up her innate charm. Miller would do best to stick to music—his acting is a bit on the hammy side.

One basic fault to the show that can easily be corrected is failure to have the evening's guest say a few words at the beginning. Because Miss Clooney didn't speak to the audience till the very end, program seemed too impersonal and even gave the feeling of being a film or some type of pre-recorded documentary. Another flaw was the tendency of Gordon Auchincloss' script to be too sugary at times.

On the technical side, program was topnotch. Bob Finkel's cameras didn't miss a movement and sets and lighting were of high calibre, especially for a 15-minute segment. Those Viceroy commercials, however, approached the ludicrous point, with a "puffing" machine supposed to demonstrate the amount of nicotine the filters absorb. *Chan.*

JUDY DEANE SHOW
Director: Jim Baker
15 Mins., Fridays, 4 p.m.
OYSTER LOAF
KGO-TV, San Francisco
(Gene De Forrest)

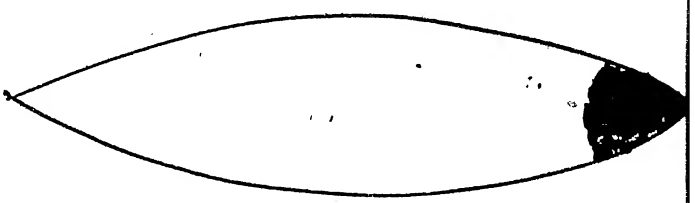
With pleasing ease and photogenic charm, radio's rotund Judy Deane and her piano, "Mr. 88," made a comfortable, smooth-moving TV debut (15). Nothing to set the town afire, but it's a neat little song package laced with nostalgia, brief sentimental nonsense and just enough schmalz to register a small-sized sock.

Gal has a winning smile, robust personality, Sophie Tucker-ish pipes and a talkative keyboard. She gives nice warmth to the telescreen when she voices tried and true oldies like "Sitting On Top of the World," "September Song," and "My Blue Heaven." Her smash topper was a lusty piano rendition of "If I Loved You."

Only display of nervousness came when she gave a trickily-worded toast to San Francisco and choked her lines.

Director Jim Baker's camera work was unsensational but adequate. Sponsor cut cost corners with commercial cards voiced off-camera by Freddie Jorgensen. *Tone.*

WATCH CLOSELY



The trouble with television is—you can't take your eyes off it without missing lots of new things you want to keep up with.

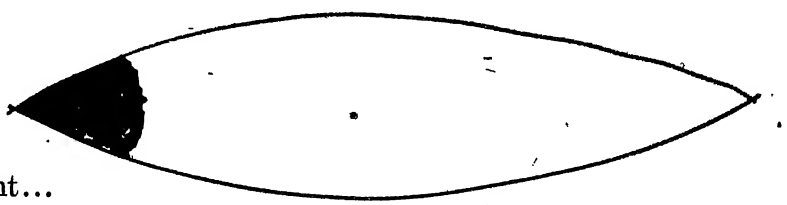
In case you haven't been looking lately—consider the many ways CBS Television has held or advanced its established lead in:

program popularity—with most of the Top Ten at night, and *all* Top Five daytime...

package hits—with 10 of them making the Top Ten during the current season...

average audiences—with an 18 per cent nighttime lead over the second network...

single audience—with the greatest attraction in all broadcasting, drawing more than 42 million viewers a week...



sponsored time—more both day and night...

economy—a cost-per-thousand-viewers 12 per cent lower than on any other network.

And now there's headline news from P.I.B.:

CBS Television has taken first place in **advertising volume**—with April billings the largest in the network's history.

Even far-sighted advertisers would have to look far to find a medium so effective for displaying their products—or a network so successful in getting customers to watch closely.

CBS TELEVISION

DuM Ducks Coronation

Continued from page 24

Coronation. It will be presented in cooperation with the Consular representatives in N. Y. of the Commonwealth nations. Telecast is considered an exclusive by the network since the services are used only on the occasion of a coronation. Actual ceremony will include showing of duplicates of the sword, orb ring and crown to be used June 2.

On Coronation Day, DuMont has planned no coverage, but will carry its regular programming. Web has contracted for newsreels of the Coronation and will air these as soon as they arrive, but it's unlikely they'll be in N. Y. on that same day. This is in marked contrast to NBC and CBS, which are jet-flying in their own and BBC films, and ABC, which is picking up the Canadian Broadcasting Co. feed from Toronto.

Thus, while NBC and CBS are spending considerable sums in getting the films and preempting commercial time, DuMont will carry its Tuesday night programming and on Sunday will relinquish only a local filmed show, "Manhattan Playhouse." Reasoning at the network is that the other three webs will have essentially the same coverage of the Coronation, and DuMont isn't likely to gain much in the way of audience at that time. Sunday ceremony, DuMont execs feel, is a way to beat the jets, get the jump on the Coronation, and do an unduplicated public service job.

Akron—Bloyce "Blue" Wright, former staffer at KGO, ABC's San Francisco o-and-o, has been named program director of WAKR-TV here. UHF station expects to go on the air with test patterns in June.

'GOLDBERGS' TO SUB DENNIS DAY ON TV

Hollywood, May 26.

Ted Ashley Associates this week concluded three top television summer replacement deals, setting "The Goldbergs" to replace Dennis Day on NBC-TV; "Take a Guess," with John K. M. McCaffery to sub "Life with Luigi" on CBS-TV and "Name That Tune," with Red Benson to replace Paul Winchell on NBC-TV.

Deals were set by Ashley veepee Paul Redin. "Goldbergs" starts in the Friday night slot July 3; "Guess" kicks off Thursday, June 11 and "Tune" begins early in June in Winchell's Monday night slot. Also set was a deal with ABC-TV and American Chicle for "Date With Judy" to continue through the summer.

"Guess" and "Tune" are owned by Peter Arnell, who also owns "Robert Q. Lewis' Wax Works," which Radin has set with CBS Radio for June, with Webster Recording Co. sponsoring.

P&G's Biow-Packaged 'Best' to Sub 'Fireside'

Musical variety show, "Nothing but the Best," with Eddie Albert as emcee, is the summer replacement for "Fireside Theatre," Tuesdays at 9 p. m. over NBC-TV. Program is a Biow Co. created package. It will be produced by Ted Mills, with Bob Banner as director and Robert P. Smith the writer.

Procter & Gamble is staying through the summer to plug Lilt, Ivory Soap and Crisco.

Evans' 'Cabbages & Kings'

New public service show packaged by Lou Cowan called "Cabbages and Kings" has been bought by ABC-TV. It's a once-weekly half-hour program.

"Cabbages" will be built around Dr. Bergen Evans, the Northwest U. prof who moderates the Cowan-packaged "Down You Go" show on DuMont.

Higher Court To Sift Baseball TV

Washington, May 26.

In agreeing yesterday (Mon.) to review three cases to determine whether organized baseball violates the anti-trust laws, the Supreme Court may either sanction TV restrictions on games or side with the Department of Justice which has forced baseball to sell broadcast rights. It all depends on whether the Court rules that pro baseball is a sport or a business.

The last time the Supreme Court considered a baseball case was in 1922 when it held that interstate commerce was not involved and therefore the game was not subject to anti-trust laws. But since that time radio and TV have come along and may change the court's thinking.

Sen. Edwin C. Johnson (D-Colo.), who is pushing for legislation to exempt baseball from anti-trust laws so that televising of major league games can be controlled, said his bill is still as necessary as ever. He pointed out that it will probably be a year before the high tribunal hands down its decision. In the meantime, he said, the minor leagues are being destroyed by broadcasts of big games in their territory, as was brought out in recent hearings before the Senate Interstate Commerce Committee.

The Senator said he expects the committee to act soon to bring the bill before the senate for consideration.

ROBINSON TO PREXY CROSLEY OF ATLANTA

Cincinnati, May 26.

William P. Robinson has been elected president of Crosley Broadcasting of Atlanta, Inc., it was announced here today by James D. Shouse, chairman of the Atlanta board and Robert E. Dunville, chairman of the executive committee.

Atlanta organization operates WLW-A, which was purchased by Crosley last winter. It is Crosley's fourth TV outlet.

Robinson was also named a director of WLW-A. John T. Murphy, vice president of the Cincinnati company, also becomes veepee of WLW-A.

Robinson entered radio here as an entertainer in 1928 and joined Crosley organization in 1938 as a salesman.

Meredith Willson Back To His L.A. Home Base

Meredith Willson and his wife, who came east for one year to do the Tallulah Bankhead "Big Show," and found it stretched into a three-year NBC chore, are moving back next week to their Westwood (Los Angeles) home. They will tape their "Every Day" NBC platter-chatter show on he Coast, foregoing a TV panel show he has been doing east, and will concentrate on radio-TV out of Hollywood.

The Willsons are N.Y.-to-L.A.'ing next month in easy stages with a stopoff in Fairfield, Iowa, where Parsons College will present him with a Doctorate of Music. For Centennial Week, also in June, Willson will be honorary mayor of Mason City, Ia., his home-town, which was founded in 1953. Incidentally, Willson composed a special "Mason City March" which Paul Lavalle and the Cities Service Band have been performing on their Monday night NBC series.

Willson, who has had his own series for Jello, Canada Dry and Ford between 1945-1950, will go back to do TVersions of that format plus lecturing for the W. Colsteon Leigh concert agency which also has him booked to guest-conduct the Bridgeport (Conn.) Symphony July 17, the Sioux City Symph Oct. 11, a repeat with the Buffalo Philharmonic, as he did last March.

WGAR's 25% Biz Hike

Cleveland, May 26.

WGAR reported sales in local business is up 25% over a year ago.

According to Carl George, station manager, week of May 16 was the biggest week of the year.

ON AMERICAN HAIR STYLING

If your lady appears one day with her hair coiffured as above, she is under the Italian Influence. This gamin hair-do arrived in the United States with a group of young Italian movie stars visiting New York. The girls returned, but their Italian Boy's Cut stayed on to capture America.

So it goes with all aspects of modern American life. The Italian Influence is having its way with our cars, our clothes, our menus, our interior decoration and our industrial design. If it's smart, new, elegante -- chances are, it's Italian.

If you've read our ads before, you know what this means in New York. WOV interprets the Italian Influence for better living to the great and prosperous market which understands it most readily, acts on it most quickly ... the market represented by more than two million Americans of Italian origin who live in the New York area.

Let us show you how WOV will put the Italian Influence to work for you, to make sales for your product in New York.

One of America's Important Stations WOV NEW YORK 5000 WATTS

Representatives: John E. Pearson Co.

730 FIFTH AVE., NEW YORK 19 • ROME STUDIOS: VIA di PORTA PINCIANA 4

Stardust for Summer Saturday Nights

Relaxed as a Summer evening, tangy as a lemonade ... *Hoagy Carmichael's* dry wit and syncopated piano are made-for-Summer refreshments. During a 90 minutes (9 to 10:30 PM) traditionally audience-packed on NBC television, Hoagy will preside over a fresh collection of your favorite bands, talented dancers and rising young comedians for bright and easy-to-take viewing.

Consider, too, how this worthy successor to "Your Show of Shows" falls into a time period that averaged a 20.8 Nielsen Rating last summer on N. B. C.

Then consider this starting price that's hardly more costly than a European vacation ($3,334 program, net). Sponsors can avail themselves of this smooth summer selling in any of several plans: a half-hour every week, every other week, or a 10 minute participation each week.

It all begins on June 6th—so now's the time to get all the facts from

Saturday Night Revue

9:00-10:30 PM

NBC *television*

a service of Radio Corporation of America

Television Chatter

New York

Moppet **Janet Parker**, just named "runner-up" in Clarence Derwent Awards for her "Children's Hour" performance, on CBS-TV's "Mama" Friday (22) . . . **Harry Gerstad**, **Stanley Kramer** film editor, signed to edit next 26 Superman tele pix . . . **Vivian Vance** and **Bill Frawley** due in town around first of June. They're scheduled to guest on the **Jackie Gleason** show . . . **Rex Marshall** replacing **John Beal** as emcee of "Freedom Rings" June 2. . . . **Henry Barnard** appeared on "The Web" last Sunday (24) . . . **Carol Reed**, WCBS-TV, N.Y., weathercaster, to judge best-dressed men parade at Asbury Park, N.J., June 21 . . . **Florence Marin** leaving **Bill Hylan**, CBS-TV sales veep, to be secretary to **Fred Thrower**, WPIX general manager, beginning next week (she was latter's gal Friday at ABC and CBS). She has just bought a house at Hampton Bays, L.I. . . . **Dave Garroway** leaving for a three-week European vacation June 11, with several days at the races in France . . . **Allan Finn** of CBS-TV press info flying to L.A. Friday (29) for a week's stay . . . **Jay Barney** featured on "Rookie Cop" (29) as secret service agent, and then does psychiatrist lead on "Lamp Unto My Feet.

Dr. Bergen Evans, moderator of DuMont's "Down You Go" TV panel quizzer, dittoes on the BBC London version of the show on June 19. **Polly Cowan**, wife of radio-TV packager **Lou Cowan**, owner-creator of the show, appears as a panelite on the **BBC** edition July 2. (Cowans are spending the summer abroad.)

Joseph Stamler, ex-WMGM sales staffer, joins WABC-TV as account exec . . . **Al Capp** becomes regular moderator of DuMont's "What's the Story?" . . . **Lynn Cleary**, manager of sales service for DuMont, elected director repping television of the N.Y. chapter of American Women in Radio & Television.

Shirley Eggleston joins **Robert Montgomery** cast Monday (1) for "Storm" . . . **Ernie Kovacs** of WCBS-TV back this week from two-week vacation in Bermuda . . . **William Burns**, heading east to present his bird act for the RCA color tele demonstration for NBC affiliates at Princeton, was stricken ill on the train from Detroit. He's at the Roosevelt Hospital . . . **Margaret Arlen** presented tele set on behalf of her viewers to patients of Greystone Park Mental Hospital, Morristown, N. J., Monday (25). Viewers sent in old nylons, proceeds from sale went for purchase of set . . . **Joop Geesink**, Transfilm producer, in from Holland for business talks . . . **Tommy Tompkins** featured in a dual role on "Big Story" Friday (29).

Hollywood

KECA-TV sales service manager **Edwin Metcalfe** named to new post of special sales rep, while **Milton H. Klein** shifts from KLAC-TV to take over Metcalfe's former spot . . . **Roscoe Ates** returned to KTLA's "Western Varieties" following tour of Army camps and hospitals . . . KTTV acquired 15-min. vidpix series, "Art Linkletter and the Kids," and bows with show June 1, with Barbara Ann Bread bankrolling . . . Nic-L-Silver Batteries angeling "Under the Pepper Trees" on KECA-TV . . . KLAC-TV program director **Fred Henry** back from Hawaiian vacash . . . KECA-TV's **Merle Travis** off for personals at San Mateo, Mesa, Ariz., and Salinas . . . **Harry Preston** takes over for **Tennessee Ernie** on "Hometown Jamboree" on KLAC-TV as the hillbilly moaner leaves on a p.a. trek . . . KTLA's "Frosty Frolics," being syndicated for western states and Hawaii, is being sliced to a half-hour for transcription release, although it continues as an hour show locally . . . Gold's Furniture renewed "Hometown Jamboree" on KLAC-TV until next March 27 . . . **Felix Chevrolet** signed for 52 weeks to sponsor first half of "Grand Theatre" on KECA-TV . . . KNBH operations manager **Jim Damon** to speak at first annual TV institute at Pasadena Playhouse June 29-July 11.

ABC Brass Trains Guns on AM

Continued from page 25

"Three-City Byline" and the musical show preem. Similarly, web has contracted with Towers of London for the "Captain Horatio Hornblower" series, which played CBS last year. "Hornblower," which is slated for the May 28 broadcast of "ABC Playhouse," stars Michael Redgrave and will be the first of the "Playhouse" shows being used as a full-fledged AM series in the fall, will use scripts other than those of the CBS series.

Daytime, the web will air Martin Block from 2:30 to 4, cross-the-board, with a live variety show. This won't start until next year, since Block's contract with WNEW, N. Y., doesn't end till then. The network show, which will use Block in the role of a discoverer of new talent and material, will precede his local disk jockey show on WABC, N. Y.

In the morning, Don McNeill's "Breakfast Club" is slated for a fullscale promotional campaign which will culminate in a June 23 simulcast celebrating the 20th anni of the show. Network will use radio and TV salutes, newspaper ads and a grassroots campaign to ballyhoo the property. Entire morning schedule up to 12:30 p.m. is on a cross-the-board basis, with soapers till 11 a.m., then "Live Like a Millionaire," "Double or Nothing," "Turn to a Friend" and the Jack Owens show comprising the remainder of the morning sked.

The Saturday-Sunday-Monday music-and-news format with which the web has been experimenting now becomes permanent. Robert M. Weitman, the network's talent-programming veepee, and Ray Diaz, network programming director, who together set up the entire new structure, reported that the music-and-news weekend format had met with excellent acceptance on the part of the net's stations.

TV PACKAGERS CLASH OVER SIMILAR SHOWS

Hollywood, May 26.

Television producers-packagers Al Buffington and Wayne Steffner clashed over new panel shows each put on air in past week, Buffington claiming he had the idea first, but Steffner got on the air first, with his "Your Claim to Fame" bowing on KNXT last Thursday.

KNXT is a CBS channel, and a spokesman, program director Don Hines, said he had a letter from Buffington advising the net if it put the show on Buffington "would have to exert my property rights," but on advice from CBS legalites the show went on.

Buffington barked, "We made a kine of our show before Steffner had a script." Buffington's program, "Your Hidden Talent," made its debut on KTLA yesterday (Mon.), a week later than skedded, the producer averring show wasn't ready production-wise at time originally skedded.

Hub Won't Interfere On TV Bout 'Blackouts'

Boston, May 26.

A bill which would prevent fight promoters from blacking out the TV coverage of local fights in this area, previously approved by the Massachusetts Senate, was defeated in the House of Representatives last week. Proposed bill, an aftermath of the recent hassle between promoters of the Carter-Collins fight at the Boston Garden and Gillette, the TV sponsors, with Hub blacked out to insure a profitable gate, was result of blasts in majority of local dailies.

Record-American sports columnists tabbed the bill "socialistic" and in "violation of free enterprise," pointing out that the forcing of promoters to allow televising of fights would undoubtedly put the bankrollers out of business.

NBC Radio Pickup For H'wood Bowl Concerts

NBC radio will air a series of eight full-hour concerts from the Hollywood Bowl, beginning Sunday, July 19. Musical makeup of the program, to be heard from 4 to 5 p. m., is yet to be determined.

The Sunday hour is now held by the sustainers, "G. I. Joe" and "Jason and the Golden Fleece." After a hiatus, "Jason" will return, but "Joe" probably will be dropped.

1 Up, 2 Down for Garry

The Garry Moore Show has gained one and lost two sponsors.

Best Foods is cancelling out of its Wednesday spot on the CBS-TV afternoon strip after the program of June 10, and Duffs is dropping alternate Mondays after the show of June 15.

Purex Co., for Dry Bleach, takes the first 15 minutes of the half-hour show on Wednesdays, beginning Aug. 26. Agency is Foote, Cone & Belding.

Moves leave the Moore show two sponsors shy of a sellout.

ANTA TV 'Showcase'

An ANTA dramatic tele show, which Vinton Freedley may emcee and produce, has been packaged by MCA.

Show probably will be called "The ANTA Showcase."

Denver—Sheldon W. Peterson, news director for KLZ, was presented with the Big Hat award, emblematic of excellence in news reporting, at ceremonies held at the Univ. of Colorado on May 16.

WAVE-TV's television market — always the largest in the Kentucky-Indiana area — is now at least 50% bigger than it used to be.

According to FCC coverage curves, the new WAVE-TV television market has 52.1% additional families . . . living in an 85.5% larger area . . . spending 54.0% more on Retail Sales . . . and representing 51.5% more Effective Buying Income!

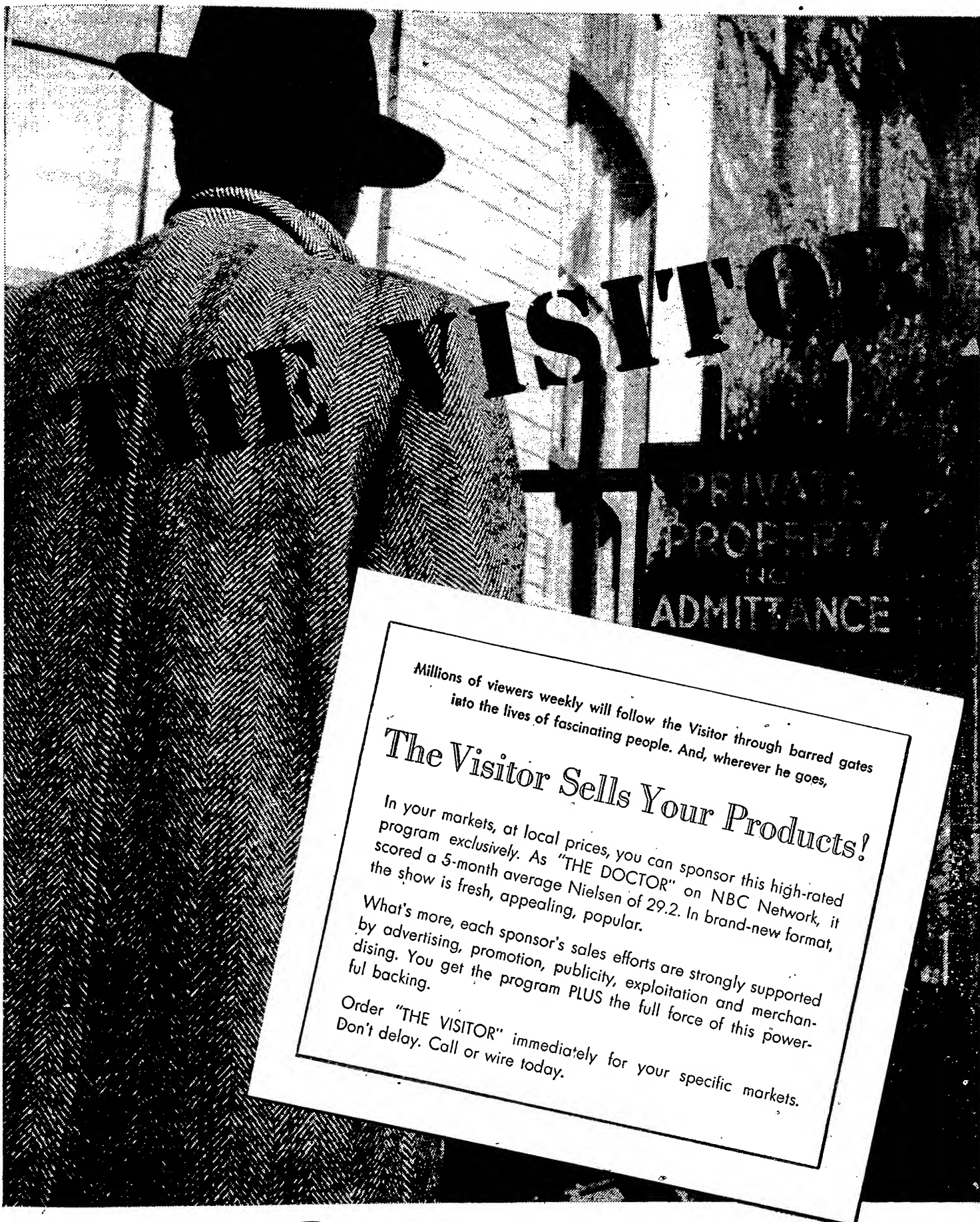
Don't neglect the new and vitally important WAVE-TV television market. Ask Free & Peters for all the facts about it — *and about WAVE-TV, the only station that can deliver it intact, and with impact!*

WAVE-TV

NOW CHANNEL 3

NBC, ABC, DUMONT AFFILIATE

Free & Peters, Inc.,
Exclusive National Representatives



Millions of viewers weekly will follow the Visitor through barred gates into the lives of fascinating people. And, wherever he goes,

The Visitor Sells Your Products!

In your markets, at local prices, you can sponsor this high-rated program exclusively. As "THE DOCTOR" on NBC Network, it scored a 5-month average Nielsen of 29.2. In brand-new format, the show is fresh, appealing, popular.

What's more, each sponsor's sales efforts are strongly supported by advertising, promotion, publicity, exploitation and merchandising. You get the program PLUS the full force of this powerful backing.

Order "THE VISITOR" immediately for your specific markets. Don't delay. Call or wire today.

NBC FILM DIVISION

Chi TV Parlays a Myth Into B.O. Inventiveness

By JULES HERBUVEAUX

Chicago.

The Chicago technique? It's a myth—a myth fabricated out of the whole cloth of expediency. It was born in an atmosphere distinguished by a lack of money, facilities and big names, but blessed with ideas and inventiveness. From its beginning, the Chicago approach to TV production was predicated on the realization that we had to come up with something different—something wholly TV and neither Broadway nor Hollywood—to capture the eye and imagination of an audience already becoming jaded by 17-inch views of chorus lines, fancy sets and a parade of high-priced talent.

We faced three cold facts. One, our studio facilities were restricted and we weren't going to play to studio audiences. So we aimed all our efforts at the one, two or three-person audience at home. Two, while our town is loaded with capable artists, there were very few top names in residence. So we took our talent and dressed it with originality. Third, it takes a lot of money to turn out even the most simple TV show and our budgets were small. So we cut corners and strived for simplicity.

We wanted no imitations, not only to satisfy our own peculiar brand of Chicago vanity, but because we couldn't compete with the coasts on their own terms. On the drawing board, our first efforts looked puny by comparison, but, as often happens in this business, we underestimated the appetite of the audience, somewhat gorged by TV's banquet fare. It liked the lighter, simpler stuff we had to offer, and demanded more.

The Chi Ingredients

The Chicago technique doesn't represent a mysterious alchemy of secret ingredients. Start with a liberal measure of creativeness; add darn litle dough; an occasional dash of unique talent like Burr Tillstrom; a heavier seasoning of solid, competent artists like Bergen Evans and Win Stracke along with the "Hawkins Falls" and "Super Circus" gangs, plus original ideas like "Zoo Parade" and "Ding Dong School," and you've almost got it. Wrap the thing up with careful planning—we can't afford to put 'em in the air unless they're gonna' fly—and tie the package with production skills tempered by a minimum of tools and gadgets. There's your Chicago package.

The big variety extravaganzas come closest to providing all entertainment things to all people. We can't match them, although Chicago's earlier efforts at variety shows, like "Garroway at Large" and the "Wayne King Show" really clicked with viewers and gave a hefty boost to the rising star of Chicago TV.

"Ding Dong School" was created specifically for preschoolers; "Creative Cookery" for the housewife; "Walt's Workshop" for the guy who's handy or thinks he's handy around the house; "Jet Pilot" for the teenager with a flying bug, and "How Does Your Garden Grow?" for the window-box gardener.

We can credit part of our present performance to the fact that we had no mother to guide us. When the cable opened, all program origination points were wrestling with their own problems in their own way, and no general set of rules existed.

The result won our town a lot of critical acclaim and made it more than just a mid-continent switching point. We're proud and grateful for whatever impression the Chicago touch has made on the industry, but this is no time to be smug.

No, we don't have a patent on the Chicago style. It's just a name for something that started here but could be done anywhere.

Chi's Got the Talent

By RAYMOND A. JONES

(Exec Secretary, Chicago AFTRA)

Chicago.

Chicago has all the necessary talent for radio and television production, with the possible exception of big names. And despite the concentration of stars in New York and Hollywood, a surprising number of Chicago radio-TV performers are in the over $50,000-a-year bracket..

Back in 1937, when AFTRA was organized, more daily broadcasts were originating in Chicago than in New York, with Los Angeles a poor third. Paid up members were about 700 at the start, and held this level until the middle forties.

The membership has not slipped too extremely, since the AFTRA membership averages more than 600 today.

Add to this the Actors Equity membership of around 300 and the AGVA roster of about 1,500, plus a horde of good musicians, both pop and classical, a supply of excellent singers and a more than adequate list of top-flight writers, directors and producers and you have the vital Chicago talent story.

Take a show like "Hawkins Falls"—it has a top rating and a remarkably low cost-per-thousand. The boys who developed that program knew that there were plenty of fine professionals available, but when the "right" one didn't show up for a specific spot, they sought him out by holding auditions.

In the last year "Hawkins Falls" has used almost 100 different actors and actresses. They found them here.

"Super Circus," another production representative of the Chicago scene, has no difficulty in selecting and presenting fine specialty acts, week after week, from AGVA's large local roster.

Take a look at "Breakfast Club"—it's in its 20th year of selling merchandise.

Another indication of the Chicago talent presence is the fact that 10 years ago there was a single strawhat theatre here. This summer there will be eight. This winter a stock company was operated successfully at the Showcase theatre.

We've a fierce pride in Chicago and we don't expect an advertiser to buy a program just because it originates here. But it was Chicago's know-how and talent that developed "Kukla, Fran & Ollie," "Ding Dong School," "Garroway at Large," 'Studs Place," "Down You Go," and all the others.

It's Commercial--So What?

By JUDITH WALLER

(Director, Office of Public Affairs and Education, NBC Central Division)

Chicago.

Early in the days of television in Chicago those of us concerned with the planning and programming of educational and public service features saw the tremendous, almost terrifying possibilities in the new medium for our particular interest. We were convinced that practically any form of education, and at any age level—excluding for obvious reasons the highly technical fields—could be effectively presented through the video tube.

Education as the textbooks defined for us, is a process of mental development of enlarging horizons so to enable a better understanding and appreciation of the world around us.

Such development, we concluded, need not be formalized through numerous ways and processes. And television could offer new, challenging and exciting methods of furthering education.

Indulging in introspection, we took a long, soul-searching look among ourselves, asking "What place should a commercial station have in the educational field?"

The answer, we deduced, was "Just as large a place as we can effectively occupy." The public schools and the college level learning centers cannot assume the entire project of educating the human race in this modern age, be it in the ivy-covered walls or by radio and/or television. The difference between the TV channel restricted to education and that operated for commercial purposes is not in those channels themselves, but in the intent of those persons who use them, and who should thus be held accountable for the program content sent forth.

With further introspective examination we realized that our commercial station facilities, with the technical know-how of producers, directors, camera crews, lighting specialists and all the rest of the behind-the-scenes personnel needed to put a successful program on a TV channel, were well equipped physically to carry through almost any conceivable education programming idea that might be proposed.

We also realized that oftentimes those who oversee the destinies of commercial station programming, through their ability to think in visual terms and their insight into that which appeals to the public's eyes and ears, might well be better equipped to build and present shows that would enlarge horizons and develop mental processes than those whose entire scope was narrowed to the academic field.

Limbering Up With Lumber

Turning to the specific, we at WNBQ, Chicago, NBC key TV station, slipped into the educational TV field through a side door. "Walt's Workshop," a how-to-do-it type of home woodshop program, was one of our earliest ventures —not educational in the strictest sense of the word, but definitely instructional. Sponsorship of this program was offered almost immediately, and appropriately by a lumber company. The program, still with its original sponsor, recently celebrated its fourth anniversary, and is more popular than ever.

"Is Walt's Workshop any less educational for the homeowner, the amateur carpenter and the interested youth because it is sponsored?" we asked ourselves. The answer was a resounding "NO!"

Encouraged by this initial success we soon introduced "Zoo Parade," an informational program affording all children and their parents opportunity to become familiar with the zoo animals and their characteristics, appearances and work and play habits. This type of knowledge, too, we knew to be important in the overall learning process. The program, marking its fourth birthday in May of this year, was an immediate success and soon acquired a sponsor. And by this sponsorship it extended its audience from the Chicago area to a full network presentation, thus reaching into the far corners of our country. Less education for this? We most sincerely think not.

We soon followed this with "Mr. Wizard," a weekly program starring Don Herbert devoted to the explanation in simple terms of the natural phenomena of every day life. While slanted to the junior high school comprehension level, the 3,000 "Mr. Wizard" Science clubs in 42 states have active members ranging in age from a few years to a venerable 80! Another example of a commercially-sponsored educational program on a commercial station.

Our first attempt at unadulterated college-level education was in a program titled "Live and Learn." The title was cast to be as non-stuffy and unpedantic as possible, but the curriculum served up has been without compromise. Anthropology, economics, the management of men and criminology have been some of the monthly subjects, delivered weekly by leading university authorities from Chicago area colleges and universities.

Televised in a simulated academic lecture hall setting, the fare has in many instances been steep—but the response gratifying.

At the opposite end of the educational totem pole, we decided—and not without admitted fears and secret crossing of fingers—to establish a program for pre-school youngsters, roughly in the three-to-four year age bracket.

Turning to the field of professional nursery education for advice we found Frances Horwich, formerly chairman of the department of education at Chicago's Roosevelt College and also a former president of the Association of Nursery Schools. The result—"Ding Dong School," recently honored with the Peabody Award as the best children's program of 1952—needs no description at this point.

Have Your Cake & Eat It, Too

The School, after its reception in Chicago, was inevitably destined to become a network program, and also inevitably destined to become a commercially-sponsored program. Again, sponsorship has enabled a program of worthwhile creative activity for youth to be experienced literally coast-to-coast. It is significant that, of the countless thousands of letters received by "Miss Frances," a scant dozen have been critical of the injection of commercial materials in the program, while on the other hand hundreds of parents have offered their congratulations on the effectiveness of the commercial handling carried out by Frances Horwich!

There are no doubt those who, wanting to have their cake and eat it as well, would like to see top caliber educational programs, obviously with top caliber people, offered as daily fare without the injection of the "lowly" commercial. From a strictly purist point of view this may at first seem to have some merit.

On the other hand, without added income no station can afford to sustain the cumulative financial load of the many educational and/or cultural programs that its facilities are equipped to provide, nor can it secure on a continuing basis the top-flight professional talent essential to the very success of the program.

The half-hour time spots in desirable periods of the day and week, when a maximum number of viewers can derive the benefits of the programs, are obviously also highly desirable time spots for other types of commercial shows. These periods cannot be continually set aside on a sustaining basis without real loss to the station.

Thus—sponsorship; and, where sponsorship and program can effectively merge, the results are both first rate programming for the commercial station, which in turn benefits the sponsor, and enlarges the horizons of the viewing public.

So, in the broadest possible sense, television is fast becoming a vital aid in the whole process of education. Whether that education is acquired from the video signal of an educational or a commercial station is of little importance, if the viewers truly believe that what they see is vital to their mental development. Are not the commercial stations, therefore, justified in believing they are honestly making a contribution in the field of education?

Personally, I believe they are, and am, therefore, inclined to the cynical query: yes, it's commercial—so what?

Chi's TV Imagination Vs. Radio City Panjandrums

By STUDS TERKEL

Chicago.

Comes the time when the definitive history of TV's First Decade is written, a wistful footnote might be devoted to the palmy era of The Chicago School.

No epitaph is intended. Crepe hanging time is not yet. Chicago's die-hardness is reflected in the heroic crusade (quixotic, cynics might dub it) of Chicago Unlimited and a handful of rugged packagers. "Ding Dong School" is scoring mightily with the rompers set and, by the time this issue appears, Win Stracke and his animal sidekicks will probably have joined Miss Frances in an excellent pre-school parlay. The odds are another Chicago show or two might make it, might, too, earn a benign pat from the Eastern panjandrums.

But that's as far as it goes.

No point in kidding ourselves. A lot of the time it appears that the cards are stacked against Chicago by the Big Dealers on the sunny side of the Hudson. The fate of "Garroway at Large," "Studs' Place," and the current cuffing administered to "Kukla, Fran and Ollie" are wearisome indication.

That the Manhattan monkey-monks smothered Chicago as a network origination centre is not surprising. The eyebrow-lifter is their permitting it to flower in the first place. This may have been attributable not so much to an experimental urge as to the newness of the medium at the time and the state of anarchy that prevailed. But once Order stepped in—Order, Radio City fashion—Imagination fled.

Freedom From Tension

A slight moral may be pointed by tomorrow's TV historian. During Chicago's Glory Day, any number of theories were advanced to explain the freshness of the midwestern tack. One astute critic dove in so deeply as to cite the Toynbee concept of history. None touched upon the most simple explanation.

Chicago programs, circa 1949-51, were free from tension. The actor, director and writer were unencumbered by advice and off-the-top suggestion from The Man in the Brooks Bros. Suit.

Out here, the blue chips were not on the table. Time was not of the Essence. Out here, a casual master of ceremonies, speaking gently, wandered about a studio. And nobody pushed him. Out here, a young genius and a charming ex-Iowa school teacher enjoyed themselves. And nobody pushed them. Out here, a disk jockey, a jazz piano man, a folk singer and a deft actress improvised at running a lunch room. And nobody pushed them.

Neither climate nor sun spots nor Toynbee explains the Chicago School. It's the ridiculously simple formula of allowing artists to call upon their own, their inner resources. To be themselves.

New York has far more actors, writers and directors than Chicago. A two plus two truism. Yet, Garroway would have been given the heave-ho his first day in a Manhattan studio (today he is accepted in the village of stretch runners, where you're alone when the race begins, lose your jockey when you're trailing—but when you come home a laughing winner you share your laurel wreath with sudden sidekicks); a Tillstrom (the most imaginative talent TV has thus far produced) would have been ridiculed; a Studs' Place would have been padlocked after one performance (whaddaya mean, "dialog by cast?" I wannt see the script so I can okay it. How can I okay what I don't see in print? And I mean big print. We do everything big in New York).

The ironic truth is that New York, talentwise, could produce scores of programs of the Chicago School vintage. But only when the upper echelon noggins there are filled with more than Straw and Stereotype. Perhaps, one day, maturity will come to Madison Avenue.

On that day, the Pirates will cop the pennant.

CHI PROOF IN NIELSEN PUDDING

Chi Network Originations

TELEVISION

Camel News Caravan (NBC) 6:45-7 p. m., Wed., Fri., Clint Youle weather inserts. R. J. Reynolds.
Ding Dong School (NBC) 9-9:30 a. m., Mon. thru Fri., Scott Paper; General Mills; Minnesota Mining.
Down You Go (DuMont) 9:30-10 p. m., Fri., Carter Prod.; Helene Curtis.
Hail the Champ (ABC) 10:30-11 a. m., alternate Saturdays. Fred W. Amend Co.
Hawkins Falls (NBC) 4-4:15 p. m., Mon. thru Fri. Sustaining.
Kukla, Fran & Ollie (NBC) 3-3:30 p. m., Sun. Radio Corp. of America.
Mr. Wizard (NBC) 6-6:30 p. m., Sat. (Produced by Cereal Institute, carried as public service sustainer.)
Paul Harvey News (ABC) 10-10:15 p. m., Sun. Burton Dixie Corp.
Quiz Kids (CBS) 9-9:30 p. m., Sat. Sustaining.
Super Circus (ABC) 4-5 p. m., Sun. Kellogg and Mars.
Today (NBC) 7-9 a. m., Mon. thru Fri. (Occasional five min. live pickups on this N. Y. show.)
The Music Show (DuMont) 8-8:30 p. m., Tues. Sustaining.
Welcome Travelers (NBC) 2:30-3 p. m., Mon. thru Fri. P & G; Ecko; Nash-Kelvinator.
Wrestling From Rainbo (ABC) 8:30-10 p. m., Wed., Co-op.
Wrestling From Marigold (DuMont) 8:30-10 p. m., Sat. Co-op.
Zoo Parade (NBC) 3:30-4 p. m., Sun. Quaker Oats Co.

RADIO

Alex Dreier (NBC regional) 7-7:15 a. m., Mon. thru Fri. Skelly Oil.
American Farmer (ABC) 11:30-12 n., Sat. Sustaining.
Back to God (Mutual) 8:30-9 a. m., Sun. Christian Reformed Church.
Big City Serenade (NBC) 4-4:30 p. m., Sat. Sustaining.
Breakfast Club (ABC) 8-9 a. m., Mon. thru Fri. O'Cedar; Bobbi and White Rain; Swift; Philco.
Carnival of Books (NBC) 8:45-9 a. m., Sat. Sustaining.
Chicago Theatre of the Air (Mutual) 9-10 p. m., Sat. Sustaining.
Cliff's Family (Mutual) 8:15-9 a. m., Mon. thru Fri. Co-op.
Clifton Utley News (NBC) 10:15-10:30 p. m., Sun.; 9:30-9:35 p. m., Mon. thru Fri. Sustaining.
Club Time (ABC) 5:45-6 p. m., Sat. Club Aluminum.
Concert Studio (ABC) 8:30-9 p. m., Mon. Sustaining.
Crime Files of Flamond (Mutual) 7-7:30 p. m., Wed. General Mills; R. J. Reynolds.
Design for Listening (NBC) 1:30-2 p. m., Sat. Sustaining.
Discovery (ABC) 7-7:15 p. m., Tues. Sustaining.
Down You Go (Mutual) 6:30-6:55 p. m., Sat. Sustaining.
Enchanted Hour (Mutual) 7:30-8 p. m., Sun. Sustaining.
Fascinating Rhythm (ABC) 4:45-5 p. m., Sat. Sustaining.
Faultless Starch Time (NBC regional) 10-10:45 a. m., Sun. Faultless Starch Co.
Fifth Army Band (Mutual) 1:30-2 p. m., Sat. Sustaining.
Fine Arts Quartet (ABC) 10-10:30 a m., Sun. Sustaining.
Fun Factory (ABC) 5:15-5:30 p. m., Mon. thru Fri. Sustaining.
Game of the Day (Mutual) 1:30-4 p. m. (Averages about two games daily from Chi.). Falstaff Beer.
Hall of Fantasy (Mutual) 7:30-8 p. m., Mon. Co-op.
Headline News with Holland Engle (Mutual) 10:25-10:30 a. m., Mon. thru Fri. S. C. Johnson & Son.
Ladies Fair (Mutual) 10-10:25 a. m., Mon. thru Fri. Sterling Drugs.
Man on the Farm (Mutual) 12-12:30 p. m., Sat. Quaker Oats.
Music For Moderns (NBC) 11:05-11:30 p. m., Sun.; 10:30-11 p. m., Wed. and Fri. Sustaining.
National Farm and Home Hour (NBC) 12-12:30 p. m., Sat. Allis Chalmers Mfgr. Co.
Northwestern Reviewing Stand (Mutual) 10:30-11 a. m., Sun. Sustaining.
Paul Harvey, News (ABC) 9-9:15 p. m., Sun. Burton Dixie Corp.
Paul Harvey, News (ABC) 12-12:15 p. m., Mon. thru Fri. Co-op.
Quiz Kids (CBS) 9-9:30 p. m., Sun. Sustaining.
Robert Hurleigh (Mutual) 8-8:15 a. m., Mon. thru Fri. Co-op.
Silver Eagle (ABC) 6:30-6:55 p. m., Tues. and Thurs. General Mills.
Sky King (Mutual) 5:30-5:55 p. m., Tues. and Thurs. Derby Foods.
Sports Roundup (ABC) 10:15-10:30 p. m., Tues. thru Fri. Sustaining.
Surprise Serenade (NBC) 10:30-11 p. m., Mon. Sustaining.
This Farming Business (NBC regional) 7-7:15 a. m., Sat. Skelly Oil.
This Week in Music (ABC) 4:30-5 p. m., Sun. Sustaining.
Top Tunes with Trendler (Mutual) 2-2:30 p. m., Sun. Sustaining.
Univ. of Chicago Round Table (NBC) 12:30-1 p. m., Sun. Sustainiing.
Welcome Travelers (NBC) 9-9:30 a. m., Mon. thru Fri. Procter & Gamble.

RATING PAYOFF TELLS THE STORY

Chicago.

No matter how good the ideas and talent offered by Chicago radio and television—and no matter how many recognized awards are won by Chicago originations, the ultimate question which must be answered about Chicago shows it: "What happens when they are put to the commercial test?" Is there anything to indicate that the geography of a program's origination has any influence upon the win, place and show positions in the ratings sweepstakes?

To find out, VARIETY asked A. C. Nielsen & Co. to run some special tabs on Chicago-originated, sponsored network TV and radio stanzas and to permit publication of this usually restricted material. In addition, VARIETY also checked April, 1953, ARB ratings to confirm the Nielsen findings.

The overall conclusions that emerged from this two-way rating analysis have some rather startling implications for network advertisers who are concerned about what they are getting for their radio or TV dollar.

Four Conclusions

Four key conclusions emerged:

1. Virtually all Chicago sponsored network TV and radio originations rate well above average for that program type and/or have a lower cost per thousand homes reached than their type's average.
2. Irrespective of network, the vast majority of Chi TV and radio network shows hold the top rating in their time periods.
3. Most Chicago created programs in both radio and TV are among the top rated vehicles on their particular networks in the daytime, in the evening, and on Saturday or Sunday.
4. Most Chicago shows are among the top two or three in their program category and often rack up respectable digits against some rather formidable competition.

It's apparent too that this performance record is so consistent and the number of shows involved sufficiently large to make these conclusions valid.

Before getting into the specifics of the rating picture, however, it might be well to examine the significance of these findings for cost-conscious sponsors.

The average sponsor is a guy who is most likely to buy an average show. When he goes out to purchase a vehicle he isn't likely to get a Lucy, a Godfrey or a

(Continued on page 48)

The Class and the Camera

By BERGEN EVANS

(B. A., M.A., B. Litt. (Oxon), Ph.D., Emcee 'Down You Go')

Chicago.

People are always asking which is more fun, teaching or television? Is it easier to face a class than a camera? Who is more tyrannical, a student or a sponsor?

Well, it's an open secret that television pays more money, and only 25 years of teaching can really prepare a man to appreciate money. But other values are more difficult to weigh. The teacher certainly has some immediate and lasting satisfactions. The flash of understanding in a student's face, the burst of laughter that marks a class' sudden comprehension of a new point of view—or the murmur of amazement, or even disapprobation, that greets an unpopular assertion—are solid rewards. The television or radio performer knows that he is reaching a much larger audience, but he is reaching them with much less. Most of the important things in life are strictly taboo on the air and what can be said must be implied or hidden in wit. Bootlegged, as it were. This, of course, offers a challenge and an excitement in itself and among the millions—as many amusing and often learned letters testify—there are many thousands who are listening in a double sense.

Television has one great advantage over teaching: there is much more friendliness among the performers, far less egotism and pompousness.

As far as the mere physical surroundings go, the classroom is certainly more peaceful than the studio. An instructor has to keep an eye only on his notes, the clock and—if he is conscientious—the yawns of the students. But a television M. C., under blinding lights, must gaze fixedly at the lens of the camera and yet manage, somehow, to see the signals of the floor director, to catch the warnings of a hidden light on his desk and to study the faces of the panel members to see which one to call on. Meanwhile he must seem relaxed, think up clever things to say and refrain from saying even cleverer things that he does think up.

A big class, of course, has its own kind of strains. The young have a dangerous surplus of vitality which is ready to erupt into horseplay at the slightest excuse, and the instructor knows (it is his most desperately-kept secret) that he would be powerless to stop it once it got started. Yet he has to let it simmer continually if it is not to blow up. It's always there, a cheerful menace. A student audience, even though a captive audience, is not a studio audience; they can't be cued to laughter and applause. They are often openly hostile or, worse still, sleepy.

It's a happy life that can have the rewards of both. They are well worth the strains of both.

Herbuveaux Gets 'This Is Your Life' Treatment as Chi TV 'Man of Year'

Chicago, May 26.

Chicago television, acknowledged as a pace setter and not a copycat in production techniques, leaned heavily on Ralph Edwards' "This Is Your Life" format when the industry paid tribute to one of the Windy City's top radio-TV execs as the Chicago Television Council named Jules Herbuveaux "Man of the Year" in TV.

A turnaway crowd attended the CTC luncheon last Wednesday (20) to hear and see the treatment given the life story of Herbuveaux, assistant general manager of NBC o&o's WMAQ and WNBQ.

Walter Schwimmer, toastmaster of the "Man of the Year" segment of the luncheon, gave a brief accolade to Chicago, past, present and future, then turned the mike over to Herbie Mintz, himself a vet of over 30 years in Chi radio and television.

Mintz, sitting at the piano as he does on his nightly WNBQ program of reminiscences, began unfolding the life story of the as-yet unnamed man of the year.

Herbuveaux was sitting at the speakers' table, unaware that he was the man to be honored, but he did a knowing double take when Mintz told of the man being born in Utica, and later moving to Montreal and Chicago.

Without mentioning his name, Mintz told of Herbuveaux forsaking his math books for his saxophone in high school. After a wartime navy hitch, Herbuveaux took a daytime job as office manager for Booth Fisheries, but kept playing his sax at weekend affairs. A year or so later Herbuveaux organized his band—with such names as Benny Goodman, Ben Pollack, Bix Beiderbecke, Louis Panico, Roy Bargy and Jack Russell, now an agent.

Herbuveaux got into radio in 1924 when his band was picked up on a remote from a westside ballroom by WTAS, Elgin, Ill. When playing at the Palmer House, the band got a Brunswick recording contract.

At this point in the narration, Mintz paused to play a 1926 recording of "Rose Colored Glasses" by the Herbuveaux outfit—and named the bandsmen — vocalist Frank Sylvano, now a Chi restaurateur; pianist Bernard (Whitey) Berquist, now assistant musical director of NBC, Chi.; trumpeter Rex Maupin, now Chi ABC musical director; saxophonist Joey Mangano; trombonist Johnny Carsella and drummer Harry Buddinger, both now with NBC.

Mintz then turned the program back to Schwimmer, who introduced the bandleader and sax soloist on the disk, and "Man of the Year" in Chicago TV, Jules Herbuveaux. This was the day's first mention of the Herbuveaux name, and the luncheon guests gave him a standing ovation.

Schwimmer told the audience of Herbuveaux's behind-the-scenes work, with little recognition be-

(Continued on page 48)

$2,000,000 In Chi Biz For ABC-TV

Chicago, May 26.

ABC-TV Central Division sales department wrapped up over $2,000,000 in network billings last week.

John Norton, Jim Stirton, Jerry Vernon and their TV peddlers came up with three new sales and one renewal. Armour, through Foote, Cone & Belding, starts Oct. 9 with alternate week sponsorship of Paul Hartman's vidpic, "Pride of the Family." "Smilin' Ed McConnell," which the net grabbed from CBS, starts Aug. 22 under the Brown Shoe banner. Ralston-Purina renewed "Space Patrol" starting Sept. 5. These three shows will ride a 50-station ABC-TV

A regional hookup was set up for Standard Oil of Indiana's full 12-game home schedule of the Chi profootballers, Cardinals and Bears. Sunkist is picking up the last half hour of "Super Circus" for the summer, subbing for Mars candy, which returns to this lot in the fall. Kellogg is under contract for the first half hour of "Super Circus" for the rest of 1953.

Chi Primer For TV Remotes

(& Make Sure You Got Some Action)

By DON COOK

(Assistant program manager, WGN-TV)

Chicago.

In setting up a television remote, be ready and willing to compromise. Whether you are or not you'll have to anyway, because you'll find that the field, stadium or arena you'll be working in was not constructed to accommodate television. You'll also find that the cost of any desired remodeling to give you ideal conditions for your pickup will be prohibitive. So compromise from the start and hope for the best.

In arranging a remote pickup, the initial move is to make an engineering and production survey. The purpose of this is to select camera positions, to make sure that working facilities for reporters and announcers are available, to determine whether the transmission will be via AT&T lines or microwave relay, and to make sure that there is adequate power, which usually is not available. Other problems include securing parking space for the remote unit, outlining the general format for covering the event and, if it is an indoor pickup, making sure that there is sufficient light.

In planning a remote from a production viewpoint there are three important aspects to consider: (1) Will we be able to present a good clear picture? (2) Will we be able to put together a sequence of pictures that makes sense? (3) Will be prepared to handle the unpredictables or "emergencies?" In this category are such things as a second baseman dropping the ball, a skirmish with referees or umpires, an unexpected move on the basketball court or the football field.

Following the production engineering survey, our next step is to get a commercial script, which is usually provided by the agency. This gives us a chance to map out a plan for integrating commercials with the activity to be covered. Frequently we find that the commercial requirements sometimes are a determining factor in the placement of the cameras, sometimes mean the addition of another camera for commercial purposes. Also, in advance, we have to devise a working plan for coordinating slides, film and live studio commercials, depending on which are used.

Briefing the Cameramen

Another important preliminary step in planning coverage of a remote assignment is briefing cameramen in advance, so that each man knows the role or phase of activity he is to cover.

WGN-TV carries one of the heaviest remote schedules in the country. At the present time we average about 35 programs from remote locations in the course of a week. Our schedules include all the daytime home games of both major league teams in Chicago—the Cubs and the White Sox. And fortunately, now in our sixth year

(Continued on page 54)

Sherman & Marquette

ADVERTISING

CHICAGO • NEW YORK • HOLLYWOOD

VIN GOTTSCHALK

Master of Ceremonies • Commentator • Toastmaster

TELEVISION • RADIO • TRANSCRIPTIONS

VOICE OF THE CITY—WBKB
(Evans Fur Company)

HIGH ADVENTURE—WBBM-TV
(Marks Bros.)

BOXING FROM NEW YORK—WGN-TV
(Gottfried Motors)

Direction
Mutual Entertainment Agency, Inc.
203 No. Wabash Ave., Chicago

Chicago's Q-for-Quality Stations

RADIO STATION
WMAQ
30 years of service

TELEVISION STATION
WNBQ
now in its 5th year

HERE'S YOUR PROOF!

Quality programs

16 awards for excellence in programming to WMAQ and WNBQ so far in 1953! *Proof of WMAQ-WNBQ's established leadership.*

to a Quality audience

WMAQ regularly serves approximately 4 million Middle West families... 85% of them in the middle or upper income groups.

WNBQ reaches more Chicagoland homes weekly than any other TV station.

bring Quantity sales

WMAQ local advertising in first 4 months of '53 up 75% over '52. *Proof that WMAQ sells!*

WNBQ leads all other Chicago TV stations in national spot advertising. First quarter increase of 6.8% over '52. *Proof that WNBQ sells!*

Sources: Nielsen Coverage Service, American Research Bureau, TV Rorabaugh Report

WMAQ CHICAGO

WNBQ CHICAGO CHANNEL 5

REPRESENTED BY NBC SPOT SALES

TOPS IN CHICAGO

IN RADIO —

WGN's Weekly Daytime Circulation Is 2,199,090 Homes

85% are in the middle and upper income brackets.

55% of these are non-TV homes.

56% are homes which own cars with radios.

And 67% of these homes have 3 or more persons in the family.

If you want coverage—if you want to reach people with high incomes—a great audience untouched by TV—WGN is your answer in Chicago.

Figures from Nielsen Coverage Service

A Clear Channel Station
Serving the Middle West
MBS

WGN

Chicago 11
Illinois
50,000 Watts
720
On Your Dial

Chicago office for Minneapolis-St. Paul, Detroit, Cincinnati and Milwaukee
Eastern Sales Office: 220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston
Geo. P. Hollingbery Co.
Advertising Solicitors for All Other Cities
Los Angeles—411 W. 5th Street . New York—500 5th Avenue . Atlanta—223 Peachtree Street
Chicago—307 N. Michigan Avenue . San Francisco—625 Market Street

IN TELEVISION —

In April, an Advertising Agency Wrote WGN-TV:

"The leads developed from a single announcement on your program were better than four times any other television show that we have utilized. This is all the more remarkable in that the prices quoted by you were virtually double the prices that had been used on some of the previous programs."*

If you want RESULTS in Chicago—(and who doesn't) make your best television buy

** Further details on request.*

The Chicago Tribune Television Station

"HERE'S TO CHICAGO TALENT— THE GREATEST!"

TALENT, INC., 35 East Wacker Drive

MARY G. DOOLING, Director

Casting for

radio
television
motion pictures
slide films
conventions
sales meetings
modeling

THE CLIFF JOHNSON FAMILY

Cliff, Louella,
Sandra, Pamela, Linda,
Vicki, Cliff Jr.

•

WGN–Mutual
8:15-9 A.M.—Monday thru Friday

•

WGN-TV Saturdays

IT WAS WONDERFUL...

greeting all our BREAKFAST CLUB radio fans in →

DETROIT	WXYZ	May 4
CLEVELAND	WJW	May 5
YOUNGSTOWN	WBBW	May 6
PITTSBURGH	WCAE	May 7
ROCHESTER	WARC	May 8
NEW YORK	WABC	May 11-15

as well as TV friends on →

"Twenty Questions"	May 8
"Who Said That?"	May 11
"Bob Hope's Comedy Hour"	May 24

BUT...

there's no place like

CHICAGO

for the last 20 years.

"MY OLD HOME TOWN"

Don McNeill

The BREAKFAST CLUB is presented Monday through Friday, 9 to 10 A.M., EDT, on the ABC RADIO NETWORK by SWIFT & CO., PHILCO CORPORATION, O-CEDAR CORP'N and BOBBI-WHITE RAIN

in All America

NO CBS-TV STATION

has a local children's show with so much good business, such high audience popularity, and tremendous sales results as

GARFIELD GOOSE AND FRIEND

on WBBM-TV, Channel 4, in Chicago

4:30 to 5:00 P. M. Monday through Friday

Garfield Goose doesn't talk, which is just as well because his friend, Frazier Thomas, talks superbly with a very sensitive understanding of children and a great ability to sell *good* products for his participating sponsors.

For availabilities or waiting list reservations, call Station WBBM-TV, Chicago, or your nearest CBS Television Spot Sales representative.

GARFIELD GOOSE AND FRIEND is produced by

Personality Features, Inc.

49 East Superior Street, Chicago 11, Illinois

PIONEERS IN DAYTIME TELEVISION PROGRAMMING

in All America NO NBC-TV STATION

has a local cooking show with so much good business, such high audience popularity, and tremendous sales results as

Creative Cookery

on WNBQ, Channel 5, in Chicago

11 A. M. to 12 Noon, Monday through Friday

Creative Cookery is conducted by Francois Pope, director of the nationally famous Antoinette Pope School of Fancy Cookery. He is ably assisted by his two sons, Frank and Robert Pope, instructors at the school. These three handsome men are not big-hatted chefs or nutrition-dry home economists. They are the foremost family in the world in the *teaching* of *fancy* and *creative cooking.*

For availabilities or waiting list reservations, call Station WNBQ, Chicago, or your nearest NBC Television Spot Sales representative.

CREATIVE COOKERY is produced by

Personality Features, Inc.

49 East Superior Street, Chicago 11, Illinois

PIONEERS IN DAYTIME TELEVISION PROGRAMMING

Beryl Vaughan

Ken Nordine

TONI GILMAN

"DOWN YOU GO"

"HAWKINS FALLS"

WGN-AM '29 WGN-TV '53

GEORGE MENARD

"MAN ON THE FARM" MUTUAL • "FARMTOWN, U.S.A." WBBM-TV – CBS
"LET'S EXERCISE" WBKB – ABC • "PET SHOP" DUMONT • "TV GARDEN CLUB" WBBM-TV–CBS

ED ALLEN

"LET'S EXERCISE WITH ED ALLEN" for
PURE MILK ASSN., WBKB—ABC

"RANGE RIDER" for
NATIONAL FOOD STORES, WNBQ—NBC

WATCH MR. WIZARD

on the NBC-TV Network from Chicago

•

CREATED, WRITTEN BY AND STARRING

DON HERBERT

•

A HERBERT S. LAUFMAN PACKAGE

•

JULES PEWOWAR, Producer

"Mr. Wizard's Science Secrets"
Written by Don Herbert
Published by Popular Mechanics Press
1st Run, October 15 — 25,000 Copies
2d Run, December 1 — 25,000 Copies
Available at All Bookstores — $3

100,000 Children
carry Mr. Wizard's Science Club cards and meet weekly at 4,764 clubs in 42 states, the District of Columbia and Hawaii, to perform Mr. Wizard's experiments.

HI, LADIES

BIGGEST DAYTIME TV SHOW IN CHICAGOLAND!

(WGN-TV, Monday thru Friday, 12-12:45 P.M.)

STARRING **JACK PAYNE**

with THE STARNOTERS • PAT ROGERS
MIKE DOUGLAS • JACKIE VAN • BOB TRENDLER

JOHN HARRINGTON

WBBM Radio and Television

NEWS—Monday Thru Friday
6:55- 7:00 A.M., Radio
8:00- 8:15 A.M., Radio
5:15- 5:30 P.M., Radio
10:30-10:45 P.M., Television

SPORTS—Monday Thru Friday
6:00- 6:15 P.M., Radio
10:15-10:25 P.M., Television

Saturday Afternoon Radio
Football Play by Play
"Game of the Week"

MUSIC, NEWS AND VIEWS
7:30-9:30 A.M., Radio, Saturday

NEW YORK *575 Madison Avenue, New York 22, N. Y. PLaza 9-3700*
CHICAGO *8 S. Michigan Avenue, Chicago 3, Ill. RAndolph 6-2022*

W-I-N-D

NOW 1ST IN

CHICAGO

AND 6 COUNTY AREA, FOR

DAYTIME AUDIENCE

SOURCE
NIELSEN COVERAGE SERVICE AREA REPORT
STUDY NO. 1

W-I-N-D reaches an average daily daytime audience of

827,830

Chicago area radio homes

the most homes per dollar station

560 Kc. • 5000 Watts
24 HOURS A DAY

Represented by AM RADIO SALES CO., NEW YORK, CHICAGO
Robert Meeker & Associates, West Coast Representatives

DON MEIER

Director of

"ZOO PARADE"

"WELCOME TRAVELERS"

"MR. WIZARD"

NBC-TV, Chicago

ELOISE KUMMER

Radio-TV

Slide Films—Pictures

HUGH DOWNS

"HAWKINS FALLS"
NBC-TV

WAYNE GRIFFIN

"Wrestling From Rainbo" ABC-TV • WBKB's "Weatherman"

"HONEST, JUDGE, IT'S THE TRUTH!"

IN THE FACE OF REPORTS THAT THEATRE ATTENDANCE IS DECLINING... RADIO INTEREST IS LESSENING... THE PRESENTATION OF THE NATIONAL BARN DANCE AT CHICAGO'S 8th STREET THEATRE HAS INCREASED BOTH IN ATTENDANCE AND CASH RECEIPTS FOR THE FIRST FOUR MONTHS OF 1953 OVER 1952!

PAID ADMISSIONS FIRST QUARTER 1952—34,559
PAID ADMISSIONS FIRST QUARTER 1953—38,791

PRICE STILL 95c FOR ADULTS — 50c FOR CHILDREN

50,000 WATTS

REPRESENTED BY JOHN BLAIR & CO.

WLS

CHICAGO 7

890 KILOCYCLES

ABC NETWORK AFFILIATE

PAUL BARNES

Announcer, Narrator, Actor
AM-FM-TV-PIX-LEGIT

For nineteen years—
One of the cast,
All of the cast.
Young or old,
Native or foreign.

•

First Chicago Drama Quartet
Chicago Unlimited

BEV YOUNGER

and

LES PODEWELL

Chicago Radio and TV

For 15 Years

Sarra INC. Chicago

Since its start in Chicago more than twenty years ago, Sarra has been an advertising photographer. This experience, a staff of trained, creative advertising men, and Sarra's own Television laboratory, assure you sales-effective commercials... from inception to home screen reproduction.

SARRA INC.

Chicago: 16 East Ontario Street
New York: 200 East 56th Street

Specialists in Visual Selling

ROBERT F. HURLEIGH

WGN-MUTUAL

JIM AMECHE

•

"Silver Eagle"

ABC

•

"The Jim Ameche Show"

WJJD, Chicago

"It Is a Good Thing to Give Thanks . . ."

Psalms XCII, 1.

As I begin another showbusiness year of STAGE, RADIO and TV, I gratefully render thanks to those who have made it possible for me to enjoy and profit from my efforts in the cause of good entertainment and salesmanship.

MY THANKS to

. . . T. S. ELIOT for the privilege of staging the American premiere of "MURDER IN THE CATHEDRAL."

. . . TERESA HELBURN, SHIRLEY BURKE and THE THEATRE GUILD for a break on Broadway with other Young Hopefuls.

. . . CROSBY GAIGE, ORSON WELLES and JACK WILDBERG for memorable days in the theatre and stock.

. . . HENRY SOUVAINE for the SEALTEST show on AM.

. . . CARL HAVERLIN and MERRITT TOMPKINS for letting me set up BMI's famous Program Service.

. . . NBC for many network shows, including my series "STORIES OF ESCAPE."

. . . WALTER SCHWIMMER and JACK SCOTT for the many broadcasts I directed for CORONET, ESQUIRE, The NSBMA, SCHUTTER, WALGREEN'S, MARSHALL FIELD & CO., and others.

. . . ABC for many network shows on AM and TV, including "TREASURE QUEST", one of TV's first panel shows.

. . . FRANK SCHREIBER and WGN-MBS for constant cooperation on countless programs.

. . . ALAN WALLACE, CHRIS FORD and DERBY FOODS for "SKY KING", one of today's top-rated daytime shows.

. . . HAYS MACFARLAND, for the privilege of working with him and his clients.

. . . WALTER LOWY, THE FORMFIT COMPANY, INTERNATIONAL HARVESTER and THE SUPER MARKET INSTITUTE for the many convention shows and Merchandising Clinics they've had me write and stage.

. . . JACK and BUD FISHER, JACK RUSSELL, JIM JEWELL and their respective clients.

. . . EUGENE BURR, ex-BILLBOARD, for naming me the "YEAR'S DIRECTORIAL FIND", and VARIETY for calling my production of "ABE LINCOLN'S STORY" the "FINEST NETWORK PROGRAM ON THE AIR."

. . . JOHN MITCHELL and 'RED' QUINLAN for their cooperation on what should be Chicago's biggest and best dramatic TV program, "THE CHICAGO TV THEATRE FESTIVAL."

. . . And SPECIAL THANKS to all the fine performers, technicians and writers who have always worked with me to prove that clients GET MORE FOR THEIR MONEY when they buy CHICAGO talent and production.

Alan M. Fishburn

Producer-Director-Writer—1413 N. Dearborn, Chicago 10

DElaware 7-4867 or STate 2-1100

JOE KELLY

"Quiz Kids"

CBS-TV

CBS-Radio

Personal Representative

IRA JACOBS

100 North La Salle St., Chicago 2, Ill.

DEarborn 2-1151

JACK BRICKHOUSE

WGN

WGN-TV

ED ROBERTS

13 years with

P & G's "AMERICAN FAMILY"

CARMELITA POPE

"Down You Go"
DuMont-TV and RADIO

•

"Hawkins Falls"
NBC-TV

•

Announcing
"Life of Riley"
ABC-TV

•

"Guest Star"
CBS-TV

AUSTIN KIPLINGER

ABC-NEWS

MAURICE COPELAND

"Silver Eagle"—ABC

Dr. Corey in "Hawkins Falls"—NBC-TV

Host of "The World Is Yours"
for the Chicago Motor Club—WGN-TV

NICKY FRANCIS | CLIFFY SOUBIER | CLAUDE KIRCHNER | MARY HARTLINE | SCAMPY PATTON

ABC'S

SUPER CIRCUS

FOR 5 YEARS CHICAGO'S BEST TV BUY

KELLOGG • MARS • SUNKIST

PRODUCED BY PHIL PATTON

WRITTEN BY BILL ADAMS

DIRECTED BY ED SKOTCH

THE NEW

BOB and KAY SHOW

with

BOB MURPHY and KAY WESTFALL

and the

ART VAN DAMME QUINTET

NBC — CHANNEL 5 — CHICAGO

WIN STRACKE

"ANIMAL PLAYTIME"

"HAWKINS FALLS"

NBC-TV

ROS TWOHEY

MILLIE FLAGLE

in

"HAWKINS FALLS"

NBC-TV

JACK DREES

On CBS-TV

Pabst Blue Ribbon Bouts

•

On ABC-TV

The Jack Drees Show

BOXING AT RAINBO

•

Other TV Sports Events:

All American Game of the Week

Big Ten Game of the Week

Big Seven Game of the Week

Chicago Daily News Relays

JIM AMECHE

"Silver Eagle"

ABC

"The Jim Ameche Show"

WJJD, Chicago

"It Is a Good Thing to Give Thanks . . ."

Psalms XCII, 1.

As I begin another showbusiness year of STAGE, RADIO and TV, I gratefully render thanks to those who have made it possible for me to enjoy and profit from my efforts in the cause of good entertainment and salesmanship.

MY THANKS to

. . . T. S. ELIOT for the privilege of staging the American premiere of "MURDER IN THE CATHEDRAL."

. . . TERESA HELBURN, SHIRLEY BURKE and THE THEATRE GUILD for a break on Broadway with other Young Hopefuls.

. . . CROSBY GAIGE, ORSON WELLES and JACK WILDBERG for memorable days in the theatre and stock.

. . . HENRY SOUVAINE for the SEALTEST show on AM.

. . . CARL HAVERLIN and MERRITT TOMPKINS for letting me set up BMI's famous Program Service.

. . . NBC for many network shows, including my series "STORIES OF ESCAPE."

. . . WALTER SCHWIMMER and JACK SCOTT for the many broadcasts I directed for CORONET, ESQUIRE, The NSBMA, SCHUTTER, WALGREEN'S, MARSHALL FIELD & CO., and others.

. . . ABC for many network shows on AM and TV, including "TREASURE QUEST", one of TV's first panel shows.

. . . FRANK SCHREIBER and WGN-MBS for constant cooperation on countless programs.

. . . ALAN WALLACE, CHRIS FORD and DERBY FOODS for "SKY KING", one of today's top-rated daytime shows.

. . . HAYS MACFARLAND, for the privilege of working with him and his clients.

. . . WALTER LOWY, THE FORMFIT COMPANY, INTERNATIONAL HARVESTER and THE SUPER MARKET INSTITUTE for the many convention shows and Merchandising Clinics they've had me write and stage.

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MILLIE FLAGLE

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Pabst Blue Ribbon Bouts

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On ABC-TV

The Jack Drees Show

BOXING AT RAINBO

•

Other TV Sports Events:

All American Game of the Week

Big Ten Game of the Week

Big Seven Game of the Week

Chicago Daily News Relays

Chi Proof In Nielsen Pudding

Continued from page 35

Berle. He normally doesn't have that much money. If a sponsor can buy a show that equals the average rating for its type and delivers listeners or viewers close to the cost per thousand average for his program category, he is doing about par for the course. If he beats these averages, the sponsor is then buying some pretty low cost advertising, and more likely than not he is buying it for less than his competitors—thus putting some two-way stretch into his advertising buck.

You don't capture relatively large audiences at low cost by waving a fist full of big bills. Instead, you have to use some ingenuity in selecting your program. You need low production costs and reasonably fresh ideas as your time cost is fixed. Aside from the consideration of time slot, spectacular buys rest basically on ideas and the cost of producing them.

Chi 'Idea Fertile'

And the fact that the shrewd advertiser who shops and buys in Chicago's idea-fertile, low-production-cost program market usually comes up with rating and sales figures which switch the firm's controller from black coffee to scotch. The Nielsen box score shows what is being done.

The latest Nielsens available for analysis purpose span January-February 1953, which is pretty much the peak season and pretty much typical. Networks were large enough for Nielsen to analyze four radio and five television originations from Chicago.

First the TV picture.

In TV, one of the hottest properties is "Ding Dong School." In Jan.-Feb. "Ding Dong" delivered viewing homes at less cost than other shows of its type, $7.14 per M vs. $7.25 average.

Its rating was well above the average for daytime TV, and the most remarkable fact is that a gal with a school bell and a few kindergarten props was rating almost on a par with the heavy budgeted Godfrey layout with which it is competing. "Ding Dong" then had a 9.6 vs. a 10.8 for Arthur's group.

Item two is "Hawkins Falls." Its 15.5 made it one of the really high rated daytime entries.

"Super Circus" turned in the highest Nielsens of all once-a-week TV moppet stanzas with a 25.8.

"Welcome Travelers" on TV racked up a hefty 14.0 and delivered viewing homes about half the cost per M for its program category. "Traveler's" cost per M home is a phenomenally low $3.19 vs. a $6.03 average.

"Zoo Parade" performed in the same class as "Travelers" with one of the peak ratings for Sunday afternoon and a low, low cost per M of $4.81.

Since Nielsen ratings did not cover the complete span of sponsored Chicago TV originations, ARB ratings were consulted. The latest ratings were used in order to have the story up to date but the general pattern applies to the entire past season.

In ARB, Chicago TV shows were looked at solely in terms of ratings. Sunday afternoon, for instance, belongs to Chicago TV. "Kukla, Fran and Ollie" open on NBC and are followed by "Zoo Parade." Both shows win the top rating for their time period. When "Zoo Parade" finishes on NBC-TV, "Super Circus" starts on ABC-TV and wins top honors for its hour. While networks change, the audience follows the Chicago shows.

In the Monday through Friday daytime, "Ding Dong School" runs second to the competing Godfrey show but racks up a sizable rating against this formidable competition. ARB verifies NRI on "Ding Dong," "Hawkins Falls" and "Welcome Travelers." The latter two are among the very top daytime performers and dominate their time periods.

Chicago's sole sponsored evening TV network entry is "Down You Go." It's the top DuMont show on its broadcast evening, Friday, and for the entire week is outrated by only two other DuMont evening programs, one of which is Bishop Fulton J. Sheen.

Radio Boxscore

Here is the radio story:

In network radio, only NBI ratings were available for analysis. They show a similarly good picture for Chicago radio originations. Based on the peak months of January-February, 1953, here's the radio rundown:

"Welcome Travelers" topped the average for its program type (5.7 vs. 4.1 average); and had a cost per thousand homes 15% below average.

"Sky King" had both the top rating and the lowest cost per thousand homes for multi-week juve strips.

"Silver Eagle" won a lower cost per thousand than the average evening moppet airer, and in rating topped all multi-week adventure shows.

"Breakfast Club," now in its 20th year, continued to top the averages for its program category.

In short, the vast majority of commercial Chicago radio and TV originations on which data are available have a rating and cost story well above average—and well worth the advertiser and agency digging into.

Naturally, there are exceptions. Not every Chicago originated show is a world beater. But those that are not are relatively few and far between. They are generally the victims of very tough competition, or suffer the handicap of being scheduled in fringe time. The really important fact, however, is that the vast majority of Chicago programs are front-runners.

Patriots Rally To Chi Cause

Chicago.

Chicago Unlimited is a non-profit organization financed by all branches of the local radio and television industry to promote Chicago as a radio and TV origination centre.

CU membership includes ad agencies, agents, vidpic and recording firms, packagers, stations and networks, actors, writers, announcers, singers, directors, technical workers and publications. The organization was formed about a year ago by a handful of Chi patriots—packagers James Jewell and Alan Fishburn; James Kellock of Wilding Studios; AFTRA's Ray Jones; Geoffrey Bennett of RCA-Victor, and announcer John Weigel.

At the recent first annual meeting, the members adopted a constitution and by-laws, and elected Robert F. Hurleigh as director, Sterling (Red) Quinlan, vice chairman, John Weigel, secretary, Charles Flynn, treasurer, and as directors Don Gallagher, James Jewell, Ray Jones, James Kellock, Norman Lindquist and Marty O'Shaughnessy.

CU is currently undertaking extensive research for presenting the facts and figures of "Chicago can do it better at a lower cost" theme to advertisers and agencies. The organization also plans to act as a clearing house for packagers when agencies inquire of shows available.

Latest project of CU is the projected publication before September of a complete directory of all Chicago facilities and talent for trade distribution.

Herbuveaux

Continued from page 35

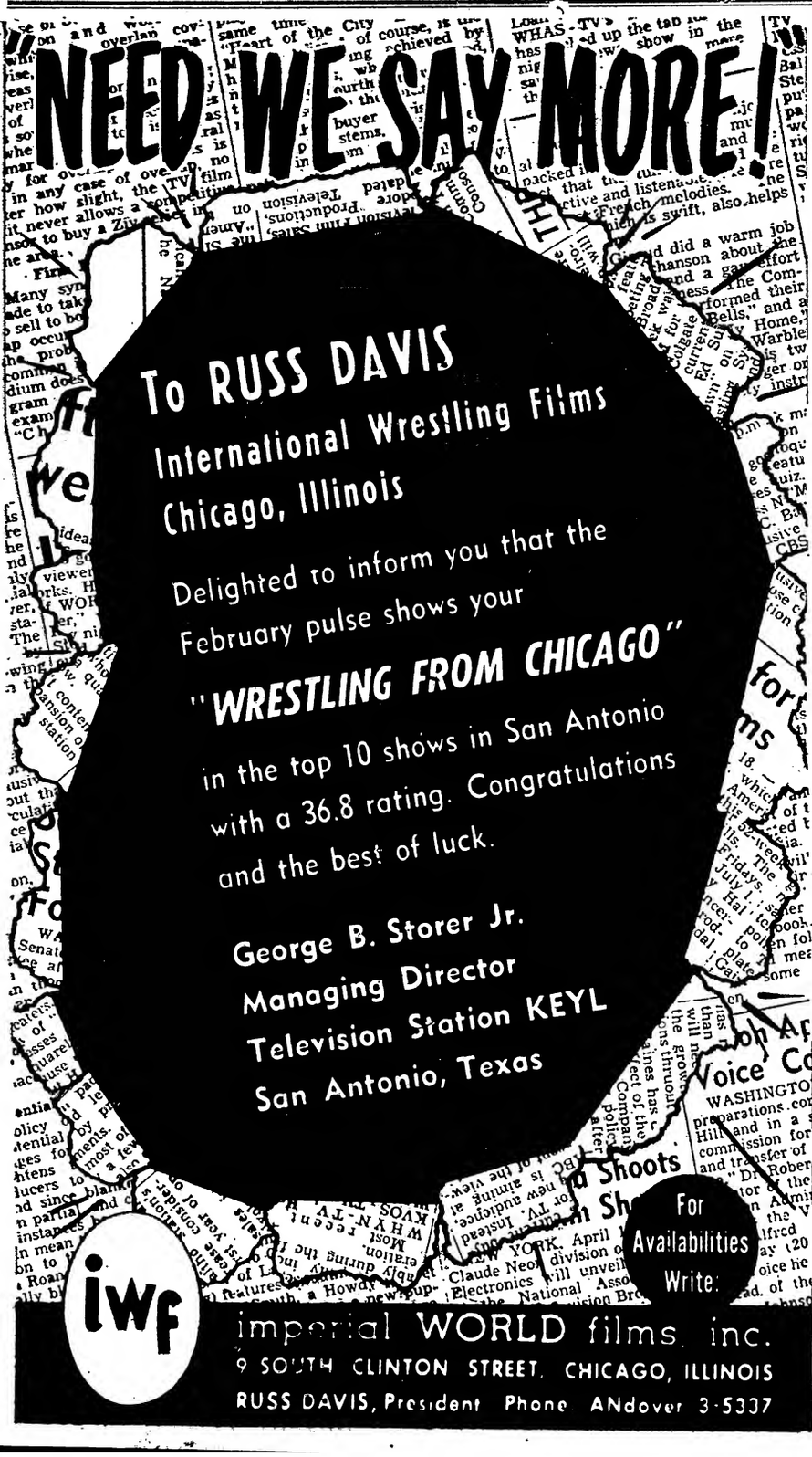
yond that from his co-workers, and compared him with "the coach who sits up in the grandstand and wigwags signals to the quarterback, signals which get translated into a touchdown—and when the game is over, it's the quarterback whose picture they take."

Schwimmer played several tapes of greetings to Herbuveaux from a number of performers who got their start under his direction—Dave Garroway (who pulled several nifties like, "Virus infection, that's a common cold being handled by MCA"); Ransom Sherman, Johnny Johnston, Don McNeill, David Rose, Percy Faith (who wanted Herbuveaux to star him in a program called "Ding Dong Faith"), Willard Waterman, Charley Lyon, Garry Moore, and a final touching taped message from Mercedes McCambridge, who got her acting start at NBC when in a Chi college.

Schwimmer reminded the audience of the many outstanding TV programs which have come from NBC under the aegis of Herbuveaux, introduced Mrs. Herbuveaux and their two daughters—one of whom came from N. Y. for the event, and then pulled the showstopper of unveiling the entire group of musicians who recorded "Rose Colored Glasses" 27 years ago. The band, without Herbuveaux, again played that number in the 1926 arrangement, but this time with special lyrics.

After being awarded the inevitable clock and scroll, Herbuveaux, in typical self-effacement, said, "Thirty-five years in the business and you've managed to louse up my reputation in 20 minutes." *Don.*

Kansas City—Farm program department of KCMO was expanded last week with the addition of George H. Stephens to the staff as farm reporter. He had been in insurance before joining KCMO. Stephens becomes the third man in the department headed by Jack Jackson, director of agriculture, and Bruce Davies, associate farm director.



NORMAN F. BARRY

On Television—WNBQ:
"WALT'S WORKSHOP"
"SPORTS STAR TIME"
"CLIFTON UTLEY NEWS"

On Radio—WMAQ:
"METROPOLITAN LIFE NEWS"
"STEWART'S COFFEE NEWS"

23 Uninterrupted Years in Radio-TV

JOHN CONRAD

"KUKLA, FRAN AND OLLIE"
"ELMER THE ELEPHANT"
"O'CONNOR CLIMALENE NEWS"
"SUNDAY FUNNIES"
NBC Staff

From the Production Centres

IN NEW YORK CITY . . .

G. W. (Johnny) Johnstone, radio-tele director for NAM, back in N. Y. after month on Coast biz . . . **Will Rogers, Jr.** set for "Country Editor" on CBS Radio this summer, time to be set . . . **Donald Buka** on "Road to Life" and "Search That Never Ends" yesterday (26) and scheduled for "Big Story" today (27).

Nadine Miller, C. E. Hooper vice president, appears on ABC's "Town Meeting" June 2 to argue the question of whether advertising is responsible for our high standard of living . . . WNBC, WMGM and WINS will promote the Herald-Tribune's special Office Personnel promotion with "help-wanted" features . . . **Stephen Dietz** left Ted Bates agency to join Hewitt, Ogilvy, Benson & Mather as vice president and group supervisor . . . **Al Seton**, with the WOR-Mutual press department before his recall to the Navy, joins the ABC publicity staff as copy chief following his discharge . . . **Arthur Weill**, one of the key execs dropped three weeks ago at WMGM, is back at the station at his old job in the recording division.

Patsy Campbell featured on a new "Aunt Jenny" sequence . . . **Emily Kimbrough** of WCBS, N. Y., sending large colored street maps of London as Coronation souvenirs . . . **Martin Ryerson**, former radio-tele staff writer for McCann-Erickson, has joined writing staff of KMJ-TV, Fresno, Calif. . . . **Wells Church** and **Sig Mickelson**, CBS radio and tele news chiefs, off together for London last week . . . **Al Friedman**, sales veep, elected director of Olympic Radio & Television, Inc. . . . H-R Representatives, Inc., and H-R Television, Inc., in Chrysler Bldg. since their formation in 1950, moving in mid-September to new building, now under construction, at 380 Madison Ave. Heading N. Y. staff are prexy **Frank M. Headley**, tele chief **Frank E. Pellegrin** and radio chief **Paul R. Weeks** . . . A son born to the **Harry Welshes** of CBS Radio's C-O Promotion Service . . . **Robert B. Ryne** of Montgomery, Ala., won first prize of $2,000 in Dr. Christian 12th annual script competition. Script, "The Boy Who Saw God," on the program of May 27 . . . **Frank Bourgholtzer**, NBC's chief Paris correspondent, honored by National Headliners' Club for "consistently outstanding network news broadcasting" . . . AWRT officers for coming year: **Dorothy Kemble** (Mutual), president; **Nancy Craig** (WABC-TV), first veep; **Alice Pentlarge** (Town Hall), second veep; **Betty McCabe** (Sherman & Marquette), recording secretary; **Jean Richter**, corresponding secretary; **Mimi Hoffmier** (NBC), treasurer, and **Eleanor Sanger** (WQXR), **Lynn Cleary** (DuMont) and **Ruth Goldberg** (Assn. American Soap & Glycerine Mfgrs. directors . . . New players added to "Stella Dallas" are **Teresa Keane, Billy Lipton, Madeline Sherwood, Helen Carewe, Vera Allen, Harold Vermilyea** . . . WQXR, N. Y., will air the Thursday night Lewisohn Stadium Concerts this summer, beginning June 25. Included in the series will be the Stadium's annual Gershwin Night, skedded for Thursday, July 15. **Abraham Chasins**, composer and pianist and musical director of station, will conduct intermission feature.

Andy McCaffrey, ABC flack, vacations in Florida next week . . . **Mort Fleischl**, WMCA v.p.-general manager, off with family for three weeks in Kill Devil Hills, N. C. . . . **Ruth Newton**, heard regularly as Vivian Jarrett on "This Is Nora Drake," set for a run on "Aunt Jenny." She will also be heard on June 11 on the "ABC Playhouse," with **Alan Mowbray, Frank McHugh** and **Billy Redfield.**

IN PHILADELPHIA . . .

Mary Walsh, secretary to **Murray Arnold** (WIP program director) for last six years, has joined staff of Leisure Time, local weekly, as editorial assistant . . . **Ernie Walling** is commuting from New York, setting up new NBC-TV show to star **Rex Trailer** and originate from WPTZ . . . **Mrs. Berenice Kessler**, of North Philly, winner of WCAU's "Coronation Call" program, leaves for London and Paris, Friday (29) . . . **John Roberts**, director of radio and television at Temple Univ., acts as host and narrator for new half-hour Sunday program "Datelines of the World" produced by WPTZ news department . . . **Kenneth Stowman**, general sales manager of WFIL and WFIL-TV, has been named to the board of directors of the Poor Richard Club, ad-men's organization . . . **Mac McGuire**, heard every morning on WIP's wake-up (6 to 9 a. m.) show, has added daily afternoon session (2:30-2:45 p. m.) featuring music of his own band, the Harmony Rangers . . . **Donald W. Thornburgh**, president and general manager of WCAU stations, received award on behalf of WCAU-TV from the Boys' Clubs of America, for station's part in "promoting and interpreting National Boys' Club Week."

IN PITTSBURGH . . .

Harold G. Lund, manager of WDTV, elected president of the Radio and Television Club . . . Pittsburgh Brewing Co. has renewed **Pie Traynor's** daily sportscast on KQV for another year . . . **Jay Michael**, WCAE deejay, moving the family into a new Overlook Acres home . . . **Earl Wheeler's** fashion model show on Channel 2 Sunday afternoons will go from 15 minutes to half hour end of June . . . Local boy **Warren Dana**, an associate director at WBKB in Chicago, coming home for last two weeks of Univ. of Pittsburgh's TV Workshop this summer . . . **Russ Weiskircher**, out of army after serving as a captain attached to NATO, has joined WEDO staff . . . **Dick Duckstein**, of WDTV property department, tapped by Uncle Sam . . . **Bob Pritchard**, WJAS salesman, named commodore of the Mon-Cello Boat Club at Elizabeth, Pa. . . . **John Stewart, Carl Ide, Paul Shannon** and **Bill Sutherland** dividing **Paul Long's** newscasts while he's on a three-week vacation.

IN SAN FRANCISCO . . .

Earl Hudson, head of ABC-UPT Western division, briefed in . . . New CBS-TV Hollywood publicity chief, **Norman Siegel**, sky'd here to meet the press . . . Producer **John Nelson** (Masterson, Reddy & Nelson) stopped over to visit family . . . **Victor McLaglen** on several radio-TV shots during recent p. a. . . . Seventh annual Western Radio and Television Conference meets here February . . . Stanford Univ. scheduled its Radio-TV Institute for June 22. KNBC and KPIX personnel handle teaching chores . . . KGO publicity boss **Gordon Grannis** and wife to vacation in Europe . . . FM station KPFA, Berkeley, received citation for outstanding community service by National Mental Health Society . . . KNBC's "World Affairs Are Your Affairs," winner of 1952 Better Understanding Award of the English Speaking Union, skedded to KGO . . . KWBR Cowpoke "Western" McGee recorded two Cavalier sides.

IN MINNEAPOLIS . . .

When **Cedric Adams**, Star columnist and ace WCCO radio and TV personality, flies to New York to take off for his sheet for the Coronation, he'll be accompanied by **Jim Bormann**, WCCO news head, who'll set up Adams' interviews with departing celebrities at Idlewild Airport. The transcription will go out over the station the same night. Adams will celebrate his birthday as his plane crosses the International Dateline where he'll be presented with a huge cake and notice of the event will be given over the plane's p. a. system . . . KSTP-TV commemorated the third anni of the Hawff nightly weather show with a salute to him. On every station break attention was called to "Hawff Day" all through the day, with announcements of temperature . . .

(Continued on page 52)

NATIONAL GOLF DAY TOURNAMENT
With John Derr, others
Producer: Av Westin
30 Mins.; Sat., 5 p.m.
LIFE MAGAZINE
CBS, from Pittsburgh

An unusual event calls for unusual coverage, and that John Derr, CBS Radio sports director, provided with mixed results last Saturday (23) in his half-hour show built around National Golf Day, idea of Life magazine and the Professional Golfers Assn., in which golfers throughout the country try to outscore the U. S. Open champ, with fees going to the USO and the National Golf Fund.

Champ this year is Julius Boros, and Derr followed him around the Oakmont Country Club course in Pittsburgh.

Program opened after the end of play, with Derr and Boros discussing the champ's play hole by hole interrupted only by transcribed cutins on reports from the rest of the country and by Derr's slickly delivered commercials for Life. Since the nation's participating golfers had to know Boros' score to see if they had beat him to earn bronze medals inscribed "I Beat Julius Boros on National Golf Day, May 1953," it was a bit unfair to hold the revelation of the score—a two-under-par 70—until the end of the program. It was understandable, however, to keep the audience listening through the show, which was a radio exclusive.

Detail of each hole played may have been of interest to rabid golfing fans but didn't help those eager to get the big news of the champ's final score. Via the cutins, there were heard Ben Hogan, last year's champ, who plugged the National Golf Day tourney; Bob Crosby, telling a story of Bing striking oil while on the green; a Congressional foursome interviewed by Lew Shollenberger in Washington; Jack Benny and Rochester, supposedly from Beverly Hills (actually Benny was in N. Y.); Bob Hope, and Freeman Gosden in an "Amos 'n' Andy" skit.

The cutins seemed to be included mainly for laughs, which sometimes went over but cheapened the effect of the serious sports reporting. Boros turned his Life fee over to the National Golf Day fund. *Horn.*

VARIETY TIME
With Barbara Davis, Dick Edwards, Fred Greenberg, Ann Barron, Others
Producer: Joanne Imm
Director: Joyce Larson
Writer: Arlene Savela
30 Mins.; Sat. (May 9), 1:30 p.m.
MINNEAPOLIS MILK DEALERS KEYD, Minneapolis

Representing the sole accomplishment of the Minneapolis chapter of "Junior Achievement," a big business and PTA-encouraged and supported organization of local groups throughout the country, comprising young people from 15 to 21 years of age who "learn by doing," this radio show packed much listener interest and entertainment into its 30 minutes. It had a completely professional air.

With Pillsbury Flour Mills as sponsor and Irma Coffron, KEYD staffer, as adviser, the Minneapolis youngsters, responsible for this and other similar programs throughout the winter, put into operation a complete radio station setup for which the KEYD facilities were made available. The youths thus were able to demonstrate their abilities in selling radio advertising and in writing, producing and staging shows and putting them on the air. They performed their chores so well that in a national contest, participated in by other cities' similar groups engaged in different lines of endeavor, they won the two top awards.

Smoothly emceed by Barbara Davis, proficient in handling the king's English, and written, produced and directed surprisingly well, the fast-moving program interspersed interesting information, a timely interview and well chosen musical numbers. Even the commercials, sprinkled through the show, and their handling, smacked of big time. Only the high pitch of the participants' voices gave away the youth.

Reviews of world news, the past week's spotlights and high school happenings enlisted the able services of Dick Edwards, Fred Greenberg and others. With the Minneapolis Symphony orchestra celebrating its 50th anniversary, Ann Barron told of its young people's concerts. Later Bruce Carlton skillfully interviewed Fred Mayer, the orchestra's public relations head, pinchhitting for conductor Antal Dorati, and brought out the organization's accomplishments and interesting facts in connection with its career. Young people's fashions also were discussed and, in between the gab, an occasional platter was spun.

The net result was a smooth and pleasant half-hour calculated to strike a responsive chord with adults as well as juveniles and to help justify the prize awards. *Rees.*

Radio Follow-Up

"Best Plays," on NBC for a full hour Friday nights, continues holding to its high level. Last Friday's (22) program, "Summer And Smoke," was a honey. Earl Hamner wrote a fine, tight adaptation of the Tennessee Williams drama that gave it more impact and less diffusiveness than the original Broadway legiter. What made it sock over, however, was the virtuoso performance of Geraldine Page in the lead femme role.

Miss Page, who played "Summer" for a year in an off-Broadway production before making her Times Sq. debut this season in "Mid-Summer" (which debut tied her with Shirley Booth in the minds of N. Y.'s drama critics as best actress of the year), gave the radio show an offbeat, peculiar flavor and appeal that made it outstanding. Playing an inhibited, highstrung southern gal hopelessly in love with a dissolute young doctor, she brought out all the loneliness, bitterness and heartache of the role, in a sharply poignant portrayal. Although Richard Kiley, playing opposite as the young medico, was a little too prosaic, he and a fine supporting cast helped Miss Page to recreate perfectly a trenchant study of small-town pettiness, pride, malice and love.

N. Y. Daily News drama critic John Chapman was warm, informal and informative as the effacing narrator and host. There was no quarter-hour interruption, either for comment or commercial, which also enhanced the program. *Bron.*

The cool light of three social historians was turned on a red-hot subject, "Hysteria: The 1920's and Now," on WMCA's "Report to the People" Monday (25) and the resulting discussion, chaired by Mrs. Dorothy Dunbar Bromley, was an enlightening half hour of American history, particularly those two recent periods in which, as Frederick Lewis Allen put it, "fear has outrun all reason."

As Allen, author of "The Big Change" and "Only Yesterday," explained on the program, the fear of Communism on which the hysteria of today feeds is not baseless, but has been distorted. The frightened era of post World War II has been more prolonged than that of post World War I, he said, and has harmed innocent people, citing as a case in point James Wechsler, editor of The New York Post, who has had a vigorous anti-Communist record since 1938 but has recently been under attack by Sen. Joseph McCarthy for his onetime membership in the Young Communist League.

Richard B. Morris, Columbia professor of history, cited as another case of injury through current hysteria Mrs. Mildred McAfee Horton, wartime head of the WAVES, whose appointment as U.S. representative to the U.N. Economic and Social Commission has been held up by the State Dept. for obscure reasons, in which the fact that she has belonged to a "great many organizations" has figured.

Contrasting the differences of the two periods, G. Louis Joughin, research director of the American Civil Liberties Union, described a 1920 roundup of 800 aliens held for days without charge in a place that had one drinking fountain and a recent Texas law requiring an author or his publisher (if the author was dead) to sign a loyalty oath.

In a surprising revelation, Allen and Joughin told of Calvin Coolidge, when vice president, being perturbed about radicalism in colleges, basing his "evidence" on a coed debate, and attacking a school for having many teachers with "foreign names."

There was general agreement that police matters should be left to the police and the FBI, that civil liberties be preserved and that ideas be left alone to compete in the open marketplace of discussion.

Mrs. Bromley, in a new program procedure, asked the listening audience to vote on the question "Do you believe hysteria affects the actions and thinking of people today?" so that reaction of radio listeners can be discussed on next week's program. *Horn.*

HAWAII CALLS
With Webley Edwards, commentator-host; Al Kealoha Perry and His Singing Surfriders; Danny Kinilau, vocalist; Jim Wahl, announcer
Producer-director: Webley Edwards
30 Mins.; Sat., 2 p.m. (Hawaii time)
Sustaining
Mutual, from Honolulu

"Hawaii Calls" has been riding the airwaves almost 18 years, and its format has been just about intact all this time. Webley Edwards, its originator, claims it's carried by more stations in more countries than any other regularly scheduled program in the world, going out to about 600 stations. It's aired by Mutual, Canadian Dominion Network, Australian Network, Armed Forces Radio Service, and by shortwave to Orient, South Africa, Oceania and Voice of Freedom to Europe.

It's a sustainer, with production costs subsidized by quasi-public Hawaii Visitors Bureau. Edwards, after almost 18 years, is still producing, directing and narrating. "Home port" is outdoor court of Waikiki's Moana Hotel, with occasional guest airings from other hotels and resorts, to emphasize Hawaii-wide promotional aspect.

Effectiveness and true merit of "Hawaii Calls" is hard to peg, especially and admittedly so when viewed or heard in Isles. It's designed essentially to sell nostalgia and travel. That it succeeds in doing this with its narrow format is a tribute to Isle music and the magical lure of the word Hawaii. If you like Hawaiian tunes, it's a good show; if you don't, you won't want to listen anyway.

Edwards wisely retains Hawaii's top native talent. Weekly stint still utilizes timeworn stunt of letting a mike pick up sound of Waikiki surf swishing onto sand—a gimmick long relegated to oblivion elsewhere. Strangely, such stunts —including the inevitable "moment for remembering good friends we have met in these Islands" are a part of program's charm.

Sophisticates may shake their heads in amazement at the studied informality, but Mainland listeners presumably feel it's the finest thing Hawaii produces besides pineapples and sugar. That's what counts.

Edwards offers good variety of authentic Isle music each week and tries to shun ersatz "tropic moon" melodies. He has vast array to chose from, incidentally, because just about every other Islander seems to turn out Hawaiian songs at a prolific pace. Since 1937, he's had assistance of Al Kealoha Perry as musical director. Perry has a lot to say in selecting and staging music. Danny Kinilau is competent current featured vocalist.

Producer takes keen pride in show and rightly so in view of its hardy endurance. But some localites feel he injects too much of himself into each stanza. Inasmuch as its major forte is Isle music, and therefore needs just enough commentary to wrap it into neat package, that criticism may not be unjust.

Weekly staging often brings on visiting motion picture stars, athletes, etc. for brief (and cuffo) hellos. It's an asset as far as on-scene audience is concerned if only because it gives tourists a chance to boost that "I saw Hopalong Cassidy in person at the 'Hawaii Calls' program." Guests contribute little to actual listening appeal.

Discounting flaws, "Hawaii Calls" is a tribute to producer's enthusiasm. He serves Hawaii to the world in a calabash (bowl) of choice bits of lore and legend, word pictures of Isles' charm and beauty, a few humorous asides and balanced program of authentic music. *Walt.*

ABC Strip Radio Show on Tap for Connee Boswell

As a back-to-back attraction for the forthcoming "columnist strip" show to be aired on ABC Radio (featuring Sheilah Graham, Hy Gardner and Irv Kupcinet), the network is negotiating a deal for a Connee Boswell Program.

Columnists will share equally 15-minute program to air nationally Tuesday through Friday at 8 p.m., starting July 7. Plan is to spot Miss Boswell on the same nights from 8:15 to 8:30.

N. Y. Journal-American columnist Louis Sobol was originally set for the projected "Three-City Byline" series, but he decided to drop out because of impending plans for a Coast visit and vacation.

Sobol may do a fall AM series for the web, though.

House Okay Seen on Senate's FCC Coin Boost to Break TV Permit Bottleneck

Washington, May 26.

House approval is likely soon of a Senate boost in FCC appropriations, to enable the agency to clean up in two years its present backlog of 600 contested TV applications and an additional 250 applications expected.

The Senate voted last week to provide the Commission with 24 examiner teams, double the number it now has. This expansion in FCC personnel, Sen. Leverett Saltonstall (R., Mass.) told the Senate, will permit FCC to make "as much haste as is possible." However, the Senate Appropriations Committee, of which Sen. Saltonstall is a member, invited the Commission to come back for more money if it can recruit the personnel required to process the applications sooner than two years.

Because of differences in the amounts voted by the House and the Senate for the FCC, it is likely that a conference will be necessary to reach an agreement on the final figure to be given the Commission. Sen. Burnet R. Maybank (D., S.C.), also a member of the Appropriations Committee, promised his colleagues that the Senate conferees will press for the 24 examiner teams.

Sen. Edwin C. Johnson (D., Col.), who had introduced an amendment to raise the FCC budget by $618,000 to provide for 40 examiner teams, reluctantly went along with the compromise offered by Sen. Saltonstall to give the Commission $300,000 for 24 teams.

Johnson reminded the Senate that he had persuaded the body to vote FCC 15 additional examiner teams a year ago, only to have the final amount granted by Congress reduced to provide for only five more teams. As a result, he said, "the bottleneck in the Commission continues because the hearings which are required by law have not been held."

Sen. Homer Capehart (R., Ind.), in supporting Johnson's request, pointed out that over 1,300 commercial channels have been allocated by FCC and that it will cost money to process the applications. "Whether the work is done within five years, or two years," he said, "the cost to the Government will be the same. But let us consider the amount of tax revenue that would be lost and the opportunities for employment that would be missed if there were undue delay. Let us consider the enjoyment all Americans will receive as a result of the installation and operation of TV stations."

Sen. Spessard L. Holland (D., Fla.) agreed. "I think it is wholly unconscionable that the matter has been held up the way it has been," he said, "with the resulting bottleneck that now exists."

June Valli Exiting TV 'Hit Parade'; Giselle In?

June Valli is resigning from "Your Hit Parade" at end of this season, show of June 13. She has been on the NBC-TV show for a season, replacing Eileen Wilson.

Several packages are in the works to star Miss Valli in a show of her own. RCA-Victor, with whom she's been for two years, is also planning an exploitation tour of theatre dates for her.

"Parade" replacement for next season, due to be announced before June 13, probably will be Giselle MacKenzie.

B-C's 104G Renewal

B-C Remedy last week renewed its 52-week spot contract with WABD, DuMont's N. Y. flagship, calling for a total of 832 spots at a total cost of $104,000.

Similar deal last year marked B-C's first entry into the N. Y. tele field.

Lowell Thomas a CBS 'Package' When P&G Exits

After Procter & Gamble drops Lowell Thomas with the program of June 26, CBS Radio takes over the news commentator as a net package. The web will represent Thomas in seeking a sponsor for the fall.

It's understood that P & G wanted to keep Thomas in his 6:45 to 7 strip, but wanted a much smaller network.

NBC-TV Grabs Off Portland's UHFer

NBC-TV, which has been on the facilities hot seat in recent weeks, came through with a major UHF acquisition last week when it negotiated a basic affiliation pact with KPTV in Portland, Ore. KPTV, owned by the Empire Coil Co., has been on the air since last September, and has registered as one of the nation's major success stories in the UHF realm of broadcasting.

NBC radio affiliate in Portland is KGW, owned by the Portland Oregonian. However, with Oregonian purchased by Sam Newhouse, publisher is relinquishing the AM adjunct, which is being taken over by KOIN. Latter station has an application on tap for TV, and probably will go to CBS.

In terms of UHF, KPTV is a major affiliation acquisition for NBC, with a set circulation of 100,000 already in the bag. The NBC affiliation makes it something of a "family affair," for KPTV is the outgrowth of the transported (from Bridgeport) RCA experimental UHF station which "incubated" the development of ultra-high.

St. Louis—Anthony E. Bello has been appointed merchandising manager at KMOX, replacing Robert C. Canepa who has been shifted to the sales staff. William Weber, former KSD city salesman, also has been added to the KMOX sales dept.

Inside Stuff—Television

To foster better tele-agency relations and to demonstrate how savings can be achieved in presentation of commercials, WNBT, N. Y., last week held the first of a bimonthly series of TV Clinics for ad agency personnel.

Clinic, initiated by Petter Affe, manager of operations for stations WNBC-WNBT, will present every phase of commercials to show how economic shortcuts can be made through simplification of operations.

Technical demonstration will include use of such equipment as rear screen projections, live commercial sets, telops, flip cards, filmed commercials and other set-ups. In discussion period, WNBT experts in sales, technical, promotion and other fields will offer cost-saving advice.

In the first of the clinics last week, actually a preview for more than 35 of the personnel of NBC's flagship stations and held at the tele station's 67th St. studios, Affe was assisted by studio supervisor Duncan Mounsey, engineering supervisor Alfred Jackson, video director Jim Coleman and WNBT stars Richard Willis and Josephine McCarthy, with latter whipping up a backstage lunch for the group.

Lorne Greene, Canada's highest-paid radio-TV news commentator, has now gone into the stopwatch business. Gabber, who does the Canadian AM network stanza, "Lorne Greene's Notebook," two news shows on CKEY, Toronto, and performs for the new CBC TV network, was in New York this week to interest U. S. webs in his own invention, called RTV (for radio television time).

It's a chrome-plated, dust-proof, non-magnetic, seven-jewel lever-movement stopwatch. It adds up time by seconds and minutes, as do current ordinary stopwatches used by broadcasters. But unlike the regular time pieces, it's geared so that a performer can tell at a glance exactly how much time he has left before the show's end, without having to subtract the time span.

Merchandising scheme designed to lure food manufacturers into the television advertising fold has been unveiled by WABD, DuMont's N. Y. flagship, with the cooperation of five N. Y. food chains. Under the plan, any advertiser whose product is sold by the chains and who signs a 13-week contract with the station for any type of sponsorship, gets the full point-of-sale treatment in the 1,400 stores of the five chains, including a week-long aisle display. Plan was devised by Dick Jones, WABD general manager, who brought in the A & P, Grand Union, Food Fair, Safeway and Bohack chains on the project.

The media departments of N. Y. ad agencies are growing so large, and radio-TV developments so complex almost overnight, that an increasing number of % houses are asking for internal presentations on the static status of AM-TV. Leonard Erikson, veepee at McCann-Erickson's TV department, last week developed a facts & figures AM-TV presentation that was shown to 60 agency personnel servicing accounts. "Even people working in the field were surprised at the current basics we dug up," Erikson found, "especially on how radio isn't as dead as the crepe-hangers imagine." Erikson has 65 persons in his TV department, and the agency itself now services 35 TV sponsors and 33 radio bankrollers.

The once-monthly NBC-TV series, "Here's To Your Health," will present "Medicine—Fact or Fiction" on its program of Sunday, June 14 from 3:30 to 4 p. m.

Show will be a panel discussion by physicians, yet to be announced, who will debunk popular misconceptions and cliches of the medical profession in an effort to allay anxiety and end confusion about the practice of medicine.

FIGHT FILM OF THE YEAR

To *T.V. SPONSORS* and AMERICAN *FILM* DISTRIBUTORS or Their AGENTS

OFFERS Invited, *PRINCIPALS ONLY, Not* HANDLERS

Options Will *Not* Be Granted

A JACK SOLOMONS PROMOTION

CORONATION YEAR 1953

Middleweight Championship of the World

RANDOLPH TURPIN (Britain) — 15 ROUNDS — CHARLES HUMEZ (France)

WHITE CITY, LONDON — NIGHT JUNE 9, 1953

FROM FIRST TO LAST BELL — BLOW FOR BLOW

To Be Shot in *CLOSE UP Especially* for T.V.

Guaranteed *Minimum* Running Time *15 Minutes*, Possible *Maximum 1 HOUR*

Same Film Producer — ROBINSON-TURPIN, London, 1951, Which Was Presented in Certain Territories by HERBERT YATES

Film can be shipped to any part of world day following contest June 10th. Full set of rushes and sound — Dupe Neg complete with Music actual Married Sound Print. Comments and Commentary by NAT FLEISCHER and others.

Training and Pre-fight Scenes — Atmosphere and World Wide Famous Personalities, Film Stars, etc., at Ringside

WORLD'S EXCLUSIVE RIGHTS — ALL ENQUIRIES — FILM PRODUCER MICHAEL H. GOODMAN

15, ABERDEEN COURT, MAIDA VALE, LONDON, W.9., ENGLAND; Telephone Night or Day:

LONDON—GERRARD 2175; LONDON—GERRARD 9195; LONDON—CUNNINGHAM 5843

"THE UNCHALLENGED QUEEN OF SONG"★

DINAH

★

Special Award by the

MICHAEL ACADEMY OF RADIO and TELEVISION ARTS and SCIENCES

●

"for the best Musical TV Program of the Year . . ."

AMERICAN WEEKLY AWARD

The DINAH SHORE SHOW

For the Chevrolet Dealers of America

TELEVISION

NBC-TV—Tuesday and Thursday, 7:30-7:45 P.M. EDT

RADIO

NBC—Monday and Friday, 10-10:15 P.M. EDT

Exclusively

RCA VICTOR Records

'Princeton Agenda'

Continued from page 23

the affiliate membership conceded that it packed a wallop.

From Barry, the programming chieftain, came the revelation that NBC-TV is all set to ride with a $3,500,000 budget for new daytime shows starting off July 6, when "Glamor Girl" (prize-laden audience participation show) moves into the 10:30-11 period; a full hour of quarter-hour soap operas fills the 11 to noon stretch, and an "electronics magazine of the air" called "Home" takes over the noon to 1 p.m. time. Adrian Samish (ex-Dancer, Fitzgerald, Sample) becomes supervisor of daytime TV operations.

From Barry, too, came exhaustive analysis of a three-month Nielsen study giving NBC-TV much the better of it contrasted with CBS-TV, on the rating front, for January, February and March, and showing NBC dominating five of the seven TV nights per week.

Hugh Beville, NBC's top research man, disclosed the new daytime discount plan structure to equalize the web's pattern with that of CBS, and allowing up to a 25% discount for those advertisers taking full advantage of the 52-week sponsorship availabilities. Beville revealed that NBC will absorb the $1,000,000 cost of putting the discount plan in operation.

$20,000,000 Billings

From John L. Herbert, the veepee in charge of radio and television, came the revelation of $9,000,000 in new business; $11,000,000 in renewals; the creation of a special sales unit to concentrate on morning programming (and the fact that he'll bring the scattered network sales teams to N. Y. next month for a sales convention). But even more bullish were Herbert's facts and figures on how the early-morning "Today" show was parlayed from a $1,500,000 loss operation in 1952 into the most successfully commercial daytime entry in the television sweepstakes, with a 45% SRO on tap as of June 1, an anticipated $3,750,000 billings for '53 and the sale of 400 individual segments over the past two weeks including such spenders as Chase & Sanborn, Emerson Drug, General Mills, Grove Laboratories, Capital Airlines, Dole Pineapple and Squibb. Since anything over a 35% SRO status is profit, the "Today" operation represents a commercial bonanza today.

In the face of current trade rumors that the prexy as well as sales programming command was vulnerable and perhaps subject to change, Sarnoff's bestowal of his blessing on the Frank White-Herbert-Barry regimes with assurances that no such drastic changes were being contemplated, took on added significance. Obviously, Sarnoff asserted that he reserves the right to change his mind whenever such action warrants for the good of the company and the broadcasting industry. (White is now vacationing in Europe.)

Sarnoff's talk also included a "you never had it so good" espousal of the superiority of NBC over CBS in such areas as owned-and-operated TV stations and more notably in color television.

Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 P.M., EDST
Mgt.: William Morris Agency

$30,000,000 Vidpix

Continued from page 22

pany is Revue Productions, MCA's vidpix subsid, located at Republic studios. Now churning out four series, Revue is busy most of the year. Not spectacular, in that it doesn't have a number of series shooting, is Screen Gems, Columbia's TV arm. SG has gotten its renewal of "Ford Theatre," and is expected to put several more series before the cameras within the next few months.

Most active individual in the business is probably Don Sharpe, package-producer of "Four Star Playhouse," "I Love Lucy," "My Hero," and "Terry and the Pirates.' Still another dynamo of video activity is Hal Roach, Jr., now churning out a half-dozen pilots for ABC-TV, and producer of several series.

Belief in the vidpix industry a year ago was that the major picture studios would make a bid to take over, but today that view has virtually vanished, and producers seem to feel the pix biz is so preoccupied with its own worries it has neither the time nor desire to take on additional headaches by annexing TV. Columbia, with its Screen Gems, and Allied Artists, via its Interstate Television, remain the only studios actively producing vidpix through subsidiaries.

Orlando, Fla.—WORZ has won the National Safety Council's Public Interest Award for service to safety in 1952. Award will be given in June.

36-Market Sponsorship For Rizzuto 'Caravan'

Fruit Products Corp., for its Donald Duck Ice Cream, has bought the "Phil Rizzuto Sports Caravan" for 36 markets. Transcribed program, featuring the N. Y. Yankee shortstop, is produced and distributed by Charles Michelson, Inc.

Michelson has also been named American sales rep for the "Happy Gang," Canadian daytimer currently sponsored there by Colgate and Quaker Oats.

Fellows' 'Muffle Those AM Drums Of Doom Forever'

Bedford Springs, Pa., May 26.

Harold E. Fellows, president of the NARTB, in a hard-hitting speech at the annual meeting of the Pennsylvania Assn. of Broadcasters stated his mission was "to muffle the radio drums of doom forever."

Fellows told the largest gathering in the history of the Pennsylvania group he understood that was the important job given to him two years ago: "I want to restore the confidence of those remnants of that original army who are still walking away from one of the greatest businesses or professions on God's green earth."

"You can't stop television," Fellows told his audience, the great majority of whom were radio men. "As an advertising medium it will catch up, and pass, radio on a dollar-and-cents basis within the next two years. But that doesn't put radio out of business. You'll get up out of your chair and start to fight. You'll build a good solid business dedicated to serving the people of your legitimate coverage area, large or small—metropolitan, suburban or downright rural—you're in a great and most satisfying business. Take care of it, do right by it—and it will more than do right by you."

Fellows said the two important milestones in American radio, both almost equally disastrous, were the year 1948, "when television suddenly swept into national acceptance"; and the year 1951, when the radio networks announced drastic reductions in web rates. Citing statistics, Fellows said in the year 1953, five years after radio's death sentence had been passed, there are half again as many radio stations in operation as there were in 1948, at least 60% more receivers, and the annual investment in U. S. radio has gone up 35%.

AM's Two Bugaboos

"Those same figures do not tell you everything is fine in radioland," Fellows stated. "The two most destructive factors are over competition and bad management. This latter includes uncertain rate policies, short-sighted personnel and public relations and under-the-counter deals, which in turn lead to ultimate financial disaster for the station involved."

More than 160 Pennsylvania station reps attended the sessions, a record for attendance at a state meeting. William J. Thomas, general manager of Clearfield Broadcasters, Inc., was elected president of the Pennsylvania Assn., succeeding Rogers W. Clipp, general manager of the WFIL stations, of Philadelphia.

Other officers elected were Frank Altdoerffer, WLAN, Lancaster, v.p.; Dave J. Bennett, Jr., general manager, of WTPA-TV, Harrisburg, 2d v.p.; James Murray, manager KQV, Pittsburgh, treasurer, and Joseph T. Connelly, v.p. of WCAU, Philadelphia, secretary.

WNBC Preps Shows For Dagmar, Al Capp, Cassini

WNBC, N. Y., is taping two auditions this week. One is 15-minute program featuring Igor Cassini (Cholly Knickerbocker) with society chitchat.

Other is audience participation quiz, "What's Your Complaint?" half-hour program with Dagmar and Al Capp as regular panelists and Sandy Becker as emcee.

From the Production Centres

Continued from page 49

KSTP-TV again next fall will carry the NCAA college football telecasts . . . WTCN, broadcasting afternoons and evenings from the Auto Sports Show at the Armory, had its own "match the numbers" contest for patrons with numbered tags distributed from its booth . . . KSTP-TV celebrated start of its sixth year on air . . . On his new half-hour nightly WCCO record show, "The Rec Room," **Gordon Eaton** interviews the station's personalities . . . **Bill Ingram**, KSTP-TV topdrawer newscaster, starting new news analysis show, "The World at Random."

IN CLEVELAND . . .

Lee Sullivan has been signed for the 10-minute WEWS Monday-Wednesday-Friday 6:45 p. m. "Diamond Lock" show for Rogers' Jewelry. He sings and chats . . . WNBK broke ground for its new $1,000,000 TV transmitter . . . **Maurice J. Condon** stepped out as general manager of WEOL to head TV Guide office here and mag gave cocktail party for press . . . Gold Bond Beer picked up nightly radio tab for WERE coverage of Painesville trotting races and Wednesday night half-hour 10:30 pitch on WNBK . . . **Carl Freeborn** has resigned as Television Operations Supervisor for WNBK and will be succeeded by **George Cyr** . . . **Meg Zahrt**, WGAR woman's editor, on Bermuda vacation for a week . . . **Howie Lund**, WJW disker, slated to take a TV late movie hour pitch on WNBK . . . **Barbara Snyder**, WXEL flack back from California trip.

IN BOSTON . . .

Fred M. Cusic, Boston Garden radio director, has replaced **Hal Goodnough** on WEEI's "Little League" program. Goodnough resigned to accept post with the Milwaukee, nee Boston, Braves . . . The Radio Execs Club of New England held its annual spring "break-up" shindig at the Boston Club, last week . . . The first annual meeting of the New England chapter of AWRT is slated for June 6 at the Hotel Statler here. Prex **Heloise Parker Broeg** (WEEI's Mother Parker) will preside over the one-day confab . . . WBZ is installing a putting green adjacent to its Allston studios . . . In a merchandising tiein with Raymond's, WCOP's Hayloft Jamboree emanated from the store three days last week. "Jamboree's" conductor, **Nelson Bragg**, has been tabbed by Gov. Herter as "Massachusetts' top hillbilly."

'Merchandising Story' Needs NBC Updating, But Big Film Click

With the business of broadcasting changing as swiftly as a torrent, there were a couple of inadvertent wry smiles in the 20-minute sound-slide color film on NBC Merchandising accomplishments that was press-previewed in New York City last Thursday (21).

In one portion of the presentation, station WTAR, which has decided to switch over to CBS affiliation Sept. 27, was prominently displayed as one of the cooperating NBC stations in the merchandising operations. Another section detailed the campaign for Campbell Soups and, of course, ABC had just snatched away Campbell's "Double or Nothing" show from NBC, beginning June 22.

Inside-trade smiles aside, however, the film, introduced by Fred N. Dodge, director of NBC Merchandizing, was a well-planned detailization of achievements in the net service that began Jan. 1, 1952 with $500,000, and now has the cooperation of 182 radio and 65 tele affiliates in serving 85 NBC advertisers.

With the nation zoned into 12 NBC Merchandising Districts, supervisors in each contact key retailers and wholesalers, work with stations, report on performance, call on advertisers' branch offices with radio-tele information. Aid to locals include monthly mailing pieces for food and drug fields and display pieces plugging stations at points of sale.

Norman Jay, Hazel Bishop veep, called the plan a "merchandising revolution" and said "It works and we're all for it." The lipstick veepee said his firm had only nine salesmen covering the country. Referring to Ralph Edwards, who presents "This Is Your Life" over NBC-TV for Hazel Bishop, Jay said: "Edwards is our best salesman."

N. Y. Powwow Set for NBC O&O Managers

Charles R. Denny, veepee of NBC o.&o. stations, is calling a meeting of the tele o.&o. managers in New York City, June 8 and 9. This will be a followup of the affiliate meetings, with a general kicking around of new program ideas, formats and schedules in an exploration of coordinated programming.

In attendance will be the managers of WNBK, Cleveland; WNBT, N. Y.; WNBQ, Chicago; WNBW, Washington, and KNBH, Hollywood.

Dallas—Clem Cooper, member of the announcing staff here of KGKO has been upped to post of outlet's program director.

Burke Heads SCBA

Hollywood, May 26.

Frank Burke, Jr., general manager of KFVD, was elected president of the Southern California Broadcasters Association to succeed Cal Smith, general manager of KFAC.

TV DIRECTORS:

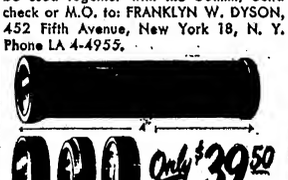
SEE YOUR EXACT SHOTS BEFORE COSTLY "ON-CAMERA" REHEARSAL

SAVE TIME, SAVE MONEY, GET PERFECT RESULTS WITH THE NEW DYSON TELE-VIEWFINDER!

The Dyson Tele-Viewfinder shows exact areas covered, same perspective and same magnifications as in 9 TV camera lenses,—90mm, 135mm, 8½", 13", 15", 17" with separate wide-angle 35mm, 50mm, and 75mm attachments. Optical lens, precision engineered, handy pocket-size (4" long x 1" diam.). Wt. 3 oz.

Saves hours of expensive "Fax" time. See your exact shots during dry run. Position actors, cameras, set, and props. Invaluable for remote set-ups. See action just as it will look to the camera. Invaluable for TV Producers, Set Designers, Advertising Agencies, Commercial Writers, Art Directors, Universities and Schools. Used by NBC, CBS, ABC, and top-flight Directors.

Price: 90mm to 17"—$39.50. Wide-Angle lenses extra; 75mm—$7.50; 50mm—$5.00; 35mm—$4.00. (Note: 35mm must be used together with the 50mm.) Send check or M.O. to: FRANKLYN W. DYSON, 452 Fifth Avenue, New York 18, N. Y. Phone LA 4-4955.



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Whatever your lighting needs, rent Jack Frost equipment for greater convenience . . . greater lighting! Jack Frost's unique national service includes complete installation and removal—*anywhere!* When you call on Jack Frost . . . the world's finest specialized lighting is just a phone-call away!

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Please send me full information on your rental service.

Name_____

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City_____ Zone____ State_____

Available for summer rental—attractive studios, near river, facilities for transcriptions, hot and cold running spots. Call Jack Yorisek, Reeves Sound Studios, ORegon 9-3550.

Gwen Verdon

Continued from page 1

June 21 with a second appeafance slated for the following week.

The cancellation opens a field of controversy which may ultimately have to be settled by AFTRA. The two columnists have been bitter rivals for years and thus in a controversy of this kind a performer is put in the middle. The Sullivan show pays among the highest fees in vaudeo.

An entertainer may also feel that refusal to appear for either of the columnists may endanger some publicity breaks. Both acts and managers as well as press-agents for the performer are constantly in the middle in a situation of this kind.

So far, AFTRA has received no protest. George Heller, union's executive secretary, stated that it is not illegal for an act to take a cuffo bow on a show. He pointed out that both columnists have performers and other personalities taking gratis curtsies and so they are competing with each other on the same level. Until an official complaint is registered, i's unlikely that any action will be taken by the union.

Sullivan has previously taken action with the union. Some time ago he complained that the American Guild of Variety Artists was giving him "unfair competition" in having Bob Hope perform gratis on the "Colgate Comedy Hour," on a layout from which the AGVA welfare fund would benefit. Result of this complaint was a rule passed forbidding entertainers to perform for less than their accustomed salaries on sponsored programs.

Some months ago Johnnie Ray and the Kean Sisters, both, then current at the Copacabana, N. Y., took bows on the Winchell show prior to appearing on Sullivan's "Toast" less than two hours later. Latter says he acquiesced because Jules Podell, Copa operator, personally asked him, accenting the Ray pitch on behalf of the hard-of-hearing and, as for the Keans, they were getting so valuable a building up from WW.

Forgotten Sponsor

Continued from page 24

saturation-point of progamming by CBS-TV and NBC-TV, one network newsman last week wondered what such expenditure and attention would do if applied to the coverage of news events more pertinent to Americans. "What does the Korean War have to do," he asked, "get a sponsor?"

Standing aloof from the plane-mad competition is ABC-TV, whose Coronation coverage is sponsorless. The net, disdaining American embroideries of the British ceremony, will take a Canadian Broadcasting Corp, relay feed from Toronto to Buffalo, and put on the Coronation unedited as it is seen by British subjects.

ABC-TV is presenting its Coronation program (its only one of the day, with a half-hour daytime program scheduled for Wednesday), in the Class A time of 8 to 10:30 p.m., which may yet prove to be the most convenient for American viewers.

ABC-TV Settles

Continued from page 24

year, both in number of teams being televised and in coverage area.

Unlike its arrangement with Mutual on the AM "Game of the Day," Falstaff on TV will sponsor all nine innings of each game. On Mutual it sponsors half the game, while the other half is co-oped. Brewery will use its "Game of the Day" commentators, Dizzy Dean and Buddy Blattner, for the telecasts. Mutual's coverage is also restricted, but not as much as the telecasts — AM broadcasts can't reach major league cities, but do reach many minor league towns. ABC-TV programs, it's understood, will be allowed in minor league towns when the home club isn't playing.

Louisville—Harry Lockhart has been appointed music director at WAVE and WAVE-TV, succeeding Earle Keller, who is retiring due to illness.

16-Hr. Civic Gabathon On 9 Miami Stations

Miami, May 26.

Nine local stations in the greater Miami area combined to air a 16-hour talkathon (24) designed to arouse public interest in upcoming city-county merger proposal. Idea stemmed from success of same programming stunt to get to the people utilized by a recent—and defeated—candidate for governor. Idea came from local ad agency exec Bob Venn.

Participating were WQAM (ABC), WIOD (NBC), WGBS (CBS), WKAT (MBS) and indies WINZ, WWPB, WMBM, WFEC and WVCG. Backers of the merger proposal paid a reported tab of $4,000 for the time periods alloted by the stations.

Citywide Boycott Of Sponsor Products On Top in WKBW Strike

Buffalo, May 26.

Citywide boycott of WKBW sponsors' products seems to be in the works as four-month-old strike of National Assn. of Broadcast Engineers & Technicials (CIO) against the station continues. NABET contract expired end of January, with station refusing to reinstate old contract or to go to mediation.

Unusual plea by strikers, who are backed by the city CIO council, calls for organized labor to listen to WKBW so advertisers will be known for purpose of applying pressure. Buffalo Bisons last month cancelled broadcast of their games over the station.

WDAF In Strike 'Blackout'

Continued from page 24

able to the union, and AFTRA then proposed a counter measure which would bring into effect the plan of basic salary plus talent fees for each commercial announcement. Roberts declared the plan would save the station money, since the basic salary under this plan was proposed to be $100 per week.

Station management balked at this, however, claiming burden to advertisers and sponsors already is heavy because of high production costs which are largely due to labor. AFTRA would have the talent fees passed on, and the plan would bring the average announcer's pay to about $125 per week, it was estimated. The station now has a policy of paying fees out of shift, but does not believe the proposal of fees on shift is equitable, according to Dean Fitzer, general manager.

Meanwhile, both sides were girding to sit this one out for some time as no conference date had been set as of the weekend. Previous negotiations have been held through Ernest E. Meyers of the Federal Mediation and Conciliation service.

Fitzer gave no indication that he would seek a meeting soon, and Roberts said Saturday that no meeting was in sight. It is the first time a strike has been called against a broadcasting station here. WDAF-TV is the only television station here.

A Chi Primer For TV Remotes

Continued from page 35

of operation, we have crews of engineers, cameramen and technicians who have been practically raised in television on remote operations. We are equipped with three complete mobile units.

This heavy remote schedule poses a neat problem of logistics. The movement of equipment and personnel on some days becomes as tricky and involved as a chess game. The problem is to get a maximum of service and performance from men and equipment with a minimum of wasted time. Each remote unit requires a minimum crew of eight persons, including three engineers, two cameramen, a supervisor, director and an announcer.

At the other extreme we have our annual pickups from the Chicago Automobile Show. This project required one of the most intricate technical and production setups ever attempted by a single TV station.

For this assignment we used two complete mobile units (a three and a four-camera truck) and two remote crews, seven cameras, eight mike setups and about a mile of camera cable. Microphone plug-ins were installed throughout to permit announcers to cover practically every square foot of International Amphitheater. This project needed a crew of 19 engineers on location, four directors working on the floor, plus three floor managers. The production was coordinated by two directors, stationed in the mobile units, and had three announcers handling the interviews and announcing chores. In one two-hour period, this crew covered 20 exhibits from two floor levels. The operation, involving one pickup on Saturday and two on Sunday, was sandwiched between remotes (a double) from Marigold Gardens on Saturday night, a Sunday afternoon pickup of soccer from the Chicago Arena, and a Sunday night pickup from Jim Moran's automobile showroom.

Watch The 'Cue System'

In my opinion the backbone of our remote operation is our cue system. This is set up so that there is two-way talkback between the director and the reporter, the director and the cameramen, and the director and the studio. The most important of these is the two-way communication between the reporter and director.

Here is our camera and microphone set-up for the baseball pickup from Comiskey Park. We use four cameras. The two most important ones, because they are used to cover most of the actual play, are located side by side in the first row of the upper deck, slightly off home plate toward first base. One of these cameras is equipped with a 17-inch, a 90m and a 135m lens. The other one has the Zoomar. A third camera is placed at field level, directly below the other two. This one is equipped with a 25-inch lens, in addition to the 90m and 135m. In addition to covering the pitcher-batter shots, and the batter, catcher, umpire shot, it is used for pre- and post-game programs. The fourth camera is located next to the announcers' booth in the upper deck press section and is used primarily for live commercials at the field. It also covers runners on first and second base and the pitcher.

There are five microphone setups. Jack Brickhouse uses a twin-mike, with the units 12 inches apart. This permits him freedom of head movement without a loss of pickup. Also in the announcers' booth is a microphone for Harry Creighton, used for color commentary and commercials. Another microphone is placed strategically in the ball park to pick up crowd noises. The mike behind home plate picks up crowd noises, the crack of the bat and the whack of the ball in the catcher's mitt. There is also a hand microphone with the ground level camera for use in the interview and field programs.

We use the same setup at Wrigley Field for the Cubs games with the exception that the two cameras are on the ramp below the second deck instead of in the first row of the upper decks.

However, with all this I have a theory about the whole matter of sports and/or remote pickups in general. You can do the greatest production job of coverage and reporting and if the action is dull, drags out and nothing happens, the fans say you're lousy. On the other hand if you have a tight, red-hot game with plenty of action and thrills, you can cover it with one broad-angle lens, and just break in occasionally to give the score and they'll call it the most sensational thing they ever witnessed!

Eileen BARTON

Currently

CHUBBY'S

CAMDEN, N. J.

CORAL RECORDS Dir.: MCA

Chi TV Channel

Continued from page 24

expire, under the Court's mandate, when the issue is finally decided by the courts or, if the courts remand the case back to FCC for a comparative hearing, by the Commission.

WBBM-TV (formerly WBKB-TV), for which CBS paid $6,000,000 in a deal which was contingent on FCC approval of the merger of ABC with United Paramount Theatres, now operates on channel 4 but is required to move to channel 2 under the new TV allocation plan. The channel shift affects other stations, principally WTMJ-TV in Milwaukee, which is required to move from channel 3 to channel 4. Because Chicago and Milwaukee are only 75 miles apart, use of the same channel would cause considerable interference to picture reception in the fringe areas.

CBS and Zenith have been given until tomorrow (27) to file applications with FCC carrying out the Court's provisions. It's to be expected that each will choose different alternatives offered by the Court. It will then be up to FCC to make its determination. The Commission advised CBS it must discontinue use of channel 4 as soon as possible.

Week of Fever

Continued from page 23

to move into NBC's enviable one-station TV market domain by wooing over WTAR in Norfolk, with a similar switchover of the Bill Fay-operated WHAM in Rochester, N. Y., also reported as imminent. (Denied, however, were further rumors that the WHAM shift is linked to a reported merger or sale of Stromberg-Carlson, which owns the Rochester station, with the CBS-Columbia set manufacturing division.)

But even as the NBC-affiliate meet cued speculation as to how many, if any more, TV stations would secede from NBC and "go Columbia," the NBC boys were making capital of the reports that some of the CBS affiliates had been made unhappy over the kind of deal handed to WTAR in return for the Norfolk allegiance, and were willing to entertain a switchover to NBC.

While the rival networks' billings projection definitely established the CBS-TV leadership, the assembled NBC affiliates were not overly alarmed over the April turn of events. Their concern transcended any single month's returns, recognizing that with the stepped up competitive picture, the situation could just as easily reverse itself in coming months. Rather, the affiliate alarms go much deeper, encompassing the much broader canvass of an NBC in a continuing cycle of reorganizations in a quest for the right leadership and top operational functionaries.

Night Ballcasts

Continued from page 24

ball proved a bonanza, lifting WOR-TV from an average in same April time of 2.3 to the Monday night 10.3. On similar Friday in April, station averaged 1.6, compared to the Friday night game avearage of 10.0. WPIX in the similar Friday in April had a 5.8, through its airings of the National Invitation Basketball tourney, but still rose to a baseball mark of 7.9.

Interesting sidelight is question of rainouts and other delays in the ballgames. Figures, though not available for the case of a night game rainout, show that in daytime at least, the audience tend to keep tuned to the station, even though there's usually nothing on camera but a picture of the field, or even nothing but music and a balop.

Pulse figures for April 12 showed a WOR-TV rating of 10.3 for the 2:45-3 p. m. slot, in which the rain started. At 3, rating still held at 5.7, despite fact that game had been halted and that NBC had "Victory at Sea" on at the time. At 3:15, game had been called and station switched to film. Similarly, Giants showed a 11.0 on WPIX at 2:45 and then in the 3-3:15 period were still at 6.7, in spite of the fact that the game had been called as soon as the rain started shortly after 3.

Gertrude Berg 'Kinnies' New Program for TV

Gertrude Berg, whose current NBC-TV appearances are presently confined to her role in the Milton Berle show, is cutting a kinescope on a new package. She describes it as having a musical background, and says she got the idea for it from the Berle stanza.

Sale of the new show, she said, won't preclude her resuming "The Goldbergs."

Inside Stuff—Radio

CBS' press department is finding itself in the anamolous position of plugging ABC shows, and it all started because of a goodwill gesture on ABC's part. Latter's talent-program Bob Weitman got the idea of saluting CBS' Arthur Godfrey, now undergoing a series of hip operations in Boston.

Weitman set salutes on 25 ABC radio and television programs for Godfrey, reading "We all miss you, Arthur. Hurry up and get well and back on the job." CBS press boys, taken somewhat aback by the ABC move, couldn't very well ignore it, and are plugging those ABC shows.

Entertainment becomes a weapon in the battle against juvenile delinquency this week when Johnny Grant, deejay on KMPC, Hollywood, launches a series of Campus Corner Dances. Saturday afternoon shindigs will be free and will include entertainment and refreshments for teen-agers. Initial dance will be held at Ciro's, donated for this Saturday afternoon by H. D. Hover. Joni James, whose records are the most requested on Grant's show, will sing for the kids. Subsequent dances, Grant hopes, will feature four or five acts and a trio for dancing with some public spirited sponsor or organization picking up the entertainment tab, around $200 weekly, the only expense of the affairs. Refreshments are gratis.

While most of the New York radio and television stations are pitching in public service-wise on the city's cleanup campaign, WLIB, indie AMer, has taken a tack in a slightly different direction. It's the same subject—the object is different.

Station is cooperating with the city's Health Dept. in urging a drive against venereal disease. Dept. has divided city into districts and is sending roving medical squads around to administer blood tests. WLIB will cooperate in the Harlem area, stationing a squad in its Hotel Theresa studios, taping interviews with subjects of the blood tests, and even having its own staff submit to the tests while on the air, just to evaporate the superstition that the tests are painful.

Offbeat religioso tape documentary will be broadcast over NBC radio Sunday, June 7 at 6:30 p. m. (7:30 in New York). Half-hour program, titled "Speaking Drum," features mass of the Roman Catholic Church in French Equatorial Africa, with 40 native choir boys, and drums as the only musical instruments.

Tapes were made by Arthur Alberts, NBC rep in Belgian Congo and attache to the consulate general office in Leopoldville, the capital. He followed transportation of an altar stone from there to French Equatorial Africa capital, Brazzaville, where a primitive "cathedral" was erected and mass celebrated.

CBS Radio summer promotion campaign underway with mailing to the net's affiliates of kit filled with ads, exploitation suggestions, on-the-air announcements and special material for disk jockeys and women commentator programs. Theme is "Summertime, and the Listening Is Easy," and will promote radio listening in general by giving facts and figures of radio's scope and size for greater audience appreciation of the medium. Picnic promotion feature suggests local plugging of away-from-home listening on portable and car radios.

TV Shows Tour

Continued from page 25

to berth its originations in New York, emcee Ed Sullivan has practically been doing a year-round series of one-man merchandising shows on a local level, identifying himself with every major sales and dealer conclave.)

As recent as a year ago, lack of out-of-town facilities would have prevented any of the major TV shows with production pretentions from getting a coaxial pickup from the hinterlands. But in an era of TV station prosperity and expansion, the TV outlets in most cities today have studio facilities that, in many instances, match those in the N. Y.-L. A. production keys.

Coke's Philly Golf Coin

Philadelphia, May 26.

Coca Cola will sponsor the finals and championship crowning sessions of the Women's Weathervane Open Golf match Saturday and Sunday (30-31) at Whitemarsh Valley Country Club. Match will be televised on WFIL-TV and presented under auspices of the Philadelphia Inquirer Charities.

Bob Dixon Vice Williams On WNBT's 'Horseshoe'

Because of commercial announcing commitments, Bob Williams is bowing out of the emcee role of Wishbone Hardy on "The Magic Horseshoe" with the show of June 4.

Sheriff Bob Dixon will take over the emcee chores on the WNBT, N. Y., program, seen 6 to 6:30 p.m. Tuesdays and Thursdays.

Show may be expanded to five a week.

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MINNEAPOLIS

CHAIN STORES: BOON OR BANE?

Wha' Hoppen to Those New Disk Faces? Joni James Last Tyro Click Since Ray

Predominance of instrumental clicks in current wax market is taking its toll of vocal wax names. No new vocalist has stepped out of the shellac heap this year despite efforts of several major record companies to get behind their tyro talent.

Joni James was the last femme vocalist to break through, while no male singer has been able to crack through since Johnnie Ray. Both were kicked off last year. Although Ray has strayed from his early disclick stride, he's still a potent nitery draw while Miss James, on the other hand, still is turning out hot wax for M-G-M.

Norman Brooks and Julius La Rosa have made the biggest crooner splash in recent months with their initial waxings but their followup efforts thus far have had only a mild effect on the market. In the femme fieid the vets are still holding down the top bracket berths and some of the canaries who were launched with a big diskery push are now being brushed off by the artists & repertoire men.

Vocal combos, too, are finding it tough to get into the payoff brackets whereas it was easy sailing for most of the new group last year. Latest combo to stir interest has been the Three Dons & Ginny Greer, who clicked with "Say It With Your Heart" on the indie Allied label. They were immediately snatched up by Coral but it's too soon to ascertain impact of their initial Coral platter since it's been on release for a little more than a week.

Record company a&r men for the most part, have taken a cautious attitude in pacting vocalists who have clicked on indie labels. They're now realizing the one-shot nature of the biz and are holding their new pactings down to a minimum.

Many of the vet diskers, however, continue to hold a steady sales pace. Although few of their platters develop into bigtime noisemakers, the diskeries are usually assured of a good coin return from the steady following the vets have developed over the years.

UA's 'Moon Is Blue' Looms Newest Hit In Pic Theme Waxing

Theme backgrounds from pic productions are continuing to mushroom on wax on the heels of such clicks as "The Song From Moulin Rouge," "Ruby" and "Terry's Theme From Limelight." Latest to turn up is from the United Artists film, "The Moon Is Blue," with the theme music by Herschel Burke Gilbert getting a two-ply ride by RCA Victor. Victor is issuing the number instrumentally by The Silver Strings, a new orch group batoned by Henri Rene, and vocally by the Sauter-Finegan band with Joe Mooney's quartet delivering the lyric by Sylvia Fine, Danny Kaye's wife. The Sauter-Finegan version is being used in the pic behind the opening and closing titles. Santly-Joy is publishing the number.

Robbins, Feist & Miller (The Big Three) are following up their current "Ruby" hit with an exploitation campaign on the theme from the forthcoming 20th-Fox film, "The President's Lady," cleffed by Alfred Newman. Publishing firm is currently awaiting release of disks of another theme, David Raksin's "The Bad and The Beautiful," from Metro's pic. Percy Faith, Victor Young and David Rose have already cut it.

Buddy Morris to Coast; Father Critically Ill

Buddy Morris, head of E. H. Morris Music, planed to the Coast over last weekend to the bedside of his father, Sam Morris, who is critically ill.

The elder Morris was foreign sales veepee for Warner Bros. before his retirement several years ago.

Masquers' ASCAP Fete

Hollywood, May 26.

Masquers will salute ASCAP at a dinner in its clubhouse tomorrow night (Wed.) with Richard Powers as toastmaster and Jane Wyman, Martha Tilton and Fifi D'Orsay as honored guests.

On the dais will be Johnny Mercer, Jimmy McHugh, L. Wolfe Gilbert, Dmitri Tiomkin, Harry Warren, Ned Washington, Jack Norworth, Nacio Herb Brown, Leo Robin, Harry Ruby, Shelton Brooks, Jean Schwartz, Sammy Cahn, Victor Young and William Grant Still.

Bourne Seeks Industry Aid In Rose Action

Saul H. Bourne, head of Bourne Music, is attempting to line up support from other publishers for his position in the upcoming Federal Court test of the copyright renewal assignment clause in the old publisher-writer agreements. Test of the clause's legality is involved in the suit filed against Bourne last week by writers Billy Rose, Ray Henderson and Mort Dixon for return of the copyright on their number, "That Old Gang of Mine."

Many publishers are showing reluctance to join with Bourne in this action because they don't want to antagonize writers whose copyrights are up for renewals after the first 28-year term. The Rose action against Bourne, moreover, only involves a few oldline publishing firms which were in business before the Songwriters Protective Assn. came up with basic writers' agreement now generally used in the industry.

In addition, none of the major publishers, including Bourne, have been relying on the renewal assignments in the old pacts. It's been common practice for the pubs to write completely new pacts with writers for the second copyright term. These deals call for the current SPA minimums of 50% on mechanicals and foreign rights, 3c minimum royalties on sheet music and guarantees of song publications. The old pacts

(Continued on page 60)

BG (KRUPA)-SATCHMO MOP UP IN MIDWEST

The Benny Goodman crew, batoned by Gene Krupa, and the Louis Armstrong All Stars cleaned up heavily in a series of dates in the midwest last week. Package played three $9,000 per-concert stands in Chicago, St. Louis and Highland Park, Ill. Other score totals were $8,000 in Davenport, Ia., and $7,000 in Madison, Wisc.

Tour has been hitting some important coin in most stops on its tour. The Satchmo-BG jivers have been touring for more than a month without Goodman who exited because of illness.

Sister Tharpe Shifts From Decca to Victor

Gospel singer Sister Rosetta Tharpe is shifting from Decca Records to the RCA Victor label. Sister Tharpe has been one of Decca's top religioso diskers for the past 10 years.

She'll cut for Victor's rhythm & blues division.

Russ Morgan Rejoins ABC

Russ Morgan has rejoined Joe Glaser's Associated Booking Corp. Bandleader has been with three offices since leaving Glaser a couple of years ago.

FEAR UPSET OF DISK STRUCTURE

The rapid emergence of the syndicate stores and super-markets as major disk sales outlets is becoming the most revolutionary force in record merchandising since N.Y. dealer Sam Goody launched his price-cutting policy some five years ago. While one segment of the industry is viewing the growth in chain stores as a healthy factor, some of the major companies are frankly worried over its impact on the standard dealer structure.

Fear that the mushrooming of the syndicate stores may become a Frankenstein monster has been fed in recent months by the entry into the merchandising chain of subdistributors who are directly and exclusively servicing the chains. In Philadelphia, the Columbia Records' distributor, Stuart S. Loucheim, recently became the first major to grant these sub-distributors recognition via an extra discount.

As long as the chain selling was in the hands of the franchised distributors, industry execs felt that the growth of this sales medium could be controlled within the general dealer framework. In small towns, particularly, the distrib could gauge whether the disk dealers would suffer by the addition of the chain outlets or whether the latter would represent a

(Continued on page 60)

N.Y. Juke Ops Nix Tune Hike to 10c

Due to the uncertain results from areas where dime plays have been instituted, the New York association of jukebox operators turned down a proposal to hike the price-per-tune from 5c to 10c at a membership meeting last week. The ops turned down the proposition despite the fact that the execs of the trade group were mostly in favor of boosting prices.

Most of the juke ops opposed the rise because they feared the move would result in a lower gross due to a falloff in plays. They felt the time wasn't ripe for the hike since locations for jukes have been tightening up in the N.Y. area due to shuttering of many bars and the near-universal accent on TV sets in spots where the coin machines once had big play.

The juke ops, at the same time, complained that they needed more revenue to offset the rising costs of operating their routes. It was felt, however, that instead of raising prices, more promotion should be given to get additional spins at the present nickel level.

The 10c plays have been instituted in such scattered cities as Chicago, Washington, San Diego, Peoria and Patterson. No clear pattern has emerged to date on whether gross business has been upped by the boost and most juke ops are preferring to ride with the nickel plays for the time being.

Dorsey Bros. Band Causes Traffic Jam In 2-Nite Jersey Stand

Reminiscent of the band biz heydey 15 years ago, the newly formed Dorsey Bros. orch pulled an SRO crowd at the Rustic Cabin, Englewood Cliffs, N. J., in its two-night stand over the weekend (22-23). Orch drew a capacity 1,100 terpsters Friday and an overflow crowd of 1,500 the following. Tab for the weekend was $3.50 minimum.

State and county police were called out both nights to straighten traffic jams near the Cabin. Only squawk from spot's operator Bill Levine was that receipts were minimized because the terpsters stayed all nights preventing a turnover.

Sacks Names Kapp as His Assistant, Shifts Carlton Into RCA Pop A&R Post

In a revamping of RCA Victor's artists & repertoire department, Joe Carlton was named to the diskery's top pop spot last week by Manie Sacks, vice-prexy over the RCA disk operation. Carlton moved into the post vacated by administrative assistant to Sacks Dave Kapp, who was appointed after heading the pop a&r division for two years.

Carlton, who switched to RCA recently from Mercury Records where he headed the eastern office, was originally slated to head up the diskery's projected new quasi-independent label, as yet unnamed. The latest reshuffle will not affect the new label's launching, due this fall, except for some delay in the timetable until Sacks can line up a replacement for Carlton.

In his new job, Kapp will assist Sacks in the diskery's administrative duties. Kapp will also be involved in blueprinting new album ideas for Victor. Kapp recently conceived the idea for Victor's "Showtime" series of legit tune albums which were completed last week with George Frazier directing under Kapp's supervision. Kapp came to Victor in 1951 from Decca where he was longhair a&r chief in the company which his brother, the late Jack Kapp, cofounded.

The rest of Victor's a&r setup remains intact with George Marek continuing as manager of both the pop and longhair a&r division. Both Henri Rene and Hugo Winterhalter will assist Carlton as a&r staffers and musical directors.

BMI's New Office Setup

Broadcast Music, Inc., in a projected expansion of its office space, has leased two floors and part of another in the twin office buildings being erected on Fifth Ave. between 47th and 48th Streets. Longterm lease, negotiated last week, involves 22,500 square feet of space in both buildings.

The lease will enable BMI and its long hair subsidiary, Associated Music Publishers, to be housed in one building. Both operations are now located in different addresses. BMI wil probably move in at the end of this year when the structures will be completed.

Hilliard Seen Exiting Decca; Hayman Stays

On the heels of last week's shift in RCA Victor's artists & repertoire setup (see separate story), the a&r picture at both Decca and Mercury Records have begun to assume a fluid quality.

At Mercury, where Richard Hayman recently stepped into the eastern a&r spot in place of Joe Carlton who moved to RCA, Hayman reportedly was preparing to leave to cash in on bookings on TV and in theatres as a result of his "Ruby" click. Hayman cancelled all engagements with publishers last week to rehearse for his Broadway Paramount Theatre stand, starting June 3, with Vic Damone. Merc's exec veepee Art Talmadge is anxious to keep Hayman and the latter agreed to concentrate on his diskery chores after the Par booking.

At Decca, Jimmy Hilliard is understood to be now on the verge of exiting his top a&r post. Both Paul Cohen, head of the diskery's folk and western division, and Tutti Camarata, musical director, have been prominently mentioned as Hilliard's replacements when and if. Hilliard was responsible for building Coral Records a&r setup during its formative years and moved over to the parent company when Morty Palitz moved out. Palitz was the replacement for Dave Kapp, Decca's a&r chief up to the summer of 1951 and now a RCA Victor exec.

Eddie Kissack, assistant recording director at Decca, ankled the company last week.

RCA'S RUSH JOB ON 'ME & JULIET' ALBUM

RCA Victor will lose no time in recording the original cast album of the Rodgers & Hammerstein musical, "Me and Juliet," after it hits Broadway tomorrow (Thurs.). The diskery has set the cast waxing sessions for Sunday (31) and the album will hit the market about two weeks after the show opens.

RCA wrapped up the rights to the show's cast album by angeling the show to the tune of $187,500.

Victor is planning a major promotional splash for the cast album in addition to packaging it four ways. Victor is issuing the score on a long-play disk, in a three-jacket 45 rpm extended play set, a 78 rpm album and one LP platter containing the show's highlights. It's one of the few times in recent years, incidentally, that a show score is being put out in 78 rpm form. Victor is also issuing singles from the score by Perry Como and Dinah Shore.

Wexler Exits Big Three For Partnership Status In Atlantic Diskery

Jerry Wexler, promotion director for The Big Three (Robbins, Feist & Miller) for the past 18 months, exits the publishing firm this week to join Atlantic Records as a partner and vice-president. Wexler bought a stock interest in the rhythm & blues diskery and joins Ahmet Ertegun and Herb Abramson as the firm's owners.

With Abramson currently serving in the Air Force medical corps, Wexler will share the artists and repertoire chores with Ertegun as well as supervising other phases of the company's operation. Atlantic, one of the leading r&b labels now in the field, is currently prepping a complete 45 rpm extended play series of collated singles by blues artists as well as selections from the diskery's jazz catalog.

HEIRS SUE VOGEL FOR COHAN TUNES

In an attempt to get the late George M. Cohan copyrights into the newly formed Cohan Music firm, an infringement action in N. Y. Supreme Court was brought against Jerry Vogel's pubbery by Cohan's heirs. The action seeks to terminate licenses given Vogel on his Cohan properties. George M. Cohan, Jr., is interested in exploiting the old copyrights.

Attorneys for both firms currently are confabbing on a deal which may result in an out-of-court settlement. O'Brien, Driscoll & Raftery rep the Cohan estate while Falk & Orleans are Vogel's lawyers.

Sidebar to the litigation is that the O'Brien law firm now repping the Cohan estate had at one time handled Vogel's legal work and acted as Vogel's attorney some years ago.

Rex Cooper will be resident choreographer for St. John Terrell's Music Circus at Lambertville, N. J. Albia Kavan and Ralph McWilliams, who, like Cooper, are former members of Ballet Theatre, have also been signed, as dancers.

Jocks, Jukes and Disks

By MIKE GROSS

Billy Eckstine: "Laugh to Keep From Crying"-"Send My Baby Back to Me" (M-G-M). Billy Eckstine, who's been absent from the hit lists for some time, has his best chance with "Laugh to Keep From Crying." Crooner is in top form on this slice projecting the warm emotion of the ballad with impact. Surefire fodder for all levels. His rhythm workover on the reverse also rates attention.

Perry Como: "No Other Love"-"Keep It Gay" (Victor). First out with a pair of tunes from Rodgers & Hammerstein's "Me and Juliet," Perry Como is headed for another quick takeoff. "No Other Love" looks like the big one here. Tune, originally penned by Rodgers for the score for NBC-TV's "Victory at Sea," is a captivating entry which Como builds into socko shellac. "Keep It Gay" is a bright and charming slice and Como gives it an infectious zip. Henri Rene's orch supplies a topflight assist.

Bill Heyer: "You're Gone"-"Invisible Hands" (Okeh). Bill Heyer gives the oldie on the reverse a refreshing rendition.

Bernice Parks: "Uska Dara"-"Nowhere Guy" (Mercury). This is the latest entry in the "Uska Dara" wax parade. Lyric, in Turkish and English, gets an exciting going over via Miss Parks' vibrant attack. Thrush segues to a blues mood on "Nowhere Guy" and hits effectively against a neat orch backing maestroed by David Carroll. Both sides are juke naturals.

Les Baxter Orch: "I Love Paris"-"Gigi" (Capitol). "I Love Paris" is another item out of "Can-Can." Baxter's crew gives it a haunting workover with an especially effective choral treatment of the lyric. Rates plenty of spins. Baxter goes strictly instrumental on the reverse for okay results.

Guy Lombardo Orch: "Blue Willows"-"I'm in Love" (Decca). In "Blue Willows" Guy Lombardo has the kind of wax that should go a long way in the spinning sweeps. It's a tender ballad item aided by the slick Lombardo touch. Kenny Martin's vocal is an asset. Bottom deck has a little more bounce but it's doubtful if this tune will even come close. The vocal combo seems to be having fun toying with the lyric but little of it projects. "Smarty" is a so-so slice.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
92nd Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

Best Bets

BILLY ECKSTINE ..... **LAUGH TO KEEP FROM CRYING**
(*M-G-M*) ..... *Send My Baby Back To Me*
PERRY COMO ..... **NO OTHER LOVE**
(*Victor*) ..... *Keep It Gay*
BILL HEYER ..... **YOU'RE GONE**
(*Okeh*) ..... *Invisible Hands*
HARRY BELAFONTE ..... **MATILDA, MATILDA**
(*Victor*) ..... *Suzanne*

fits the pattern of today's crooner vogue and he's shown to advantage on this coupling. "You're Gone" is a topdrawer blending of lyric and melody which Heyer delivers with surefire wax appeal. Flip is a quasi-religioso item that will win patronage via the Heyer workover.

Harry Belafonte: "Matilda, Matilda"-"Suzanne" (Victor). Harry Belafonte, who's been turning out top folk tune platters for the past year, could break into the commercial disk market with "Matilda." It's a Calypso-type entry pegged for mass appeal with lots of rhythmic bounce and a jaunty lyric. Belafonte socks it across for topflight results. "Suzanne," however, is limited to the folk cultists despite a tender Belafonte reading.

Vera Lynn: "No More"-"I'll Always Love You" (London). "No More" is a pash ballad which Vera Lynn takes for a stimulating wax ride. Thrush knows how to milk a lyric for all it's worth. She dittoes on the reverse with the help of a chorus to make it a bouyant biscuit.

Gordon MacRae: "C'est Magnifique" - "Homin' Time" (Capitol). Culled from Cole Porter's "Can-Can," "C'est Magnifique" becomes a mid-hit possibility via Gordon MacRae's waxing. It's a lovely ballad with an excellent word-music blending. MacRae delivers in his best baritone styling. He and the vocal by Kenny Gardner and The Lombardo Trio make it appealing platter fare.

Woody Herman Orch: "No True Love"-"Blue Lou" (Mars). This indie Mars label coupling offers another good sampling of Woody Herman's bangup technique. On "No True Love," a blues-styled piece, Herman shows up with a standout vocal, while on "Blue Lou" he puts the orch through a solid jumping groove.

Johnny Prophet: "Ask Her While You're Dancing"-"Come Back Little Sheba" (Coral). One of Coral's recent acquisitions, Johnny Prophet, makes a sock impression on "Ask Her While You're Dancing." It's a gay tune which gets an added lift from Prophet's lilting delivery. "Come Back Little Sheba" is too pretentious to get anywhere.

Ames Bros.: "Once Upon A Tune"-"You You You" (Victor). Ames Bros. get off to a nice start as Victor pactees with this coupling. They recently ankled the Coral label. Combo's voice blending shows up okay on "Once Upon A Tune," a rhythmic number styled along the "old-soft-shoe" beat. Should do well with the juke trade. Team also gets some slick harmonies across on the flip side.

4 Chicks & Chuck: "Hock Mir Nisht Kein Cheinik"-"Smarty" (Jubilee). "Cheinik" is an attempt to repeat the "Bei Mir Bist Du Schoen" click of a decade ago, but it's doubtful if this tune will even come close. The vocal combo seems to be having fun toying with the lyric but little of it projects. "Smarty" is a so-so slice.

Album Reviews

"On Your Toes"-Portia Nelson, Jack Cassidy, Laurel Shelby: (Columbia). This **Rodgers & Hart** musical, vintage 1936, is another in Columbia's series of bringing fave Broadway turners back to life on wax. Production is topdrawer and **Lehman Engel's** conducting gives it an overall flavorsome quality that should appeal to showtune aficianados. Singers assembled for this package give a good account of themselves. The headliners, Portia Nelson, Jack Cassidy and Laurel Shelby, are standout. Score includes such popular items as "There's A Small Hotel," "Glad To Be Unhappy" and the title song. There's also a brillant orch treatment of "Slaughter on Tenth Ave." as well as such seldom heard goodies as "Quiet Night," "The Heart Is Quicker Than The Eye" and "Two a Day For Keith."

Moondog On The Streets Of New York: (Mars). The indie Mars label has packaged several on-the-spot tapes made by Tony Schwartz of Moondog's out-of-this-world sounds. The esoteric melodies were cut in midtown streets as well as the banks of the Hudson River. Includes such sounds as bus exhausts and fog horns backed by Moondog's instrumentalling on such noise-makers as the oo, utsu and the samisen.

Arthur Holzman, CBS, Mutual and WMCA, N. Y., correspondent, has written and narrates "Israel Is Born" (Caedman; $6.50), an LP documentary on the events leading up to the new state's birth. Utilizing his own broadcasts, as well as UN debates and actual voices of Weizmann, Ben-Gurion and others, plus songs, prayers and other native dialog, Holzman has come up with an impressive disk, authentic, gripping and moving. Drama of Israel's founding is vividly reenacted.

Longhair Disk Reviews

Honegger: Jeanne d'Arc au Bucher (Columbia, 2 LP, $11.02). Highly effective and moving dramatic oratorio, which Honegger composed to Claudel's mystery play of Joan of Arc at the stake, and which the Philadelphia Orchestra presented this winter, is surprisingly well transformed to disks in this album. Vera Zorina and Raymond Gerome, in speaking leads; Frances Yeend and other soloists; two choirs, and the Philadelphians under Eugene Ormandy, do quite an impressive job.

Beethoven: Quartet in C Sharp Minor Op. 131 (RCA Victor, $5.45). One of the master's five great final quartets, here played beautifully, with warmth and maturity of feeling, by the Paganini Quartet.

Haydn: The Seasons (Decca, 3 LP, $17.55). Rarely-heard or recorded pastoral oratorio, quite lengthy but otherwise lively, melodic and very listenable, in a superior recording by the RIAS and St. Hedwig Choirs, and soloists Elfride Trotschel, Walter Ludwig and Josef Greindl, under Ferenc Fricsay's direction.

Pergolesi: Four Concerti for Orchestra (Westminster, 2 LP, $9.90). Early Italian concertinos are dainty, delicate musical works, charmingly played by the Winterthur Symphony Orchestra under Angelo Ephrikian. Four works here are in G, E Flat, A and F Minor.

Sibelius: En Saga and Tapiola (London, $5.95). Early ("En Saga") and late ("Tapiola") symphonic poems of the Finnish master, both moody, sweeping and powerful, are interestingly contrasted here under the poetic, moving readings by the Concertgebouw Orchestra under Eduard van Beinum. *Bron.*

Mrs. Peter DeRose (May Singhi Breen) has mailed a neat brochure of the eulogy which ex-ASCAP prexy Otto A. Harbach delivered April 25, 1953 in tribute to the late 57-year-old songsmith.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of May 15-21, 1953
(Listed Alphabetically)

All By Myself	Berlin
April In Portugal	Chappell
Big Mamou	Peer
Blue Gardenia—†"Blue Gardenia"	Harms
Bummin' Around	Four-Star
Doggie In The Window	Santly-J
Hush-A-Bye—†"The Jazz Singer"	Remick
I Am In Love—*"Can-Can"	Chappell
I Believe	Cromwell
I'll Be Hangin' Around	Broadcast
I'm Sittin' On Top Of The World	Feist
I'm Walking Behind You	Leeds
Just Another Polka	Frank
My Lady Loves To Dance	United
My One And Only Heart	Roncom
Nearness Of You	Famous
Pretend	Brandom
Ramona	Lion
Red Canary	Shapiro-B
Ruby—†"Ruby Gentry"	Miller
Say Si Si	Marks
Say You're Mine Again	Blue River
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Somebody Stole My Gal	Robbins
Somebody Wonderful	Disney
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
There's Music In You—†"Main Street to Broadway"	Chappell
Till I Waltz Again With You	Village
When The Red Red Robin Comes Bob Bob Bobbin'	Bourne
Your Cheatin' Heart	Acuff-R

Second Group

A Blues Serenade	Mills
A Little Love	Lion
Anna—†"Anna"	Hollis
Belle Of The Ball	Miller
Breeze	Leeds
Caravan	American
Dancin' With Someone	Valando
Gomen Nasai	Disney
High Noon—†"High Noon"	Feist
Kaw-Liga	Milene
Let's Make Up Before We Say Goodnight	Feist
Little Red Monkey	Miller
Many Are The Times	Weiss-B
No Help Wanted	Acuff-Rose
Now That I'm In Love	Burke-Van H
Ohio—*"Wonderful Town"	Chappell
Return To Paradise—†"Return To Paradise"	Remick
Sweet Thing	Alamo
Tell Me You're Mine	Capri
Wedding Day	BVC
Wild Horses	Simon
Will-O'-The Wisp Romance	Triangle

Top 10 Songs On TV

(Listed Alphabetically)

Doggie In The Window	Santly-J
I Believe	Cromwell
I Wouldn't Want It Any Other Way	RFD
Just Another Polka	Frank
Madness Of The Heart	Boosey
My Lady Loves To Dance	United
Pretend	Brandom
Ruby	Miller
Song From Moulin Rouge	Broadcast
Wild Horses	Simon
Your Cheatin' Heart	Acuff-R

Five Top Standards

(More In Case of Ties)

By The Light Of The Silvery Moon	Remick
Daisy Belle	Harms
Get Out And Get Under The Moon	Berlin
I May Be Wrong	Advanced
Song Of Old Hawaii	Miller

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1.	SONG FROM MOULIN ROUGE (3)	*Percy Faith — Columbia*
2.	DOGGIE IN THE WINDOW (16)	*Patti Page — Mercury*
3.	APRIL IN PORTUGAL (3)	*Les Baxter — Capitol*
4.	PRETEND (13)	*Nat (King) Cole — Capitol*
5.	SEVEN LONELY DAYS (4)	*Georgia Gibbs — Mercury*
6.	I'M WALKING BEHIND YOU	*Eddie Fisher — Victor*
7.	I BELIEVE (6)	*Frankie Laine — Columbia*
8.	RUBY (2)	*Richard Hayman — Mercury*
9.	SAY YOU'RE MINE AGAIN (3)	*Perry Como — Victor*
10.	YOUR CHEATIN' HEART (4)	*Joni James — M-G-M*

Second Group

YOUR CHEATIN' HEART	*Frankie Laine — Columbia*
APRIL IN PORTUGAL	*Freddy Martin — Victor*
ANNA	*Sylvana Mangano — M-G-M*
HALF A PHOTOGRAPH	*Kay Starr — Capitol*
WHO'S GONNA PAY THE CHECK	*Peggy Lee — Decca*
APRIL IN PORTUGAL	*Tony Martin — Victor*
HOUND DOG IN THE WINDOW	*Homer & Jethro — Victor*
TILL I WALTZ AGAIN WITH YOU	*Teresa Brewer — Coral*
RUBY	*Les Baxter — Capitol*
BIG MAMOU	*Pete Hanley — Okeh*
STRANGE THINGS ARE HAPPENING	*Red Buttons — Columbia*
SITTING ON TOP OF THE WORLD	*Paul-Ford — Capitol*
SAY SI SI	*Mills Bros. — Decca*
SIDE BY SIDE	*Kay Starr — Capitol*

1st Gershwin Orch Tour Grosses 250G; '54 Trek Already Set as Result

The Gershwin Concert Orchestra, which finished its first season of touring in Cincinnati May 16, has been set for a second tour next year by Columbia Artists Mgt., with a third season also in prospect. Tour, under management of Columbia veepee Andre Mertens, ran for 16 weeks, with the 95 concerts grossing approximately $250,000. Biz was good to capacity everywhere but in Chicago, only bad spot.

As result, Mertens has set a second tour, to start Jan. 3, 1954, in Cleveland, and run 13 weeks, for 70 dates. Tour was shortened to map out itinerary for a third season. A N. Y. date, at Hunter College Jan. 9, is included for the first time in the second season.

Unit will be produced, same as this year, by Howard Lanin. It will be augmented from 25 to 30 musicians, additions being more strings. Lorin Maazel, who conducted this season, will be succeeded by Robert Zeller next year. Two soloists, Caroline Long and Ted Uppman, will return, while two more soloists, Calvin Marsh and Susan Yeager, will be added as alternates.

BLUESTONE SETS UP N.Y. PUB BRANCHES

Harry Bluestone, Coast publisher, set up a New York branch for his firms this week with the naming of Bobby Kornheiser as general manager. Bluestone hit the jackpot several months ago with the indie Allied label etching by The Three Dons & Ginny Greer of "Say You're Mine Again." He operates Blue River and Presto Music, both affiliated with BMI, and Sheraton Music, which is headed for an ASCAP tieup.

Kornheiser had been associated with the Paramount-Famous firms. Bluestone expects to remain in N.Y. for three more weeks.

Col Records Set Chi Sales Conclave in July

Columbia Records has set its annual sales meeting for July 24-25 at the Palmer House in Chicago. Diskery execs will outline plans for fall merchandise and a promotion campaign slated to be the heaviest in the company's history.

Col prexy Jim Conkling will head the contingent of homeoffice execs attending the conclave.

Brit. Legit Thrushes Inked to Disk Deals

London, May 19.

Lizbeth Webb, from "Guys and Dolls," has been signed by H.M.V. for series of recordings. Her first platter will feature two of the hit numbers from the show "If I Were a Bell" and "I've Never Been in Love."

Jane Morgan, currently starring in Tom Arnold and Emile Littler's revue, "Three Cheers," at the London Casino, has landed a year's diskery deal with Parlaphone, and teed off with "If I Were a Bell" and "April in Portugal." Both will have a Coronation release.

McPhatter Goes Solo

Clyde McPhatter, lead singer of the rhythm & blues combo, The Dominoes, has quit the group to do a single. He has been inked to a longterm pact by Atlantic Records.

The Dominoes, a topselling r&b crew, will continue to cut for King Records, Cincinnati-headquartered label.

Disk Flacks Assn. Execs

At the initial meet of the Record Promoters Guild last week Paul Brown was elected prez. Morris Diamond was named veepee.

Other officials set were Walter Hofer, secretary-treasurer, and Buddy Basch, chairman of the membership committee.

Wolpin To Coast

Eddie Wolpin, general manager of Paramount Music, heads to the Coast tomorrow (Thurs.) for confabs with studio brass on upcoming Par filmusicals.

He'll stay in Hollywood about two weeks.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	PERCY FAITH (Columbia)	Song from Moulin Rouge / Swedish Rhapsody
2	4	LES BAXTER (Capitol)	April in Portugal / Ruby
3	8	RICHARD HAYMAN (Mercury)	Ruby / April in Portugal
4	3	FRANKIE LAINE (Columbia)	I Believe / Your Cheatin' Heart
5	2	PATTI PAGE (Mercury)	Doggie in the Window
6	5	NAT (KING) COLE (Capitol)	Pretend / Can't I
7	6	PERRY COMO (Victor)	Say You're Mine Again
8	10	EDDIE FISHER (Victor)	I'm Walking Behind You
9	7	GEORGIA GIBBS (Mercury)	Seven Lonely Days
10	..	RED BUTTONS (Columbia)	Strange Things Happening / Ho-Ho Song

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†SONG FROM MOULIN ROUGE	Broadcast
2	4	*APRIL IN PORTUGAL	Chappell
3	2	*I BELIEVE	Cromwell
4	6	*RUBY	Miller
5	3	*DOGGIE IN THE WINDOW	Santly-Joy
6	5	*PRETEND	Brandom
7	10	*I'M WALKING BEHIND YOU	Leeds
8	9	†SAY YOU'RE MINE AGAIN	Meridian
9	7	*SEVEN LONELY DAYS	Jefferson
10	8	†YOUR CHEATIN' HEART	Acuff-R

Disk Jockey Reviews

HANK SIMMS SHOW
Mon. thru Fri., 7:30-10 p.m.
KIKI, Honolulu

Personable Hank Simms' voice is becoming an evening habit among pop record fans here. Fast click is due to distinctive style essayed by former Air Force public information officer at Hickam Field who recently reverted to civilian status. Shift of Clare Weidenaar to competitive KHON, in same time slot, forced KIKI to scout around for a replacement and Simms, who already had a KIKI following with his "Sunday With Simms" stanza, was the logical choice.

He scores with his breezy, easy job, and ability to coin "slanguage." Fact that he's a keen music hobbyist himself explains an above par choice of records over the 150-minute stint.

Simms has top evening time but the morning jocks call the tune on this early-to-bed, early-to-rise island. The early a.m. field has been long dominated by Hal Lewis (J. Akuhead Pupule), KHON; Lucky Luck, KPOA, and Jimmy Walker, KGU. *Walt.*

CARAVAN OF MELODY
With Ed Sheehan
Mon. thru Fri., 4-6 p.m.
KHON, Honolulu

Ed Sheehan voiced KIKI's nightly "Cavalcade of Music" for two years and he's now moved to KHON, where he's doing similar type show under "Caravan" title.

He's competing with his former KIKI program, which is now handled by youthful Eddie Anderson, who seems to have made a pretty close study of Sheehan's distinctive delivery. But Sheehan has a strong following and it'll take more than voice imitation to dethrone him.

Despite a fulltime advertising agency job (he's an account exec), Sheehan finds time to line up well blended programs of relaxing semi-pops and handle narration in a refreshingly casual style. Deep drawl delivery is well suited for commercials as well as record identifications, which he wisely keeps to a minimum. The emphasis is on the music. *Walt.*

Pluggers Union Sets New Bylaws for Vote

Exec council of the Music Publishers Contact Employees Union put the final touches on its revamped constitution last week and are currently readying it for membership approval. Ratification voting has been set for June 18.

High spot in the new constitution will be the switch in the election setup. MPCE officers, according to the revised plan, will be elected on odd years for two-year terms, while the exec council will be elected on even years for a similar time. Officers and council previously had been elected at the same voting. Revised constitution also will apply stricter measures for control of its members.

Mitch Miller, Columbia Records a&r chief, arrived back in N. Y. yesterday (Tues.) after a weekend trip to the Coast where he guested on the ABC-TV "The Orchid Room" show with songstress Rosemary Clooney.

Columbia Stresses Top Name Wax Duets As Consistent Policy

Columbia Records is continuing to hit paydirt with its dual-name disk policy. Diskery's top current platter tandem, "Tell Me A Story," etched by Frankie Laine and Jimmy Boyd, has hit the 625,000 sales mark and is riding high. Col's recently released "Dennis, The Menace," cut by Boyd and Rosemary Clooney, was kicked off with a 100,000 advance sales order.

According to Mitch Miller, Col's artists & repertoire chief, a new sales area has been developed with these two-for-one releases. It's also developed new wax characters for the Col stablers and has opened up new disking situations for them.

In the past couple of months Miller has paired Laine with Doris Day; Marlene Dietrich with Rosemary Clooney; Mindy Carson with Guy Mitchell; Mitchell with Miss Clooney; Johnnie Ray with Miss Day, and Jo Stafford with Laine. All of the diskery's duo platters with Laine topped the 250,000 sales figure and Miss Day-Ray platter, "Ma Says, Pa Says," hit a heat 280,000 disk sales.

Rival platteries also have doubled up their top names on single platters, but none have made it a regular disking practice. Mercury has paired Patti Page with Rusty Draper, RCA Victor has matched Tony Martin with Dinah Shore, and Eddie Fisher with Perry Como, and Coral has coupled Teresa Brewer with Don Cornell.

S-B Suit Vs. Vogel Music To Decide Extension Of Copyright Via Later Lyric

Question of whether the original period of a tune's copyright can be extended by the addition of lyric at a later date came up before Judge Vincent Leibell in N. Y. Federal Court last week in the infringement action filed by Shapiro-Bernstein Music against Jerry Vogel Music.

Shapiro-Bernstein filed suit against Vogel over the tune, "Twelfth St. Rag," which was written in 1914 by Euday L. Bowman. Vogel claimed joint ownership of the tune with S-B because James S. Sumner, who wrote a lyric to the tune five years after the initial publication, had assigned the rights to him.

S-B claimed that Sumner had written the lyric when he was in the employ of Jenkins Music, which was publishing the tune at the time, so he had no right to assign the lyric to another publisher. S-B, which bought the tune from Jenkins, also is attempting to establish that the tune with the Sumner lyric is a composite rather than a joint work. If S-B's claim is established by Judge Leibell, the lyric will revert to Vogel but he will be unable to publish with the Bowman melody or title. The judge reserved opinion.

Lee Eastman was attorney for S-B and Edwin McMann Singer repped Vogel.

PHILLY CAFES' BLUES IN SHEET MUSIC FAKE

Philadelphia, May 26.

New gimmick for mulcting cafes here is the delivery of fake music orders. Hotel Astor Lounge management paid $48 last week for arrangements allegedly ordered by Len Galloway, organist at spot. Galloway had ordered no arrangements and cafe was stuck with wad of worthless sheet music.

Jack Fields, of Blue Note cafe, similarly got tapped for $38, for music for Joe Loco combo playing his spot. A musician himself, Fields opened package and discovered it was junk. Believed here other cafes have been similarly victimized, with owners not declaring loss fearing to look like chumps.

Infringement Rap Vs. Bridgeport Nitery

Club Rio, a Bridgeport nitery, was hit with a copyright infringement suit in Connecticut Federal Court last week by Chappell, Harms, Witmark and Gotham music publishers. The plaintiffs claim that their tunes were played in the spot with a performing license.

Court was asked by the complainants for an injunction and statutory damages of $250 for each unauthorized performance together with court and lawyers' costs.

Rochester Tooters Sked Cuffo Operas

Rochester, May 26.

A season of summer opera productions, the first in this city's history will open in Highland Park Bowl, June 24. All eight performances of the four operas will be for free.

The Rochester Musicians Assn. will provide the symphony orch out of funds tapped from the Music Performance Trust Fund of the recording industry. Local industries and business firms will foot the rest of the bill. Eastman School of Music faculty members have volunteered to direct and stage the shows.

Scheduled operas under the stars include "La Boheme," "Street Scene," "La Traviata," and "Die Fledermaus," which will wrap up series Aug. 8.

Sandy Solo to Derby

The indie Derby label bolstered its roster last week with the pacting of crooner Sandy Solo and the vocal combo, The Marveleers.

Solo previously had recorded via the indie Barry label, while The Marveleers are making their disk debut on Derby.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'og	Artist	Label	Song	EAST										SOUTH										MIDWEST						FAR WEST								TOTAL POINTS
						N.Y.	Rome	Sch'c-tady	Troy	Tren-ton	Con's-ville	Balti-more	Wor-c'st'r	New-port		San Ant'o	Tex'k-ana	L'ville	At-lanta	Rich-mond	Nor-folk	St. P'r'b'g	N.O.		Chi.	Mil-w'kee	St. Cloud	Cincy	Ome-ha	War., O.		Hollywood		Fres-no	Den-ver	Phoe-nix	Albu-q'que	Salt Lake		
						Jack Lacy—WINS	Lou Barile—WKAL	Earle Pudney—WGY	Paul Flanagan—WTRY	Stan Pat—WTNJ	Jim Haines—WCVI	Al Ross—WBAL	Dick Smith—WORC	Joe Hyder—WRJM		Bob Jenkins—KONO	Roy Mitchell—KCMC	Carl Shook—WKYW	Herb Harris—WQXI	Harvey Hudson—WLEE	Roger Clark—WNOR	Bill Wright—WPIN	Larry Regan—WTPS		Ernie Simon—WGN	Paul Bartell—WFOX	Art Blaske—KFAM	Will Lenay—WCPO	Johnny Pearson—KOWH	Larry Brownell—WHHH		Ira Cook—KECA-KMPC	Bill Anson—KFWB	Bob Harris—KFRE	Ray Perkins—KFEL	Dick Gilbert—KTYL	Jerry Nesler—KGGM	Wayne Cody—KALL		
1	1	10	Percy Faith	Columbia	†Song from Moulin Rouge	1	4	2	2	..	2	1	..	1		1	2	..	2	1	1	1		1	1	2	1	2	1		3	..	1	1	3	..	4		228
2	2	13	Frankie Laine	Columbia	*I Believe	3	2	..	8	..	..	2	..	2		2	5	8	..	..	..	1	..		5	..	..	..	..	2		2	4	5	4	1	3	9		130
3	3	10	Les Baxter	Capitol	*April in Portugal	2	3	6	7	..	..	3	..	5		..	..	..	5	2	10	..	2		3	5	..	..	3	..		4	..	..	2	5	1	..		119
4	4	8	Richard Hayman	Mercury	*Ruby	5	5	5	5	2	1	..	..	6		..	10	4	..	4	6	..	..		..	4	..	..	6	..		1	6	..	3	7	..	..		107
5	5	4	Eddie Fisher	Victor	*I'm Walking Behind You	6	1	1	3	..	6	..	..	..		..	..	5	1	..	..	..	..		..	3	..	..	1	6		9	2	..	5	..	..	..		94
6	6	6	Perry Como	Victor	†Say You're Mine Again	9	..	3	..	8	..	..	2	8		..	..	..	..	..	..	..	..		6	2	..	4	4	5		..	..	4	8	..	..	..		79
7	7	16	Nat (King) Cole	Capitol	*Pretend	4	8	9	10	..	..	4	..	4		..	..	..	6	..	..	..	..		..	..	..	3	10	..		..	9	..	9	6	..	6		55
8	10	13	Georgia Gibbs	Mercury	*Seven Lonely Days	..	..	..	..	..	..	10	..	..		6	4	6	..	6	..	8	..		..	..	3	..	..	7		10	..	9	..	..	..	3		49
9	9	16	Joni James	M-G-M	†Your Cheatin' Heart	7	7	..	..	..	..	5	..	3		4	..	..	..	..	..	..	..		..	..	..	7	8	..		..	..	..	..	..	2	8		48
10	18	17	Patti Page	Mercury	*Doggie in the Window	..	..	..	9	..	..	6	..	..		..	..	10	10	5	..	..	4		4	..	..	..	9	..		..	..	..	6	..	..	..		36
11	27	3	J. Hutton-A. Stordahl	Capitol	†Say You're Mine Again	..	..	..	..	..	..	..	..	..		5	..	3	4	..	..	..	..		..	..	..	..	..	..		6	..	..	..	..	..	2		35
12	11	7	Pete Hanley	Okeh	†Big Mamou	..	..	4	..	..	..	..	..	..		..	..	..	..	3	..	..	5		10	..	..	..	..	..		7	3	..	..	..	..	..		34
13	8	5	Joni James	M-G-M	*Is It Any Wonder	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	8		2	..	..	..	7	8		..	..	3	..	..	..	..		27
14	14	6	Sylvano Mangano	M-G-M	†Anna	..	..	..	6	..	..	..	..	10		..	..	..	..	..	2	..	6		..	..	..	..	..	..		5	..	..	..	..	..	..		26
15A	20	4	Vic Damone	Mercury	*April in Portugal	..	..	..	..	..	..	..	4	..		3	..	..	..	..	..	2	..		..	..	..	..	..	..		..	..	..	..	..	..	..		24
15B	21	5	Mantovani	London	†Song from Moulin Rouge	..	..	..	..	1	..	..	..	..		..	..	1	..	..	..	..	..		..	..	..	..	..	..		..	7	..	..	..	..	..		24
17	16	3	Mills Bros	Decca	*Say Si Si	..	10	..	..	..	..	..	7	..		..	..	..	..	..	..	4	..		..	6	10	6	..	..		..	..	..	..	..	..	..		23
18	..	2	Frank Sinatra	Capitol	*I'm Walking Behind You	..	..	..	..	7	..	..	1	..		..	..	..	..	..	..	..	7		7	..	..	..	..	..		..	..	..	..	..	..	..		22
19	30	4	Red Buttons	Columbia	*Ho-Ho Song	..	..	..	..	..	3	..	..	..		..	..	7	..	..	..	..	..		..	..	..	..	..	..		..	..	..	7	8	..	..		19
20A	51	12	Ralph Marterie	Mercury	*Caravan	..	10	..	..	..	..	..	..	..		..	..	..	3	..	..	7	..		..	7	..	..	..	..		..	..	..	..	..	..	10		18
20B	..	1	Norman Brooks	Zodiac	*Somebody Wonderful	..	..	..	..	..	4	..	..	..		..	..	..	..	..	..	..	..		..	..	6	..	..	..		..	..	..	..	..	..	5		18
22	..	1	Victor Young	Decca	*Ruby	..	..	..	..	..	..	8	..	..		..	..	..	9	..	..	..	..		..	1	..	..	..	..		..	..	..	..	..	..	..		15
23	33	2	Wally Cox	Victor	Tavern in the Town	..	..	..	1	..	..	..	..	..		..	..	..	..	..	..	..	..		..	7	..	..	..	..		..	..	..	..	..	..	..		14
24A	42	3	Julius LaRosa	Cadence	*My Lady Loves to Dance	..	..	..	4	..	..	7	..	..		..	..	..	..	..	..	..	..		..	..	..	..	9	..		..	..	..	..	..	..	..		13
24B	..	2	Eddie Fisher	Victor	*Just Another Polka	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..		..	8	..	..	..	..		..	..	..	..	..	..	1		13
24C	..	1	Vaughn Monroe	Victor	*Ruby	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..		..	..	..	..	3	..		..	..	..	..	6	..	..		13
27	16	5	Perry Como	Victor	*My One and Only Heart	..	6	7	..	..	..	..	..	..		..	..	..	8	..	..	..	..		..	..	..	..	..	..		..	..	..	..	..	..	..		12
28A	25	2	Four Aces	Decca	*Organ Grinder's Swing	10	..	..	..	5	..	9	..	..		..	..	..	..	..	..	..	..		..	9	..	..	..	..		..	..	..	..	..	..	..		11
28B	..	2	Jo Ann Tolley	M-G-M	†I'll Never Forgive Myself	..	..	..	..	6	..	..	..	..		..	..	..	..	..	..	..	..		..	5	..	..	..	..		..	..	..	..	..	..	..		11
30A	..	1	Eileen Barton	Coral	*Pot Luck	..	..	..	..	5	..	..	..	..		..	..	..	..	..	..	..	..		..	..	..	..	..	..		..	..	..	..	..	..	7		10
30B	37	12	Jane Froman	Capitol	*I Believe	..	..	..	..	..	..	..	..	..		..	..	..	7	..	..	..	..		..	..	..	..	5	..		..	..	..	..	..	..	..		10
30C	..	4	Lisa Kirk	Victor	*Ohio	..	..	..	..	..	..	..	..	9		..	..	..	..	..	..	3	..		..	..	..	..	..	..		..	..	..	..	..	..	..		10
30D	..	11	Jenny Barrett	Vogue	†He Loves Me	..	..	..	..	..	..	..	..	..		..	1	..	..	..	..	..	..		..	..	..	..	..	..		..	..	..	..	..	..	..		10
30E	33	2	Kay Starr	Capitol	†Half a Photograph	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..		..	..	..	..	..	..		..	1	..	..	..	..	..		10
35A	13	9	Bob Manning	Capitol	*The Nearness of You	..	9	..	..	..	..	..	7	..		..	..	..	..	..	..	..	..		..	..	..	..	..	..		8	..	..	..	..	..	..		9
35B	24	10	Nat (King) Cole	Capitol	†Can't I	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	3	..		..	..	..	..	..	..		..	..	10	..	..	..	..		9
35C	37	17	Kay Starr	Capitol	*Side By Side	..	..	..	..	..	..	..	..	..		..	..	..	..	9	..	..	..		..	..	..	..	..	..		..	..	..	4	..	..	..		9
35D	22	3	Les Baxter	Capitol	*Ruby	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..		..	..	..	..	..	..		..	..	2	..	..	..	..		9
35E	42	4	Richard Hayman	Mercury	*April in Portugal	..	..	..	..	..	..	..	..	..		..	..	2	..	..	..	..	..		..	..	..	..	..	..		..	..	..	..	..	..	..		9
35F	..	6	Russ Morgan	Decca	†I'll Be Hangin' Around	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..		..	..	..	..	..	..		..	..	..	..	2	..	..		9
35G	42	2	Bonnie Lou	King	*Seven Lonely Days	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..		..	..	..	2	..	..		..	..	..	2	..	..	..		9
42A	15	4	Norman Brooks	Zodiac	*Shouldn't Have Kissed Me	..	..	..	..	9	..	..	..	..		..	..	..	..	..	5	..	..		..	..	..	..	..	..		..	..	..	..	..	..	..		8
42B	37	10	Paul-Ford	Capitol	*Sitting on Top of World	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..		..	..	4	..	..	..		..	..	..	10	..	..	..		8
44	22	5	Joni James	M-G-M	*Almost Always	..	..	..	..	..	..	..	6	..		..	..	..	..	..	..	..	..		..	9	..	..	..	..		..	..	..	..	..	..	..		7
45A	49	11	F. Laine-J. Boyd	Columbia	†Tell Me a Story	..	..	..	..	..	..	..	..	..		10	..	..	..	..	..	..	..		..	..	..	..	..	..		..	10	7	..	..	..	..		6
45B	..	2	Four Aces	Decca	*Honey in the Horn	..	..	8	..	..	..	..	..	..		..	..	..	..	..	..	..	..		..	8	..	..	..	..		..	..	..	..	..	..	..		6
47A	..	18	Ralph Flanagan	Victor	*Hot Toddy	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	10	..		9	..	..	..	..	..		..	..	..	9	..	..	..		5
47B	33	6	Red Buttons	Columbia	*Strange Things Happening	..	..	..	..	..	..	..	..	..		..	..	..	..	..	..	..	..		8	..	..	9	..	..		..	..	..	..	..	..	..		5
49	30	26	Teresa Brewer	Coral	†Till I Waltz Again	..	..	..	..	..	9	..	..	..		9	..	..	..	..	..	..	..		..	..	..	..	..	..		..	..	..	..	..	..	..		4
50A	..	1	Hilltoppers	Dot	*I'd Rather Die Young	..	..	..	..	..	..	10	..	..		9	..	..	..	..	..	..	..		..	..	..	..	..	..		..	..	..	..	..	..	..		3
50B	26	3	Patti Page	Mercury	*Now That I'm in Love	..	..	..	..	..	9	..	..	..		..	..	..	..	..	..	..	..		10	..	..	..	..	..		..	..	..	..	..	..	..		3

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—A GREAT SONG

by one of the greatest singers in the business!...

VAUGHN MONROE

DON'T YOU CARE

c/w

MY GOOD GIRL

20/47-5329

RCA VICTOR
FIRST IN RECORDED MUSIC

"HIS MASTER'S VOICE"

TMKS. ® Marcas Registradas

Inside Stuff—Music

As an aid to record retailers in identifying themes from longhair classics whose names are not known to customers, RCA Victor is distributing a novel booklet which explains and spots the key passages in standard works. First section of the 80-page booklet explains and illustrates the various types of music with short rundowns on the major composers. Second half describes the themes in the best-selling longhair platters and has a keyed guide, with a ruler, which enables the dealer to spot such themes directly on the platters rather than play the whole work.

Another booklet, similarly formatted, gives tops to dealers on inventory, promotion, selling and personnel-training problems. Work also explains how records are made, from the cutting session through the manufacturing process.

A slugging match at the Club Onyx, N. Y., Friday night (22), in which Cab Calloway was involved, has produced a couple of different "eye-witness" versions. The definite fact is that Harvey Grant, singer at the club, was slugged and required a couple of stitches above his eye. Grant says Calloway hit him. Calloway says he never touched Grant.

Incident was touched off at the night spot when Calloway was talking to his party while Grant was performing. Apparently burned by Calloway's inattention and previous brushoff, Grant challenged Calloway to a fight and threw the microphone onto the latter's table. Calloway's friends claim that several persons, associated with the Club, tried to restrain Grant and hit him in the melee.

Another chip-off-the-old-block cleffer cropped up in Tin Pan Alley again last week with the entry of Nacio Porter Brown as a songsmith with the publication of "Laugh To Keep From Crying." He's the son of Nacio Herb Brown, who started turning out tunes in the 1920s. Brown, pere, currently is writing and producing pix on the Metro lot. Brown, fils, collabed on "Crying" with Leon Prober. Kahl Music is publishing.

As part of its extensive longhair program, Broadcast Music, Inc., is assisting in the publication of a new mag for contemporary composers who are part of the American Composers Alliance, a BMI affiliate. Oliver Daniel is editing the quarterly which covers the music scene in the major U. S. cities, and includes classical disk reviews and notes the performances of modern works on radio stations throughout the country.

Latching on to the current click of Danny Kaye's album of the pic score from "Hans Christian Andersen," for Decca, Columbia Records has packaged an album of sides made by Kaye over 10 years ago. The Col set includes Kaye's numbers from the legit musical, "Lady In The Dark," which launched him into the bigtime in 1941, plus several folk tunes etched when Kaye was in Col's stable.

Coral Music stepping up its disk jockey promotion via a new publication, Coral News, which will be published every three weeks. Tabloid edition on slick paper includes news and pictures of Coral artists plus a rundown of the label's bestselling disks with their running time. Sheet is being put out under the supervision of Mike Conner, publicity chief for Decca, Coral's parent company.

The Sauter-Finegan band, currently on a one-niter jaunt, is carrying one of the oddest assortment of instruments ever featured by a dance orch on the road. Among the odd pieces called for by the band's arrangements are virginals, recorders, Egyptian cymbals, a harp, kazoos, flageolets, glockenspiels and a celeste.

Songstress Sunny Gale is going to wind up with a lot of dolls as a result of RCA Victor's promotional gimmick for her latest side, "Send My Baby Back To Me." Diskery is mailing 2,000 dolls to disk jockeys who will autograph them and send them back to Miss Gale as mementos.

Rosemary Clooney's next side for Columbia Records will be a family act with the songstress delivering a number, "It Just Happened To Happen To Me," written by her brother Nicky Clooney. Latter is a Wilmington deejay.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Indianapolis—(Pearson's)	Seattle—(Sherman & Clay)	Los Angeles—(Denels)	TOTAL POINTS
1	1	**PERCY FAITH** (Columbia) "Song from Moulin Rouge"	1	..	1	1	1	1	1	1	1	1	90
2	6	**RICHARD HAYMAN** (Mercury) "Ruby"	3	5	2	5	5	..	4	3	4	3	65
3	4	**LES BAXTER** (Capitol) "April in Portugal"	7	4	..	..	2	7	2	7	2	2	55
4	2	**FRANKIE LAINE** (Columbia) "I Believe"	4	..	3	8	4	..	3	4	6	5	51
5	3	**PATTI PAGE** (Mercury) "Doggie in the Window"	2	..	5	10	3	..	..	..	3	..	32
6	8	**PERRY COMO** (Victor) "Say You're Mine Again"	9	2	4	9	..	..	8	6	..	..	28
7	11	**SYLVANA MANGANO** (M-G-M) "Anna"	6	..	..	2	..	..	..	..	5	8	23
8	10	**EDDIE FISHER** (Victor) "I'm Walking Behind You"	10	6	..	..	8	3	..	..	8	..	20
9	12	**RALPH MARTERIE** (Mercury) "Caravan"	..	..	..	..	7	..	7	5	10	7	19
10	..	**RED BUTTONS** (Columbia) "Ho-Ho Song"	..	..	..	4	..	..	..	2	..	10	17
11	5	**NAT (KING) COLE** (Capitol) "Pretend"	..	..	..	..	..	..	5	10	9	4	16
12	7	**RED BUTTONS** (Columbia) "Strange Things Happening"	5	..	..	..	..	4	..	..	..	..	13
13A	20	**GEORGIA GIBBS** (Mercury) "Seven Lonely Days"	..	..	..	..	6	..	6	..	..	..	10
13B	13	**MANTOVANI** (London) "Moulin Rouge"	..	1	..	..	..	..	..	..	..	..	10
15	15	**HOMER & JETHRO** (Victor) "Hound Dog in the Window"	..	..	..	..	..	2	..	..	..	..	9
16A	15	**NORMAN BROOKS** (Zodiac) "You Shouldn't Have Kissed Me"	..	3	..	..	..	..	..	..	..	..	8
16B	..	**FREDDY MARTIN** (Victor) "April in Portugal"	..	..	..	3	..	..	..	..	..	..	8
18	..	**JONI JAMES** (M-G-M) "Almost Always"	..	9	..	6	..	..	..	..	..	..	7
19	15	**F. LAINE-J. BOYD** (Columbia) "Tell Me a Story"	8	..	..	..	..	..	9	..	..	..	5
20	..	**NAT (KING) COLE** (Capitol) "Can't I"	..	..	..	..	..	..	10	8	..	..	4

FIVE TOP ALBUMS	1	2	3	4	5
	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	WONDERFUL TOWN Broadway Cast Decca DL 9010 DA 937 9-391	VICTOR HERBERT SUITE Mantovani London LL 147	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331

Chain Stores: Boon Or Bane?

Continued from page 55

plus business. The sub-distributors, however, are not concerned with the standard dealer structure and are aiming to blanket as many of the syndicate store and supermarkets as they can handle.

Disk industry execs are withholding any definitive estimate of the effect of the sub-distributors until further study. On the positive side, they see new customers for platters. On the negative side, they see a siphoning away of business which would normally go to the conventional outlets.

The importance of the standard dealers stems from their stocking of a wide variety of disk merchandise from pops to longhair. The syndicates, on the other hand, are only stocking the top hits. If the customers buy these hits at the syndicate counters, the dealers will be in a tight squeeze since they depend on the bestsellers for the volume business. If they lose this, they will be forced to close their doors.

The development of the syndicates is a postwar phenomenon accompanying the introduction of the new 33 and 45 rpm speed platters. These platters offer the stores a line which is easily displayed in a small area without the problem of breakage. In addition, the syndicates are getting a 100% return privilege in most cases. Their markup, however, is lower, being only 28% as against the regular dealer's 38%.

Producers See

Continued from page 1

need many more pix than majors evidently plan to turn out, and so addresses its keep-studio-operating plan to heads of majors and N. Y. corporation presidents.

Pointing out facilities of majors will be unused, plus fact majors are cutting down employment of contractees, SPG says majors will continue to have serious cost problems, despite huge payroll eliminations. It suggests opening studio facilities to indie producers by encouraging partnership with package deals:

"Invite submission of projects wherein noncontract talent can come to you with story material for their own recognized talents, you to finance actual out-of-pocket shooting costs by allowing such costs to be charged on your books against income of that picture through your international release of it on fair sharing terms," says SPG.

Guild adds: "Non-contract talent will gamble with you by getting percentage of profits. In some setups, you might have to make some nominal down payments but certainly not more than a fraction of what these talents would cost you at regular full cash price or on usual weekly salary basis."

SPG declares creative talent, risking their own money on such deals, would spend carefully, scrounging out delay, waste, unnecessary expansiveness in writing, building, shooting.

Bourne

Continued from page 55

gave writers 25% on mechanicals and as little as 1c per copy royalties.

It's known that Bourne offered Rose, Henderson and Dixon a completely new deal but the cleffers refused and insisted on getting the copyright back. Bourne is relying on the validity of the old renewal clause in the current court test. Against the writers' contention that there was no consideration involved in their granting of the renewal, Bourne is expected to point to his continuing exploitation of the song.

ROBERT FARNON

Conductor
Composer
Arranger

Canadian born Bob Farnon at 36 has already established himself as an outstanding musical figure. He combines unusual versatility with superb artistry. Two of his symphonies have been performed by the New York, Philadelphia and Chicago Symphony Orchestras. He has written the musical scores for many top box office films and has been staff arranger for Paul Whiteman, Andre Kostelanetz and Percy Faith.

SOME OF BOB FARNON'S BEST SELLERS

Jumping Bean : Portrait of a Flirt.....10073 : 40009
Journey Into Melody : A Star Is Born.....10094
Dream Lover : Kiss the Boys Goodbye.....1241 : 45-1241

LONG PLAY 33 1/3 RPM

A Robert Farnon Concert.....LB-126
Journey Into Melody.....LB-213
Music of Youmans.....LB-383
Victor Schertzinger Suite : Carmichael Suite.....LL-623

LONDON RECORDS

Band Reviews

HENRY BUSSE ORCH (16)
With Bunny Curtis
Milburn Country Club, K. C.

Currently the Henry Busse crew is clicking off a series of club dances and ballroom one-nighters such as this one at the elite Milburn Country Club on the Kansas side southwest of town. Other dates in this series include the Kansas City Club, Mission Hills Country Club and the Pla-Mor Ballroom.

It's a big crew with trio of fiddles, three trumpets (plus the leader's), pair of trombones, four reeds and three rhythm. Musically Busse has shaped the product principally for dancing, but with a good deal of embellishment in the way of special instrument work and vocals. And always in the picture is the "shuffle rhythm" now established as his trademark.

Vocally, Busse calls on deep-throated, blonde Bunny Curtis for a ballad or standard, and with a special mike arrangement drummer Gardner Hitchcock chimes in with a ballad or sweet tune vocal occasionally. Repertory is pretty much from the hit paraders, standards, old faves and a Latin now and then. *Quin.*

Delayed Take

A look-in on Guy Lombardo at the Hotel Roosevelt, N. Y., evidences that nobody likes "the sweetest music," etc., excepting huge chunks of the masses. In his 27th consecutive year at this metropolitan stand, at $1.50 and $2 supper couvert, Lombardo obviously continues to attract 'em—the youngsters and the oldsters both with a fundamental, compelling dansapation. Lombardo sure gets 'em out on the dance floor, mixing up oldies and newies, rhythmic and melodic, with a solid beat. And it's dancing music for romancing. You see that all around.

Benny Goodman, in the heyday of his billing as "the king of swing," felt he was once "trapped" into the Roosevelt but grudgingly had to admit that the Lombardos had a secret—it was a foot-tapping dance tempo that didn't require hot licks, gutbucket tempos and cacophony. *Abel.*

NO MORE!

(From the International "Tango" Success, BASTA)

Recorded by

VERA LYNN

(LONDON Record #1298)

REX MUSIC PUBLISHERS

550 Fifth Avenue
New York 36, N. Y.

A "HIGHLIGHT" For Every Program

JUNE NIGHT

LEO FEIST INC

Attorney, 35, married, native of Washington, D. C., until recently government prosecutor, and formerly musician, songwriter, and Chief Overseas Section, Army Entertainment Branch, U. S. Army, would like to get back into the "business." Can prove earnings of more than $10,000 now, but will consider less if job offer is interesting. Box VV-2227, VARIETY, 154 West 46th St., New York 36.

Disk Companies' Best Sellers

CAPITOL — ARTIST

1. HALF A PHOTOGRAPH — Kay Starr
   ALLEZ-VOUZ-EN
2. APRIL IN PORTUGAL — Les Baxter
   SUDDENLY
3. I AM IN LOVE — Nat (King) Cole
   MY FLAMING HEART
4. PRETEND — Nat (King) Cole
   DON'T LET EYES SHOP FOR HEART
5. RUBY — Les Baxter
   A LITTLE LOVE

COLUMBIA

1. SONG FROM MOULIN ROUGE — Percy Faith
   SWEDISH RHAPSODY
2. THEME SONG FROM LIMELIGHT — Wally Stott
   INCIDENTAL MUSIC FROM LIMELIGHT
3. STRANGE THINGS ARE HAPPENING — Red Buttons
   HO-HO SONG
4. I BELIEVE — Frankie Laine
   YOUR CHEATIN' HEART
5. LET'S WALK THAT-AWAY — D. Day-J. Ray
   CANDY LIPS

CORAL

1. INTO EACH LIFE — T. Brewer-L. Brown
   TOO MUCH MUSTARD
2. I WANNA KNOW — Johnny Long
   TILL THE MOON TURNS GREEN
3. FRENESI — Eydie Gorme
   ALL NIGHT LONG
4. TELL WHERE GOOD TIMES — McGuire Sisters-A. Lund
   HEY! MR. COTTON PICKER
5. DANCIN' WITH SOMEONE — Teresa Brewer
   BREAKIN' IN THE BLUES

DECCA

1. HONEY IN THE HORN — Four Aces
   ORGAN GRINDER'S SWING
2. SAY SI SI — Mills Bros.
   I'M WITH YOU
3. RUBY — Victor Young
   SONG FROM MOULIN ROUGE
4. I BELIEVE — Red Foley
   MANSION OVER THE HILL
5. SORRY BABY — Peggy Lee
   WHO'S GONNA PAY THE CHECK

LONDON

1. TERRY'S THEME FROM LIMELIGHT — Frank Chacksfield
   INCIDENTAL MUSIC FROM LIMELIGHT
2. SONG FROM MOULIN ROUGE — Mantovani
   VOLO COLUMBO
3. ALL THE TIME AND EVERYWHERE — Dickie Valentine
   BROKEN WINGS
4. IN A GOLDEN COACH — Billy Cotton
   CORONATION BELLS MARCH
5. LA MER — Ted Heath
   ON THE BRIDGE

MERCURY

1. RUBY — Richard Hayman
   LOVE MOOD
2. DOGGIE IN THE WINDOW — Patti Page
   MY JEALOUS EYES
3. APRIL IN PORTUGAL — Vic Damone
   I'M WALKING BEHIND YOU
4. APRIL IN PORTUGAL — Richard Hayman
   ANNA
5. SEVEN LONELY DAYS — Georgia Gibbs
   IF YOU TAKE MY HEART

M-G-M

1. ANNA — Silvana Mangano
   I LOVED YOU
2. YOUR CHEATIN' HEART — Joni James
   I'LL BE WAITING FOR YOU
3. KAW-LIGA — Hank Williams
   YOUR CHEATIN' HEART
4. IS IT ANY WONDER — Joni James
   ALMOST ALWAYS
5. COQUETTE — Billy Eckstine
   A FOOL IN LOVE

RCA VICTOR

1. I'M WALKING BEHIND YOU — Eddie Fisher
   JUST ANOTHER POLKA
2. HOUND DOG IN THE WINDOW — Homer & Jethro
   PORE OL' KEE-LIGER
3. MY ONE AND ONLY HEART — Perry Como
   SAY YOU'RE MINE AGAIN
4. USKA DARA — Eartha Kitt
   TWO LOVERS
5. NOW HEAR THIS — Tony Martin
   APRIL IN PORTUGAL

A.C. Looking to Holiday After May's Rain Record

Atlantic City, May 26.

Hoping for a break in the weather after one of the wettest Mays in history, steady and seasonal spots here are preparing for the Memorial Day weekend. The resort itself will observe the day by officially unlocking the ocean for bathers as the first lifeguards go on duty. In conjunction with this a style show will be given in the garden court of Hotel Dennis on the boardwalk with Bert Bacharach, fashion editor, and Bess Myerson, onetime Miss America, as commentators.

George A. Hamid's big Steel Pier brings in Tex Beneke in Marine Ballroom while Gloria DeHaven is booked for the vaudeville with Vince & Gloria Haydock, Bernie George, Herbert and Saxon, and Bobby Whaling & Yvette.

Other piers, the old Million Dollar which has been converted the past few years into an amusement park, will be set for the added business as will the spot located on the site of the old Steeplechase. Night spots don't expect to do too much until next month, when better talent will be booked.

Bridgeport—WICC-TV is having open house to the public concurrent with the opening of its new studios. Station is using its AM operation to plug the studio opening.

A&R Men's 'Open House' for Cleffers Hikes Tune Prices, Draws Pub Beefs

With biz in a summer slide, music publishers are again placing a good part of the blame on the disk companies. Special target is the "open house" practice instituted by artists & repertoire staffs for tune auditioning.

Pubs' squawk is that the diskers' "we'll hear all comers" attitude has them not only competing among themselves but with indie songwriters as well. The a&r men, on the other hand, claim that it makes no difference from whom they get a song and it's the pubs' problem to nab the writer of a tune that's been accepted.

By accepting unpublished songs, the disk companies have given the writers added ammunition for their pact talks with the pubs. Writers, who have made their own disk deals, have been holding the pubs over a barrel when peddling the tune. The pubs claim that the writers jack up the price on a tune that's slotted for a disking about five times the figure asked on a tune that's not yet been set. In many instances writers, who've lined up a small label for their song, have been asking pubs for as much as $1,000. Not only is the figure too high, one publisher claimed, but the value as creative music men is becoming practically negligible.

Narrowing Field

Another wrinkle sparked by the "open house" setup is that the a&r men sometimes take a song from a writer with the condition that they have the say on what firm is to publish it. This narrows the field down to handful of pubs who've made some sort of deal with the diskers.

Opportunities for pubs to pick up songs from writers after latter have received a disking promise also is becoming more limited by the increasing number of songsmiths who've been setting up their own firms. The writers figure that since they've already got the record they can rake in all the potential profits with their own operation. However, it's the writers, who don't want to be bothered with their own music firms, that are giving the pubs a hard time with upped demands in selling their tunes.

Eddie Fisher to Etch Maurice Chevalier Tune

Singer Eddie Fisher, who along with his manager, Milton Blackstone, returned yesterday (Tues.) to the U. S. from a two-week stand at the London Palladium, will record a tune "How Far From Home," written by Maurice Chevalier. Fisher, while abroad scored three sides for HMV, the RCA Victor counterpart in Great Britain.

Fisher played to capacity audiences during his Palladium stint and also had SRO at two shows at the Opera House, Blackpool, Sunday (24).

M-G-M Preps Set Of 'Caesar' Highlights

M-G-M Records is prepping a soundtrack album release of dramatic highlights from the forthcoming Metro pic, "Julius Caesar." Starring in the album will be Marlon Brando, John Gielgud, Greer Garson, Deborah Kerr and James Mason.

Background music was penned by Miklos Rosza.

Cab's 'Porgy' Album

Cab Calloway, currently starring in the revival of "Porgy and Bess" at the Ziegfeld Theatre, N. Y., will cut a 45 rpm extended play album of tunes from the Gershwin score for RCA Victor.

Set is being planned for fall release.

FRAN WARREN

sings

A Puppet On a String

I Challenge You

MGM11481 78 RPM
K11481 45 RPM

M-G-M RECORDS

On the Upbeat

New York

Gus Gabriel, Chappell Music contactman, and his wife were injured in an auto accident last week. They're at Horace Harding Hospital, Elmhurst, L.I. . . . Bill Hegner rejoined Mike Hall's flackery after six months as road manager for George Shearing . . Jo Ann Tolley into the Mayfair Club, Wilkes Barre, Pa., June 1 . . Buddy De Franco opens a three-week engagement at the Clef Club, Hollywood, June 3 Billy Eckstine begins a two-week stand at the Chicago Theatre, Chicago, June 5 . . Mecca Records, indie label headquartering in Seattle, pacted The Chanticleers, vocal quartet, and tenor John Morgan . . Tony Scott Trio currently at George's Blue Room, N.Y. . . Trudy Richards opened at the Copacabana, Pittsburgh, Monday (25) . Al Calder handling disk promotion for trumpeter Pete Condell.

Ella Fitzgerald opens at Birdland, N.Y., tomorrow (Thurs.) . Beryl Booker into the Onyx Club, N.Y., tomorrow (Thurs.) . . Steven Marcu named promotion director for Rex Music . . Woody Herman orch, currently one-nighting in New England, opens at the Bandbox, N.Y., June 9 . Nat (King) Cole at the Club Tiffany, Los Angeles, June 5 Jan August into the Jaguar Club, starting June 1.

Chicago

Billie Holiday opens at Beaucoup Lounge on May 29 for three week stint . . . Al Donahue to Chase Hotel, St. Louis, from June 18 to July 15 . . . Sugar Ray Robinson booked for three days at Four Dukes in Detroit from May 29 to 31 . . . Ted Weems moves to Schroeder Hotel, Milwaukee, June 23 for two weeker . . . Tom Reed opens Dutch Mill at Lake Delevan, Wisc., July 10 for nine days; then to Chicago on July 22 for four weeks at the O'Henry . . . Joy Cayler all-girl band play Melody Mill in Chi for seven days, beginning June 3 . . . Herbie Fields goes into Terrace, East St. Louis, for two stanzas beginning May 25.

Georgia Carr to do single frame at Colonial Tavern, Toronto, bowing in on June 8 . . . Eddie Howard into Monticello, Ind., from July 22 to Aug. 2 . . . Charlie Spivak booked for Edgewater Beach Hotel from June 12 to July 9 . . . Dick Jurgens begins July 8 at Elitches, Denver, through Labor Day . . . Danny Crystal at Eddie's Restaurant, Kansas City, for two frames, commencing May 29 . . . Four Lads enter Tic Toc Club, Milwaukee, on June 29 for two weeker . . . Pee Wee Hunt takes over Crest Lounge, Detroit, June 30 for four weeks; then two rounds at Colonial Hotel, Rochester, Ind., beginning July 27 . . . Hal MacIntyre plays Lakeside Park, Denver, for two weeks, opening June 5.

Jimmy Palmer into Lake Club, Springfield, Ill., for two stanzas starting June 9 . . . Redheads enter Congress Hotel, St. Louis, July 3 for four frames . . . Claude Thornhill to do single nighters in Texas through June . . . Buddy Morrow in midwest through June . . . Ralph Marterie goes into Colonial Hotel, Rochester, Ind., on June 29 for one week Buddy Moreno has left radio station WBBM to reorganize his band.

London

Radio Luxembourg is starting a new series of record programs on June 1, under the title of "The Capitol Show." Stan Kenton, Margaret Whiting, Billy May, Tennessee Ernie, Frank Sinatra and Les Paul & Mary Ford are among the deejays to be featured . . . Burl Ives will do two concerts on June 7 and 14 at the Royal Festival Hall, as well as TV, and plans to stay seven weeks . . . Dance bands are being widely featured in the BBC's Coronation Day plans. TV will feature a two-hour five-band presentation June 3, as part of their Coronation celebrations. Edmundo Ros, Geraldo, Harry Davidson, the Blue Rockets and the Band of the Royal Marines (Portsmouth) will be featured . . . David Rose arriving here June 17 on a business trip . . . Singer Teddy Johnson and bandleader Ray Ellington hospitalized for throat operations.

Pittsburgh

Three Suns open week's engagement at Vogue Terrace tomorrow (Thurs.) . . . Now that Pittsburgh Symphony season is over, trombonist Jack Purcell has launched his dance band on the prom-and-country club circuit for the summer . Gloria Seigle has temporarily replaced Lucy Anderson on the piano at Hotel Schenley dining room . . . Jimmy Confer has succeeded Bob Rhodes as vocalist with Walter Gable outfit at Ankara. Confer also doubles as m.c. there . . . Mary McLaughlin now singing with George O'Neil band . . . Baron Elliott signed for the annual Policemen's Ball here at the William Penn Hotel . . Anita Williams Trio into Eddie Aschner's club for a limited stay . . . Larry Faith crew had option picked up again at Horizon Room of Greater Pittsburgh Airport . . Artie Arnell band goes into Idora Park in Youngstown, next month . . . Johnny Lewis Trio at Conneaut Lake Park's Beach Club for indefinite stay.

Capitol Takes Over 46th St. RCA Studio

Capitol Records, which had been hopping from one recording studio to another in the New York area since it started cutting in the east, latched on to permanent recording home last week. Diskery is taking over the RCA Victor studios on West 46th street.

Although Cap plans to renovate the studios with latest recording devices, it's purchasing some of the equipment already there from RCA. Cap will begin operations in the new space about Oct. 16.

IT'S SWEEPING THE COUNTRY
CARAVAN
RALPH MARTERIE Mercury
ESQUIRE BOYS Rainbow
BAS-SHEVA Capitol
FERRANTE & TEICHER -Extra (Columbia)
BILLY ECKSTINE MGM
LEROY HOLMES MGM
AMERICAN ACADEMY OF MUSIC INC

It's Music by
JESSE GREER
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ON THE BEACH WITH YOU
WORDS & MUSIC, INC.
(1619 Broadway, New York)

Another BMI "Pin Up" Hit
MANY ARE THE TIMES
RECORDS
DON CORNELL . . . . (Coral)
JUNE VALLI . . . . (Victor)
BUDDY DeFRANCO . . . . (MGM)
Published by WEISS & BARRY, INC.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP

National Rating This wk.	Last wk.	Title	New York, MDS	Philadelphia, Charles Dumont	Boston, Krey Music	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Indianapolis, Pearson's	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	*Moulin Ro[illegible]	[illegible]	1	1	1	1	1	1	4	2	1	2	104
2	3	*April in P[illegible]	[illegible]	2	3	2	2	3	5	2	4	2	1	92
3	2	*I Believe	[illegible]	4	9	4	3	4	2	1	1	3	4	85
4	5	*Doggie in the [illegible]	[illegible]			3	4	5	3	7	3	4	3	57
5	4	*Pretend [illegible]	[illegible]	7	8	8	5	2	9	3	7	5	10	51
6	8	*I'm Walking Be[illegible]	[illegible]	3	4	6	10	9	4	9	..	7	7	47
7	7	*Ruby M[illegible]	[illegible]	8	7	5	6	6	8	5	9	6	8	46
8	11	†Say You're Mine	[illegible]	5	2	10	..	..	..	8	..	9	..	27
9	6	*Seven Lonely Da[illegible]				7	8	10	7	..	5	..	9	20
10	8	†Your Cheatin' He[illegible]	[illegible]			9	7		..	..	6	8	.	19
11	10	†Till I Waltz Again						8	..	..	8	10	6	12
12		*My One & Only H[illegible]			8			.	..	..	..	..	..	8
13A	12	*Side by Side [illegible]						..	..	6	10	..	..	6
13B	..	†Tell Me a Story [illegible]						.	..	..	..	.	5	6
15	..	*Dancing With Someone [illegible]		9			9	.	..	..	..	..	..	4

N.J. Spot Curtails Dances in AFM Row

Philadelphia, May 26.

Hassle between the Philadelphia tooters local and the Starlight Ballroom in Wildwood, N. J., over musicians scales has resulted in a curtailment of the spot's terp schedule for the upcoming summer season. The Starlight will drop its Wednesday night terp operation from its previously skedded Wednesday, Friday and Saturday dance policy.

Starlight execs claimed that the Philly local had arbitrarily hiked the tooters' scale for the ballroom above any other spot in its jurisdiction. Ballroom's management decided to drop the Wednesday hops rather than face an excessive band cost. Already lined up for the weekend dances are Johnny Long, Ralph Marterie, Les Brown, Ray Anthony, Louis Prima, Stan Kenton and Charlie Spivak.

Variety Meet

Continued from page 5

during the past year helping underprivileged and handicapped children. Since its inception in 1928, Golden reported, the show biz philanthropic org has spent about $25,000,000 in charitable endeavors where Variety Tents are located.

Outfit named a committee to produce a two-reel Technicolor film depicting the humanitarian activities of various Variety Tents. Coin was okayed for the project.

Best British Sheet Sellers

(Week ending May 16)
London, May 19.

In Golden Coach	Box & Cox
I'm Walking Behind	Maurice
I Believe	Cineph[illegible]
Pretend	L[illegible]
Doggie in Window	Connelly
Black Eyed Susie	Cinephonic
Oh Happy Day	Chappell
Windsor Waltz	Reine
Downhearted	New World
Little Red Monkey	Robbins
Wonderful Copenhagen	Morris
Hold Me, Thrill Me	Mills

Second 12

Till I Waltz Again	F.D. & H.
Broken Wings	Fields
Celebration Rag	Wood
Red Feathers	Dash
Wild Horses	Morris
Moulin Rouge	Connelly
Don't Believe Me	F.D. & H.
Now	Dash
Outside of Heaven	Wood
Because You're Mine	Robbins
Coronation Waltz	Northern
Coronation Rag	Magna

Disk Jocke[illegible] Prez Raps 'Exc[illegible]' Policy For Encou[illegible]ing Payola

Man[illegible] N. H.

Editor, VARIETY:

If you're a deejay [illegible] about exclusives many time[illegible] week. Some songplugger or [illegible]d company sends you a rec[illegible] stating that you are it! You're [illegible]iving this record exclusively [illegible]ause you're a key jockey and [illegible]d introduce it to the nation. [illegible]me element of the exclusive [illegible]es from three days to three wee[illegible]

Actually, in most cases, y[illegible] on the air shouting, "I've got [illegible] thing nobody else has!" and [illegible] find out some other deejay [illegible] been playing this same reco[illegible] weeks before. Or, perhaps, you really do have an exclusive; yes, so exclusive that nobody else would ever want to play this record. In this way the exclusive angle is used to get a poor disk on the air, when normally, the side would die a horrible death. The result is that his audiences suffer through repeated plays of a sub-par recording. Once in a million a deejay might be able to create a hit from a poor record through repeated plays, but certainly it's not very often.

Perhaps the worst result of the matter of exclusives is the bad feeling it creates among jockeys. For instance in a certain large city in the eastern section of the country, it is a known fact that if a disk is given to a certain jockey as an exclusive, all the other deejays in the city take steps to "lay off" that particular recording.

What is more, exclusives bring forth another jockey problem, and that is pay for play or whatever name you know it by. In plain talk, the disk jockey is offered money or special, expensive gifts for giving an exclusive a really good play.

No matter how many say payola no longer exists, they are just plain kidding themselves. I myself know of cases where it exists today and will exist tomorrow and the day after. Exclusives only tend to increase this already serious problem.

It boils down to this: Do the publishers and record companies want to have the support of just a few key jockeys in the nation or do they want the full support of a network of deejays coast to coast? If the answer is yes, then why not treat all jockeys fairly?

Don Tibbetts,
(WFEA-CBS; President, American Society of Disk Jockeys.)

M-G-M Pacts Mottola, Cathy Ryan as Single

Tony Mottola has been pacted to wax a group of instrumental sides for M-G-M Records. Mottola, who composes the background music to CBS-TV's "Danger," previously had waxed several themes from "Danger" for M-G-M album. It was a one-shot deal, however.

Thrush Cathy Ryan also was added to M-G-M's roster last week. She had been waxing for the diskery for the past couple of years as vocalist with the Art Mooney orch.

MY FLAMING HEART

ORCHESTRA LEADERS
RECORDING COMPANIES
A FAVORITE
PIANO NOVELTY
FASHIONETTE
Published by
SHAPIRO-BERNSTEIN CO.
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Get the Enchanting Ballad
MOMMIE DEAR
—and you'll have a hit
Piano-vocal available
EMERICK JANOSKA
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Box 17, Morris Hts. Sta.
New York 53, N. Y.

DECCA RECORDS
America's Fastest Selling Records!

CHI'S $2,740,000 SUIT VS. AGVA

Mountaineers Yodel for Exclusive Bills; Doubling Makes Hit-and-Run Menus

There's a growing tendency among mountain resort operators for shows that will play their hotel only during the course of one evening. System has been working out successfully at resorts outside of the Catskill belt at talent prices only slightly higher than would prevail if they played shows that came from another nearby inn.

The innkeepers feel that they would like to follow the path trod by such spots as Saltz's, Mt. Freedom, N. J.; Unity House in the Poconos, Forest Park, Pa.; Log Tavern, Milford, Pa., Goldman's, Pleasantdale, N. J.; Totem Lodge, Averill Park, N. Y.; Grossinger's, Ferndale, N. Y., and Concord, Kiamesha Lake, N. Y., which are in position to advertise their talent because they have an exclusive on them for that evening. Also, operators would like the privilege of giving their acts a rehearsal so that the musicians would be able to play the show in a creditable manner, and the performers would know in advance how to work that house. In addition, the innkeepers would like to keep their ulcers from spreading because performances frequently must be delayed until

(Continued on page 68)

Hope's 5G St. Loo Blues

St. Louis, May 26.

Maybe it was the 90-degree temperature, but Bob Hope, Les Brown and troupe drew only 3,000 for a $5,000 gross last night (Mon.) in the 12,000-seat municipal auditorium.

It was the smallest crowd Hope has drawn in three previous appearances here in seven years.

Connie Russell's Riviera

Connie Russell has been signed for the Riviera, Ft. Lee, N. J., starting June 30 on the show with the Will Mastin Trio featuring Sammy Davis, Jr.

Layout with Tony Martin and Bambi Linn & Rod Alexander will follow July 14.

Joe Louis Unit's Ballpark Dates

The "Biggest Show" idea is set to invade the outdoor field this summer. The Gale Agency, which has been packaging these layouts, is wrapping up a "Rhythm and Blues" package to play ballparks and stadiums during July and August. Included in the show so far are former heavyweight champ Joe Louis, Erskine Hawkins band, Dusty Fletcher, the Clovers, with more acts still to be signed.

"Rhythm and Blues" will cover the southern route which many race attractions have found to be extremely profitable. Sister Rosetta Tharpe, Marie Knight and others have plied that territory for many years to sizable takes.

This is the first unit packaged by the Gale office designed specifically for outdoors. Other have played the large arenas and auditoriums.

It's recognized that the biggest coin is in the al fresco field. Record is held by Bob Hope.

FUND SETUP HIT BY OPS, EMA, ACTS

Chicago, May 26.

Owners of 31 Chicagoland niteries, 25 members of the Chicago Entertainment Managers Assn., and 14 performers filed a $2,740,000 suit against the American Guild of Variety Artists and the union's Bob Hope, national president, and Jack Irving, national administrator.

Brief filed in Chi Federal Court by a quartet of lawyers charges that AGVA in its attempt to enforce its welfare fund is violating Section 302 of the National Labor Relations Board Act of 1947. This states that it is unlawful for an employer to pay any money to a union for welfare or trust fund unless there is a detailed written mutual agreement. It also provides that anyone wilfully disobeying the act shall be subject to a fine of $10,000 and/or a year imprisonment.

Suit is the culmination of actions since last November when AGVA informed cafe owners and bookers that they must pay $2.50 weekly to a welfare fund. Soon after this, the cafe owners informed AGVA that they would not contribute to such a fund as it was a violation of the NRLB, and also asked that the Chicago Federation of Labor medi-

(Continued on page 68)

Veloz & Yolanda 6½G

San Francisco, May 26.

Veloz & Yolanda concluded their week's run at the 1,150-seat Geary on Sunday (24) to chalk up a colorless $6,500 or thereabouts.

"Dance Cavalcade" rated mixed reviews but was backed by top promotion. House was scaled to $3.60.

Heavy Vegas Sugar Now Taking a Bow For Sparking Name Dates Elsewhere

The kingsized salaries being offered by Las Vegas niteries to lure film players into cafe stands may yet have a beneficial effect on headliner-starved niteries and theatres. For example, Van Johnson, who took time off from screen chores to work the Sands Hotel, played Casino, Toronto, the Seville, Montreal, and the Chicago Theatre, Chicago. Nelson Eddy, who was also tempted by the Vegas fortunes, is now set for the Copacabana, N. Y. Gordon MacRae, although no stranger to vaude houses, plays the Casino, Toronto, this wek and then moves to El Rancho Vegas, in an act with his wife, Sheila.

Anna Maria Alberghetti, the young Italian soprano, is now dickering for a Las Vegas stand, and will probably follow with vaude dates.

So far, the list isn't formidable, agents having been content just to get them into the lush Vegas spots. But the handlers, seeing that the act being done by the filmsters can pass muster in most situations, are now seizing this opportunity to persuade them to carry on in other parts of the country.

The agents argue that trips around the country constitute an excellent means of reeapturing audiences and build up a reservoir of good will among the people by letting themselves be seen at pop prices. Another argument is provided by the comparatively small number of films in front of the cameras. They might as well make some dough and some new friends during the enforced vacation from films.

Hildy's Thin 9½G, Mont'l

Montreal, May 26.

Triumph Productions' "Concert Varieties," with Hildegarde, Paul Hartman and Dorothy Sarnoff, did a poor $9,500 last week at Her Majesty's with 1,700-seater scaled to $4.80.

Show is now in Buffalo.

Omaha Centennial Nears 250G Goal

Omaha, May 26.

Omaha Centennial officials are breathing easier. Most of the greenbacks underwriting the 1954 event are in the till. Initial report of the exec committee said 101 firms had pledged $218,000, only $32,000 short of the launching goal. And other businessmen are expected to take up the slack shortly.

Underwriters will be repaid from sale of $10 ticket books to the various events. The $10 books, it's claimed, will be good for historical spec, musical festival, IBC boxing match, rassle, air show, square dance, pyro display, costume balls, forums, major league baseball exhibition, pro football game and a pro hockey exhibition.

Meanwhile, managing director Alfred Stern is speaking daily at civic functions plugging exhibition. He says Will Rogers, Jr., of National Congress of American Indians, is considering Omaha as site for that org's 1954 convention.

SIR LOUIS STERLING OF LONDON, ENGLAND, TENDERS HIS BEST THANKS AND APPRECIATION OF THE BIRTHDAY GREETINGS SENT HIM BY HIS FOLLOWING FRIENDS OF THE ENTERTAINMENT WORLD IN AMERICA:

IRVING CAESAR and SISTER
ANIA DORFMAN
MAX DREYFUS
FRANK FOLSOM
JONAH GOLDSTEIN and GRAND STREET BOYS
DOLORES and BARBARA GRAY
OSCAR and DOROTHY HAMMERSTEIN
HILDEGARDE and ANNA SOSENKO
BILL JOHNSON
DAVE and RUTH KAPP
FRITZI KAPP
NAT KARSON
ALFRED KATZ
FLORENCE and BOB KRIENDLER of '21'
JESSIE ROYCE LANDIS
NAT and SALLY LEFKOWITZ
IRENE MANNING
MARY MARTIN and DICK HALLIDAY
DICK and DOROTHY RODGERS
BILLY ROSE
MANIE SACKS
DAVID and LIZBETH SARNOFF
ROBERT and FELICIA SARNOFF
FLORENCE SHIENTAG
LEE and MARCELLA SHUBERT
ETHEL SMITH
BELLA and SAM SPEWACK
SOPHIE TUCKER and SISTER ANNIE
FRANK WALKER
FERN WHITNEY
JERRY and JEANETTE WHYTE
LOU WILSON

Memph Peabody Challenging Claridge For Summer B.O. Via Eight Top Orchs

Memphis, May 26.

Memphis' nitery and dance fans will be served another terrif lineup of name bands by the Hotel Peabody during the summer season. Peabody, which vies for honors in the top name band bracket with the nearby Claridge Hotel, will splurge with eight leading orchs augmented by a week's engagement spotlighting Decca singer Don Cherry.

The Peabody band brigade booked by Hotel prexy Frank Schutt teed off today (Tues.) with Art Mooney and his crew of 18 performers. The Mooney outfit also will preem the summer season in the snazzy Plantation Roof atop the hotel in the heart of downtown Memphis. Ray McKinley follows Mooney on June 8, Ernie Rudy is skedded for two weeks beginning June 22 and then Jimmy Palmer's orch with singer Cherry in a special spot open for one week on July 6.

Hal McIntyre is next on the agenda for two weeks beginning July 13, with Tony Pastor ticketed for July 25, Ray Pearl booked for Aug. 3 and Henry Busse tabbed for two weeks beginning Aug. 10. Chuck Foster orch is pencilled in to shutter the Plantation Roof season for two weeks beginning Aug. 24.

Roy Moore, w.k. national golf exec, flacks the Peabody, Roof and Skyway clubs.

Memphis' Claridge Hotel is also going in for name entertainment having set eight top bands for the summer. As previously reported, they are Henry King, Dorsey Bros., Dick Jurgens, Tex Beneke, Ted Weems, Clyde McCoy, Shep Fields and Jan Garber.

Borge Nice 13G, Cleve.

Cleveland, May 26.

Victor Borge gave the Hanna a high-spirited finale for its season.

Comic drew an okay $13,000 in eight performances at the 1,500-seater.

TERRI STEVENS

"A MOST BEAUTIFUL GIRL WITH A VOICE TO MATCH" — Emile Coulon, Owner, Moulin Rouge, Boston.

Currently:
LATIN QUARTER, Cincinnati

STAR MANAGEMENT
846 7th Ave., New York BAyside 4-0910

EVELYN KNIGHT BOWS OUT OF LONDON DATE

Building construction next door, stalemated traffic during the pre-Coronation preparations and other unforeseen aspects, have combined to force Evelyn Knight to cancel her scheduled June 8 premiere at the Bagatelle, London nitery. It would have been her first time over, and was to have been followed by a leisurely European vacation, but the thrush, who is closing tonight (Wed.) at the Persian Room of the Hotel Plaza, N.Y., decided to defer her London commitment until more propitious circumstances.

The Bagatelle management wanted to set back the London date a week or two, until the Coronation excitement settled, and also to sit out the unanticipated construction next door which, incidentally, looms as a legal potential. Miss Knight told the William Morris agency and Leslie Macdonnell, of the Foster agency in London, not to bother; especially since the incumbent Ann Shelton, a local diskery fave, found the conditions also too bothersome. Songstress instead is returning to her Hollywood home and may pick up some deferred Las Vegas and other committments.

Lombardi's D.C.'er for Kaye

Jo Lombardi, Palace Theatre, N. Y., batoneer, led the orch for Danny Kaye at the Press Photographers Ball in Statler Hotel, Washington, Friday (22).

Lombardi conducted the Palace crew for Kaye's recent run at that house.

Eddie Davis' Script Repeat On 'Follow the Girls' Tab

Writer Eddie Davis, who worked on the original version of "'Follow the Girls," will do the condensation of that show for the tab to be presented at the Flamingo Hotel, Las Vegas, June 11. Rose Marie has been signed for that layout.

Harry Delmar, who was also associated with the original show, will do the production.

Sophie Tucker Tees Off Grant-in-Aid Foundation 'Anywhere in the World'

Albany, May 26.

Sophie Tucker, who has been selling her autobiog, "Some of These Days," from which many charities benefited, has started the Sophie Tucker Foundation, Inc. The singer has received a charter from Albany, thus officially authorizing a corporation "to foster and encourage the development of liberal arts and sciences, to make voluntary grants to needy and worthy persons without discrimination as to the race, color or creed in order to enable them either to work or to develop skills in such arts and sciences."

Foundation is likewise authorized "to accept, hold and administer gifts, devices and distributions from trust funds, disbursements and donations."

Miss Tucker has been active in many charities. In virtually every one of her dates she sells autographed copies of her books and albums as soon as she takes her final bow. Buyers frequently designate the charities that they wish benefited. Thus one organization or institution may get a sizable chunk of coin because the majority of buyers do not specify the beneficiary org.

Principal place of operation is in New York State and principal office is in New York City although the foundation is empowered to function anywhere in the world, Miss Tucker's acknowledgement permitting her name to be affixed to the foundation was recorded in Washie County, Nevada' last month.

N. Y. Supreme Court Justice Carroll G. Walter approved the certificate of incorporation filed by her attorneys, Young, Kaplan & Edelstein. Directors may number from three to 25. Now named to the board are her legalites and Moses Abuza, her brother and business manager.

Inside Stuff—Vaudeville

Hildegarde, playing Her Majesty's Theatre, Montreal, last week in "Concert Variety," was gabbing backstage with three of her impersonators who were in town. Patricia Bright was doubling from the Ritz Cafe and the Hildegarde show; Ann Russell was at the Esquire Showbar and putting in a plug for Hildy's revue.

The third, Terry Haven, appearing at the Penthouse, told Hildegarde that she had dropped her impression because "I played so many towns were no one knew who you were." Hildegarde said nothing until Miss Haven was about to leave and then, with a warm smile said, "Goodbye, Miss Haven, and I do hope you get to play some bigger towns."

Pre-convention session of Los Angeles membership of American Guild of Variety Artists resulted in adoption of a resolution declaring that if the national AGVA publication doesn't come out on sked, and is not issued by Aug. 15, branches can put out their own mags and bid on the national organ. To be presented at AGVA conclave in Boston next month, resolution amounts to a bid by coast AGVAites to publish national as well as branch mag.

Members also voted resolutions stating if nominated delegate can't attend, then member who got next highest number of votes shall be alternate, and that voting be done on a branch territory basis rather than national, except for national officers. Sid Marion joins list of delegates to the convention.

PITT HOUSE GETS RAY ON 4-DAY 50-50 DEAL

Pittsburgh, May 26.

Johnnie Ray will play Pittsburgh after all this summer, but at a theatre instead of a nitery. Penn has booked in the sobber for four days only, all that he's available. He's set here for July 31 to Aug. 3 on an even split with Ray providing the surrounding show from his share.

Singer had originally been dickered for by big Vogue Terrace, but deal fell through when Ray couldn't see playing two weekends on the single stand. Later Twin Coaches had virtually latched on to him for week of June 15 but had to stop negotiations when Music Corp. of America wouldn't permit that spot to shift date of Denise Darcel, who had already been set for that time.

Joe E. Lewis New Abbot Of Friars; Berle 'Emeritus'

Joe E. Lewis was elected abbot of the Friars Club, N. Y., last week and Milton Berle, who previously held that post, was named abbot emeritus for life and will be given a gold life membership card at an early meeting of the organization.

Others named by the membership were Harry Delf, dean; Jesse Block (& Sully) prior; Dr. S. L. Meylackson, treasurer, and Ed Weiner, secretary. Elected to the board of governors for a two-year term were Jack Bregman, Phil Charig, Eddie Elkort, Eugene Greenhut, Eddie Hanley, Dave Levine, Louis P. Randell and Pete Wendling. Held over on the board for a one-year term were Fred Ahlert, Myron Cohen, Louis A. Schoenfield, Robert Alda, Frank Gallop, Dr. George Solomon and Earl Wilson.

Pitt's Geo. Arnold Exits Ankara for Rival Icer

Pittsburgh, May 26.

George Arnold, who has produced and starred in the ice revues at the Ankara for the last two years, is taking his show into a rival spot, the Horizon Room, next month. When Ankara decided to use regular floor entertainment during June so that its movable floor could be repaired and its rink raised, Arnold immediately closed a deal with Andy Chakeras, who operates the new nitery at the Greater Pittsburgh Airport. He goes in there June 8 after playing Kennywood Park for a week.

Ankara intends to resume icers the end of June, and will use Phil Richards as its producer. Latter had been associated with Arnold for a long time. June Arnold (no relation) will costar with Arnold in the first of his frosted entertainments at the Horizon.

Daniels in Glasgow Click

Glasgow, May 19.

Billy Daniels is clicking big on two-week stint at the Empire. High winds prevented the singer from landing at Prestwick airport near here on his flight from the U. S. His plane was diverted to London, and he made the trip to Scotland later.

Following a lengthy British tour, Daniels is due in Hollywood this fall for the film, "Broadway Story."

DALLAS SHOWS NET 30G FOR TORNADO VICTIMS

Dallas, May 26.

Benefit stage and screen shows in 36 theatres here Saturday midnight (23) netted $30,000 to assist victims of Texas tornadoes at Waco and San Angelo.

Palace stage show, with Dorothy Lamour, Dorothy Malone, Gene Autry, Pat Buttram, Audie Murphy, Larry Wilde, Quintetto Allegro and Herman Waldman's orch doing personals, drew $4,600 from 2,300 fans. Take from 35 nabe houses, ozoners and Negro filmers is expected to top $25,000.

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Nate Platt

Mr. Len Colyer,
Chicago Theatre,
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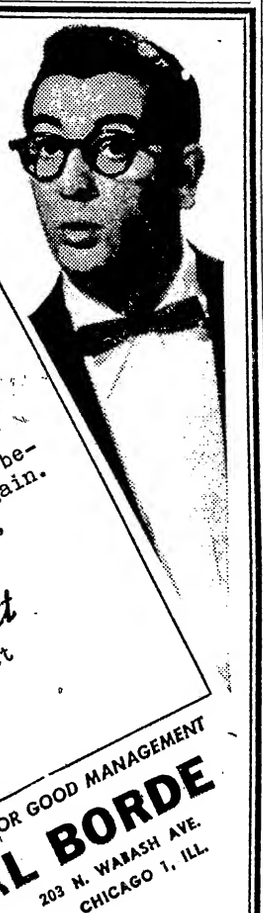

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Chi Chez Paree Ops Negotiate For Vegas Frontier at $5,500,000

Operators of the Chez Paree, Chicago, are now trying to buy the Last Frontier, Las Vegas. Jay Shatz, Ike Epstein, Milton Jaffe and Donjoe Modlevino, of the Chez management, are currently in the Nevada resort negotiating with Jake Kozloff, Frontier operator, who is reported asking for $5,500,000.

Negotiations have been rumored for several months. Chicago money has been anxious to get into the Vegas picture for more than a year.

Situation of Last Frontier is typical of several of the older hostelries in the area. The Sands, Desert Inn and the Sahara, the newer spots, have been spending tall coin for talent and have been making a terrific inroad on the older spots. The new inns have eliminated ceilings on talent and have been able to snag bulk of the top nitery and film names. Sands, especially with its apparently bottomless purse, and national advertising of its headliners, has been able to get the preference from talent agencies.

Despite the heavy competition, the Last Frontier and the rest of the older inns have not been starving. There is enough coin in the area for everybody and all are on prosperous levels. However, talentwise and consequently prestigewise, they are being eclipsed. Entry of the Chez crowd into the Last Frontier would buttress the Frontier's chances of getting names. The Chez is still the top spot in Chicago and the midwest, and if the Frontier and the Chez were offered to performers on a combination, there might be a greater tendency on the part of top nitery names to take the Frontier in preference to other spots.

VAF Hassle Over Yank Ventro in London Show

London, May 19.

Whether the current Latin Quarter production, "Three Cheers," playing at the London Casino, is a variety show, will have to be decided because of a dispute by a British union over the issue of a labor ticket to ventriloquist Canfield Smith. The issue was raised in the House of Commons by laborite M.P. Lt.-Col. Marcus Lipton, who asked why the permit was issued in contravention of existing quota arrangements when the names of "equally suitable British ventriloquists" were submitted by the Variety Artists Federation.

In his reply, the Minister of Labor, Sir Walter Monckton, said the proportion of foreign acts permitted in variety shows was regulated by a quota and was not, therefore, dependent on availability of British artists.

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Philly Latin Casino Sets Layouts Through June

Philadelphia, May 26.

The Latin Casino, top local showplace, is set for the remainder of the season with bookings skedded to the end of June. Peggy Lee, Archie Robbins and the Haydocks are the current (21-27) floor occupants.

Other bookings for the season include Gene Baylos, Beverly Dennis and the Renards (May 28-June 3); Jean Carroll, JoAnn Wheatley, The Rivieras (June 4-10); Sammy Davis, Jr.-Will Mastin Trio, the Four Lads and Mary Burton (June 11-17), and Davis & the Mastin Trio, with Garner & Farrell (June 18-27).

Decline in Vaudeo Gives Cafes Edge On 'Acts at Price'

Decrease in the number of television variety shows has caused a perceptible decline in nitery salaries for the first time in many years. Cafe owners now find that they're in a better bargaining position when buying several categories of acts, particularly in the middle brackets.

The decline in the number of niteries and virtual disappearance of vaude time hasn't been able to deflate salaries of several types of performers, but with the lessening of vaudeo, there has been some increase in the purchasing power of bonifaces.

Talent agencies have known that video salaries have been buttressing cafe performers' takes. When unable to get the usual fee in cafes or theatres, the percenters were able to sustain an act's stipend by shifting him to television, where he was able to get more than a week's salary for a single performance. However, during the past year, the type of booking has lessened considerably.

The Milton Berle Show, for example, used to buy a huge amount of vaude acts, but since its switch to the situation comedy format, talent needs are not so great and generally name: only are needed. "This is Show Business," since it went sustaining, isn't paying the fancy prices it used to shell out. Arthur Godfrey buys only moderate-priced talent for his "Talent Scouts," since names would destroy the character of the show. There is no Frank Sinatra show, which used up a lot of acts. Colgate's "Comedy Hour" and "All Star Revue" weren't buying the mid-bracketed acts during the current season.

Consequently, there's less playing time for that type performer. The demand is either for acts well under $1,000 or names over $3,500. Latter is easier to sell than the $1,000-$1,500 turns.

Saranac Lake

By KENNETH DERBY
(*Pinchhitting for Happy Benway*)

Saranac Lake, N.Y., May 26.

Ivan Annenberg, circulation director; William Wilkowitz, circulation manager; William Dendart, retired exec, all of the New York Daily News, and Hank Danning, former Giant catcher, planed here to visit Murray Kissen (& Burns), who is up and around following complete rest routine.

Virginia Ann Ferraro, of Loew's Mt. Vernon, excited about being upped for all suppers. Her sisters and brothers-in-law motored in from Manhattan recently.

Alice Farley, a recent graduate, received the all-clear to resume work and is employed by a Lake Placid dress shop. Alice made several appearances on the Ralph Bellamy "Man Against Crime" TV series and will return to the airwaves this fall.

Marlene Bronstein, of the Maine Theatres chain, cheered over the weekend with a visit from her mother. Youngster received encouraging observation period report.

Pat Pritchard, comely Brandt staffer, expects an all-clear and medical approval to resume work after an early departure. Pat and Gloria (National Screen) Davis, a recent graduate here, comprised a formidable singing duo and performed at our many social functions.

Write to those who are ill.

Ice Show Review

Ice Time

Paisley, Scotland, May 23.

Claude Langdon (for Ice Entertainments, Ltd.) presentation of "Ice Time." Written and produced by Eve Bradfield. Orch under Arthur Jones; Musical arrangements, and orchestrations, Robert Farnon, George Melachrino, Cyril Watters, Leonard Morris, Denis Moonan. With Heather Belbin, Ann Hart, Elsie Heathcote, Maureen Pain, Eileen Portman, Douglas Chapman, Jack Harris, William Hinchy, Errol Lake, Peter Lawrenson, Joe McGuirk, Bob Pullen, Ronald Privett, Adrian Swann, The Balcombes, Beryl & Bobo, Empress Singers. At Paisley (near Glasgow) Ice Rink.

Lavish 150-strong ice revue company marks first excursion of Claude Langdon, impresario of London's Empress Hall, into Auld Lang Syne territory, already invaded on skates by Tom Arnold. Show, in for seven weeks, is suitably vast and proves easy on the eye, but appeal is largely visual and lack of story framework shows itself. Production has novelty value in this region, so far untouched in rink space by blade shows, but something more cohesive than a string of scenes, interspersed by comedy items, is required to retain stubholder interest.

Skating reaches good standard, specially useful ice chores being put in by youthful Heather Belbin, Maureen Pain and Errol Lake. Boy skater Douglas Chapman also impresses in solo stints.

As befits largeness of rink, production is on big scale, with hundreds of lights fitted over ice arena and manipulated by trained technicians above rinkside seats. Singing, solo and in harmony, is effected by group of Empress Singers garbed according to each scene and standing behind string of mikes on side platform, linking naturally into action.

The Balcombes, male duo on a seesaw revolving ladder, are biggest click on comedy side, rousing big yocks with thrills and spills as ladder seesaws to and from and when ladder revolves rapidly. Beryl & Bobo, mixed duo dressed sailor style, are agile in acro work atop trampoline decked as battleship.

Gord.

Miss Anderson to Korea

Tokyo, May 19.

Marian Anderson, now touring Japan, will go to Korea May 27, for a four-day recital tour in Pusan and Seoul. She will perform for Korean civilians and United Nations troops in both cities. Tour is sponsored jointly by U. S. Army and the State Dept.

In addition to her regular Japan concerts, all of which have been capacity here, the singer and accompanist Franz Rupp did a benefit for Japanese orphanages this week.

Ft. Osage, Mo., as Tourist Lure Via Historical Gala

Kansas City, May 26.

Production of a historical pageant to be presented this summer at Ft. Osage in northeast Jackson County, Mo., got underway last week with appointment of Tom Quickel as general manager. Quickel is on leave from the Independence (Mo.) Examiner staff to handle the pageant.

Ft. Osage recently was restored through efforts of state, historical and civic organizations, and pageant will celebrate completion of the project and inauguration of the site as a tourist mecca in the area.

Actual production of the pageant will be handled by the John B. Rogers Producing Co., Fostoria, O., which was engaged several weeks ago. A company representative to supervise the production is to come to Independence this week, Quickel said. Rogers firm handled production of the Kansas City centennial pageant here couple of years ago.

Ft. Osage event has been in the mill for several years, but is being brought about this year through the Independence Chamber of Commerce, which has lined up a number of local organizations to back the project.

DICK PRICE

MERCI: Pierre-Louis Guerin and Rene Fraday for featuring me at the Lido, Paris, 1952-53.

THANKS: Merriel Abbott for my forthcoming engagement at the Conrad Hilton, Chicago, opening June 12.

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La Vie En Rose, N. Y.

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"The Negro singer is distinctive, to say the least. Miss Fitzgerald has a healthy respect for the melodic line as laid down by the composer and an equally healthy disrespect for orthodoxy. Her melodic meanderings are picturesque and truly interesting. She can weave together a number of tunes in a manner that's architecturally sound and infuses a keen sense of humor into her renditions. She apparently has a strong sense of improvisation, as was evidenced on her preem night when she wove ditties around the presence of Patti Page in the room.

"Miss Fitzgerald was unable to give out with any new numbers. There was a constant stream of requests, most of which were made known through her Decca disks. Her catalog shows everything from the fragility of 'My Bill' to vivid bop doodlings. Something for everybody here and opening night's crowd was reluctant to let her go even after 40 minutes."

Jose.

ROBERT W. DANA
N.Y. World-Telegram and Sun

"Ella Fitzgerald goes 'East' to La Vie En Rose.

"Jazz queen Ella Fitzgerald, after years of success on the West Side, has picked Monte Proser's lush La Vie En Rose for her debut and, judging from the reception opening night, she has no reason to be disappointed.

"She caught the audience quickly with her opening 'Side by Side' and held it for the entire performance with her satin-smooth delivery of the beautiful ballad, 'Serenade in Blue'; the lively and humorous 'Frim Fram Sauce,' in which she simulates the rasping bass fiddle; an up-tempo version of 'Lover Come Back to Me,' and an original treatment of 'St. Louis Woman.'

"'Lady Be Good,' which has been one of Ella's best-selling Decca records, really struck the customers' fancy. On this she combines lyrics with wordless bop and scat phrasings at lightning speed."

ROBERT SYLVESTER, Daily News

"Over the years, Ella Fitzgerald has doubtless been the most versatile of our popular singers. But in her first East Side night club engagement at Monte Proser's La Vie en Rose, these nights, she's showing a whole new personality and style. Miss Fitz is humorous, shows an unexpected knowledge of and talent for show songs and special material, and every once in a while throws in a real killer bit like her imitation of Louis Armstrong doing 'Frim Fram Sauce.' Nobody handles a lyric better and today we have no singers who can do as much with Gershwin."

EARL WILSON, N.Y. Post

"TODAY'S BRAVO: Ella Fitzgerald's fine singing at La Vie en Rose."

LEE MORTIMER, Daily Mirror

"The one and only Ella Fitzgerald."

Mountaineers Yodel for Exclusives

Continued from page 63

a show gets in. Thus a flat tire or one act's hamminess in working overtime elsewhere can gum up schedules for a pair of other hotels.

The hotelmen would like to get rid of these headaches and are getting after bookers to come up with exclusive shows. Another factor is their belief that they can increase business by advertising shows. Under the multiple playing system, if they advertise a layout, they'll appear ridiculous to many because of the knowledge that the show is playing elsewhere.

'Multiplicity' Troubles

There have been some notable instances which if repeated may mean the end of multiple showings during the evening. At one Catskill spot, show was so late that after a half-hour's wait, the house social director went on and had to keep the customers interested for nearly an hour before the package arrived. In another instance, some transportation difficulties prevented Joe E. Lewis from making a show in time last season at a top mountain hotel. Red Buttons was obtained from another hotel. There was some subsequent litigation because Lewis later appeared and did his show. Buttons got his full paycheck.

Another facet of the situation is that the calibre of the shows isn't too good when acts have to cut and run off to make other schedules. For example, it's an old gag to have the emcee appear to be working out of breath and reveal the fact that he rushed over from another spot that same evening.

Of course, bookings at one spot on Saturdays would put a high premium on many types of acts. On the other hand, an operator would be relieved of lots of headaches knowing that he can have a show that will give his spot a full measure of value.

At least one booker already has started to drop multiple bookings because of the mixups that frequently arise. Herman Fialkoff has given up most of his Catskill outlets and is now concentrating on spots that are off the beaten borscht belt. Apparently bookers and operators go through the same tortures on these scores.

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Hoosier Hillbilly Spot Tees Off With 'Opry' Acts

Angola, Ind., May 26.

Strictly hillbilly entertainment will again be offered by the Buck Lake Ranch, near here. Spot opened its seventh season Sunday (24) under Harry and Eleanor Smythe, owners.

New all-steel seating arrangement on top of the hill has been added, plus a ferris wheel for youngsters in the kiddieland section, and four new deer and a ranch restaurant. Opening day featured several performers from "Grand Ole Opry," including Grandpa Jones, Mrs. Hank Williams, Paul Howard, Jim Coffey, Circle-C Ranch Boys and Florence Webb.

On Decoration Day a horse-pulling contest is scheduled in the morning, with music in the afternoon by Kenny Roberts and Dawn Homers. On May 31 the Ranch will have "Opry's" Webb Pierce and vaude acts.

HARLEM APOLLO REPEAT OF BAILEY & BELLSON

The Apollo Theatre, N. Y., will repeat the Pearl Bailey-Lou Bellson package with Bill Bailey, starting June 19 for one week. They played that house a couple of months ago and did healthy business.

This will be the second topliner in for a repeat show this season. Joe Louis is the other attraction to play that Harlem house twice.

AGVA May 'Unfair'

Continued from page 1

agents and reportedly divide money between them. It's been charged that the Army pays as much as $30 per show, and the agents give a top price of $25 to the acts. In addition, it's charged that performers are required to give one free show before an audience prior to being booked. Also a free show in officers' clubs on every post is required. An AGVA spokesman also claimed that a booker must be showered with gifts before an act can be routed through the various camps.

It's pointed out that these abuses are not prevalent in the USO-Camp Shows setup. It's only on the programs bought by Army camps from European bookers that these abuses exist.

Precedent for the AGVA action has been set by the Variety Artists Federation of Great Britain, which refuses to permit its members to work Army camps in Germany until the VAF form of contract is used. Under that type pact many of the abuses now prevalent would be eliminated. It's likely that AGVA will demand that its form be used when its members play the camps and that union minimums be adhered to.

The union's action regarding conditions prevalent in the U. S. Army camps in Germany was given impetus by emcee Murray Lane, who recently returned from a European jaunt during which he played the camps for several agents. Lane disclosed the sub-standard conditions under which American performers played there and ascribed their plight to at least one Army captain in the Wiesbaden area who works closely with several agents, one of them a former American actor. He also said that living costs have risen greatly for American acts because post-exchange privileges have been denied them in many spots and thus they are forced to go out on the black market for cigarets and even food.

The cheaper lodgings in Army hospitals are also denied them once their playing time in a particular post is finished and even though they may be waiting for transportation to another camp.

$2,740,000 Suit

Continued from page 63

ate the dispute. But Irving refused to attend any meetings, and CFL dropped efforts to mediate the hassle.

Suit is also aimed against the Associated Actors and Artistes of America, parent group of AGVA, and all its affiliates because of the "blacklist" maintained by AGVA against certain performers.

Nix Voluntary Payments

On Dec. 2 most of the cafes and theatres in Chi again advised AGVA that they would not make voluntary payments to the welfare fund. On that date, it is the counsel's claim, Hope and Irving singled out, without prior notice, four cafes—the Playhouse, Silver Frolics, Melody Casino and the Little Club — and closed or "struck" these places because of failure to contribute to the AGVA fund. Therefore, in a chain reaction, dozens of other spots discontinued AGVA acts. Shortly thereafter, however, performers returned to most of the bistros and continued to work.

On Dec. 15 AGVA listed struck places and placed them on the unfair list. Although no formal strike notice was filed, performers were notified not to play the four spots. On Nov. 22, club date bookers in Chi were informed that they were to pay a $1 levy on club date performers.

With the exception of the major branch offices and a handful of independents, the majority of the bookers joined the re-formed Chi EMA. They have also been placed on the AGVA unfair list. But through the use of "front" members of ARA and with supposedly direct contracts with employers this has been widely evaded by EMA.

Also plaintiffs in the suit are 14 actors who have been placed on unfair lists, the majority of them in the strip or burlesque field.

Claim 'Interstate Commerce'

Brief also mentions that clubs are engaged in interstate commerce, spending an estimated $1,000,000 annually for supplies and talent.

Owners and bookers allege they have suffered financial hardship through AGVA's action and are seeking $50,000 each. Each performer is asking $10,000. In addition, they are urging the Chi Federal district court (a) to issue a preliminary injunction preventing AGVA from making demands for further contributions; (b) to stop any strike activity, boycotts, or unfair listing; (c) to recall any such blacklist boycotts, etc.

Action was filed by Milton Raynor, general counsel for Chi cafe owners; Stanford Clinton, specialist in labor relations; John B. Moser, representing the bookers, and Manuel Weisman, repping the performers.

An oddity in the case is that no subpoena was served on prexy Hope, although he was here all weekend on several charity affairs and his own TV show.

Chi office of NRLB also has under advisement an action asking that the Government restrain AGVA from alleged violation of Section 302. As yet there has been no ruling.

PITT VOGUE SETS ACTS FROM TV FOR DOG DAYS

Pittsburgh, May 26.

Vogue Terrace going in big this summer for TV performers whenever available. It has Julius LaRosa set for just two days, June 19-20, all that he can get off from the Arthur Godfrey show, and has also booked in Lucky Strike's Snooky Lanson for a single weekend, July 17-18.

Following LaRosa, for entire week of June 22, Vogue has the Chordettes, formerly of the Godfrey lineup, and brings in Dorothy Collins and her husband-musical director, Raymond Scott, July 6, right after they go off "Your Hit Parade" for the warm months.

John Bertera, owner of the Vogue, also is dickering with a couple of other Godfrey features, Marion Marlowe and Frank Parker, also for a weekend.

CASS MONICA
FRANKLIN and LANE
Held Over — Lou Walters'
LATIN QUARTER, New York
Thanks to Dick Henry

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and DALE

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Until May, 1953.

— Future Engagements —
* JUNE — * CHINA THEATRE *, Stockholm, 4 weeks.
* JULY — * LIDO, VENICE *, Italy, 4 weeks.
* AUGUST — Switzerland and South of France, 4 weeks.
* SEPTEMBER — * LONDON PALLADIUM and SAVOY HOTEL *, 3rd time, 4 weeks.
* OCTOBER — * BUF SUR LET OIT *, Belgium, 8 weeks
* DECEMBER — * "MOULIN ROUGE" *, 4 weeks.
* JANUARY — * PALLADIUM *, Dusseldorf, Germany.

— Bookings —

LONDON	U. S. A.	CONTINENT
Fosters Agency	Milton Berger	Roger Bernheim
Piccadilly House	701 Seventh Ave.	6 Rue Cardinal
Piccadilly Circus	New York City	Mercier
London, S.W. 1	N. Y. 19	Paris

JAY MARSHALL

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CHEZ PAREE
Montreal
Thanks to Lena Horne
Dir.—MARK J. LEDDY
LEON NEWMAN

FOSTER AGENCY, LONDON, presents

Currently
BUEF SUR LE TOIT
Brussels
Americ n Rep.: WM. MORRIS AGENCY
TAVEL MAROUANI AGENCY PARIS

LOU FOLDS
ORIGINAL
MAGICAL JUGGLER
Currently
ROXY THEATRE
NEW YORK

VARIETY BILLS

WEEK ENDING JUNE 3

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 28
Cynthia Scott
George Sawtelle
Peiro Bros
Pegleg Bates
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 29
Alphonse Berge
Goofers
Ceil Cabot
George Kirby
Berk & Hallow
B & G Lambert
Artie Dann
Fernando & Anita
Paramount (P) 27
4 Aces
Alan King
Martin Bros
Jerry Gray Orc
Roxy (I) 25
Ice Colorama

CHICAGO
Chicago (P) 29
Johnnie Ray
Georgia Gibbs
Gary Morton
Dunhills
Regal (P) 29
Joe Louis
Nicholas Bros
Hal Singer Orc
Leonard Leed
Dolores Parker
Frances Martin
Asia Boys

MIAMI
Olympia (P) 27
H Williams 3
Vince Mondi
Tien Tsi Lin
Mickey Deems
Ted Wills 4

NEW HAVEN
Par (P) 30 only
Mr Deedle Dottle of Rudy Kazootie

NORWALK
Empress (P) 30 only
Mr Deedle Dootle of Rudy Kazootie

WASHINGTON
Capitol (L) 28
Don Cornell
Tippi & Cobina
Hope Zee
Albins

AUSTRALIA

HASTINGS (NZ)
Tivoli (T) 25
Tommy Trinder
Botonds
Halama & Konarski
Prof Olgo
Mary Priestman
Six De Paulls
Harry Moreny
Toni Lamond
Peter
Singing Girls
Dancing Girls
Dancing Boys
Adorables

MELBOURNE
Tivoli (T) 25
Trio Fayes
Trio Daresco
Lowe & Ladd
Bert Duke Trio
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Show Girls
Nudes (9)
Boy Dancers
Ballet

SYDNEY
Tivoli (T) 25
Leo McKern
Jack Gwillim
Anthony Quayle
Rosalind Atkinson
Terence Longdon
Keith Michell
Barbara Jefford
Kenneth Wynne
Raymond Westwell
Iam Mullins
Edward Itienza
James Grout
Ian Bannen
John Nettleton
Peter Halliday
Peter Jackson
Eric Lander
Derek Godfrey
Joan MacArthur
Geoffrey Curtis
Jane Holland

WELLINGTON
St James (T) 25
Farrar & Carter
Pat Gregory
Diana Grafton
Jimae & Junior
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cartaux
Nellie Small
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls

BRITAIN

ASTON
Hippodrome (I) 25
Jimmy Bryant
Mellor-Martin-Moe
Margo
Humphreys & A Derek
Bert Dene
Jean Madden
Saucettes

BIRMINGHAM
Hippodrome (M) 25
Max Bygraves
Authors & Swinson
Krista & Kristel
Pharos & Marina
Gold & Cordell
Hylda Baker
Duncans Collies
N Mongadors & A

BLACKPOOL
Palace (I) 25
Richard Hearne
Tanner Sis
George Martin
Volants
Ali Bey
B Hobbs Girls
Tower Circus (I) 25
C Cairoli & Paul
8 Flying Croneras
Fischers Elephants
5 Hansels
John
Balladinis
5 Talos
Knies Legionaires
Portugese Horses
Tarzana
2 Canters
2 Angelos
Williams Cockatoos
Kossmayers Mule
Little Jimmy
A Circusettes
Jimmy Scott
Olympiad 3

BRADFORD
Alhambra (M) 25
Kenn Platt
Flack & Lucas
P Nicholls & B Merrin
4 D's
Morecambe & Wise
Harry Worth
Kerbsiders
Cassandras

BRIGHTON
Hippodrome (M) 25
Max Miller
Dancing Duvals
Arthur Worsley
Karloffs
Nino
Nixxon & Dixon
M Crosbie & T
G Grossetto & G

BRIXTON
Empire (I) 25
Terry Scott
Clarkson & Leslie
Bill Maynard
Piccadilly Nudes
Hey-Hey Lovlies
Hippodrome (S) 25
Jack Hilliard
Fayne & Evans
Radio Revellers
W Keppel & Betty
Mundy & Earle
Nordics
3 Jills

RIBXTON
Empress (I) 25
Michael Bentine
Karen Greer
Max Bacon
Vogelbeins Bears
Mooney & King
Roy Stevens
Francois & Zandra
B & B Adams
2 Micheles
B Wareham & B

CARDIFF
New (S) 25
Rose Murphy
[illegible]
Johnny Matson
Nat Hope
Jackie
Slim Rhyder
J & K Stuthard
Richard Sis

CHELSEA
Palace (I) 25
I Benson Orc & Rev
Finlay Bros
Claud Williams
Dunn & Grant
Dennis Hale
Armanda & Dorian
Les Symmetricals

DERBY
Hippodrome (S) 25
C Harmonica Co
Norman Harper
Rustler
C Eagle Eye
5 Mahawks
De Vere Girls
Dolore Whiteman

EAST HAM
Granada (I) 25
Babu
Jackson & Ritchie
George & Rudolph
Lyric Twins & L
Elaine Gilbert
Gt Alexander Tp
Metropolitan (I) 25
Eddie Gray
Arthur English
Peggy Powell
2 Playboys
Cycling Astons
Donovan & Hayes
Brian Kent
Eileen Rogan Girls
(Palace I) 25
Betty Driver
Alec Pleon
3 Indriksons
3 Rubies
Lynton Boys
Harry Jacobson
Skating Sayers
Les Trois Poupee

EDINBURGH
Empire (M) 25
Seaton O'Dell
Monte Rey
J & S Lamonte
Gwen Liddle
D Philppe & Marta
Scott Sanders
Woods & Jarrett
Tommy Jover Co
Raf & Julian

FINSBURY PARK
Empire (M) 25
Winifred Atwell
Conway & Day
Jimmy Wheeler
Italo
Tommy Fields
Erikson
Medinis
G Meaton & D

GLASGOW
Empire (M) 25
B Daniels & B Payne
Kovacs
E Arnlet & Gloria
Jean Kennedy
Myrons
R Overbury & S
De Vere Girls
Alan Clice

GRIMSBY
Palace (I) 25
Hal Blue
S Bab Zou-Zou
S England & F Parker
Johnny Heywood
Eddie Rawlings
Tommy Swift
Vicky Day
Gwen Fields

HACKNEY
Empire (S) 25
Jay Nichols
Wally Peterson
D & J O'Gorman
[illegible]
Vogue 6
P White & Stagger

LEEDS
Empire (M) 25
David Hughes
H & W Mack
Semprini
Ravic & Babs
Jack Watson
Dashs Chimps
Rob Murray
2 Pirates
Peter Raynor

LEICESTER
Palace (S) 25
Archie Lewis
Morris & Cowley
4 Ramblers
3 Imps
Verdini
Cottrell Bros & M Muldoon 5
Peggy Ashley

LINCOLN
Royal (I) 25
J Lee & M Rivers
Conrad Vince
Juanne
De Young & Delysis
Macarton Bros
Jotty Stunt
L Gordon Girls

LIVERPOOL
Empire (M) 25
Al Read
Dennis Bros & June
M Woodward & M Cooper
Lizzet & Eddie
M Henderson & S Kemp
Allen & Lee
E Gordon & Nancy
A & B Black

LONDON
Palladium (M) 25
Danny Thomas
A Lee Simpkins
Nanci Cromton
Bogdadi
Tommy Cooper
Steenbacks
F Bamberger & P
D & D Remy
Palladium Tiller G
Skyrockets Orc

MANCHESTER
Hippodrome (S) 25
Jean Sablon
Robert Maxwell
Saveen
Devine & King
Eddie Arnold
3 Kelroys
L Sharpe & Iris

NEWCASTLE
Empire (M) 25
MacDonald & G
Wilfred Briton Co
Cynthia & Gladys
Iris Sadler
Hackford & Doyle
Bel Argay
Cookes Ponies

NORWICH
Hippodrome (I) 25
Billy Whittaker
Mimi Law
Joe Poynton
G Anders & Jean
Lee Brooklyn
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh
Edward Orland
Terri Howard

NOTTINGHAM
Empire (M) 25
Max Wall
Julie Andrews
Hedley-Ward 3
Freddie Frinton
Joan Mann
S Willis & T Beaumont
Downey & Daye
Ballet Belles

PORTSMOUTH
Royal (M) 25
Harry Secombe
2 Condons
Harry Bailey
Yvonne Prentice
Barna & Boros
Anna Mac
McKenzie Reid & D
Goons Girl Friends

SCNUTHORPE
Savoy (I) 25
Jimmy French
Ricky Morecambe
Clayton & Ward
8 Lovlies

SHEFFIELD
Empire (M) 25
Carroll Levis Co
Violet Pretty
Teen Agers
3 Harvards

SLOUGH
Adelphia (I) 25
Merle & Marie
Jackie Ross
Elizabeth & Collins
Chevalier Bros
Raydini

SUNDERLAND
Empire (M) 25
2 Sterlings
Lee Lawrence
T O'Neill & P Haig
G Wood & D Harmer
Stan Stennett
Ker Ben & Ly
Billy Thorburn
2 Alfredos

SWANSEA
Empire (M) 25
Issy Bonn
N & N Grant
Eddie Calvert
Ray Allan
Cardew Robinson
2 Lucilias
T & G Durante
P Hatton & Peggy

WOLVERHAMPTON
Hippodrome (I) 25
Joe Ring
N Barron & K Drummond
Les Cinzanos 3
D Rose & R Kotchunsky
Calvin Kay
Bob E Raymond
Joan Norton
Teddy Bush

WOOD GREEN
Empire (S) 25
Hal Monty
B Banks & D Heywood
Delia Manon
Desmond & Marks

YORK
Empire (I) 25
B & A Pearson
Maryn & Cook
Ronaldi & Karina
3 Adairs
Billy Matchett
Benson Dulay Co
Susie
Ted Lune

Cabaret Bills

NEW YORK CITY

Bandbox
Illinois Jacquet
Ruth Brown
Flip Phillips

Birdland
Dizzy Gillespie
Charlie Parker

Blue Angel
Arthur Blake
Alice Pearce
Stan Freeman
Portia Nelson
Eadie & Rack
Bart Howard
Jimmy Lyons 3

Bon Soir
Jimmie Daniels
Mello-Larks
Marsh & Fields
Norene Tate
Garland Wilson
Mae Barnes

Copacabana
Ritz Bros
Fran Warren
Eileen O'Dare
D & G Prior
Mace Barrett
Kay Lande
M Durso Orc
Frank Marti Orc

Chateau Madrid
Facundo Rivero
F Alonso Orc
Al Castellanos Orc

Embers
Red Norvo
Tyree Glenns
Bobby Stenenson

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Harry James Orc

Hotel Biltmore
Michael Kent Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
B Cummins Orc
D & T Lemac
Jay Seiler
Jack Kelly
Adrian Rollini Trio

Hotel Pierre
Denise Darcel
Mata & Hari
Stanley Melba Orc
Chico Relli Orc

Hotel Plaza
Evelyn Knight
J & J Belmont
Dick La Salle Orc
Mark Monte

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Jerome Courtland
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Chao Fisk
Sharkey
[illegible]

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Lenny Dee
Lee Carroll

Larue
"What's New"
Orson Bean
Hal Loman
Russ Emery
Rain Winslow
Diana Drake
Barbara Maye
Billy Hayes
Ted Straeter Orc
D'Avalos Orc

Latin Quarter
Jack Durant
Franklin & Lane
A. Andree & Bonnie
Fleetwoods
Murphy Sisters
Piroska
Dagenham Pipers
Midge Minor
Art Waner Orc

La Vie en Rose
Mills Bros
Ella Fitzgerald
Phil Moore
Dottie Salters
Van Smith 3

Leon & Eddie's
Eddie Davis
Oliver Ders

Le Ruban Bleu
Norman Paris 3
Julius Monk

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Milt Herth
Joan Bishop
Rosa Linda

Riviera
M & G Champion
Vic Damone
Joey Bishop
Walter Nye Orc
Pupi Campo Orc
Doug Rogers
Arden Line

Two Guitars
LuBov Hamshay
Sigi Ahern
Eli Spivak
Misha Usdanoff
Kostya Poliansky

Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
[illegible]
Barbara Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Ernest Sarracino
Jackie Jay
Clara Cedrone
Carolyn Wood
Bobbie Martin
Myles Bell
Piute Pete
Hal Graham Orc

Village Vanguard
Patricia Wilson
Celestine Ganory
Phil Leeds
Clarence Williams Trio

Waldorf-Astoria
Chavales De Espana
Trini Reyes
Emil Coleman Orc
Mischa Borr Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Buddy Walker
Joe Delilah
Tony & Renea
Mal Malkin Orc

Balkan Room
Nino Yacovino
Sid Lewis Orc
Freddy Hallet

Bar of Music
Bill Jordan
Fred Thomson
Harvey Bell

Club Carlyle
Carlyle
Sheila Barrett
Joe Madding Orc

Delano Hotel
Paul Chapman
Tommy Numez Orc
Zina Reyes Dancers
Willie Hollander

Black Magic Room
Fran Carroll
Jan Conway
Pete Mack
Harry Rogers

Clover Club
Charlie Carlisle
Lillian Roth
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Harlowe Line

Delmonico
Jose & Aida
Carlos & Melisa Orc

Latin Casino
Hal Winter
De Castros (2)
Barbara Anne
Freddy Calo Orc

Five O'clock
Martha Raye
Milt Ross
Ted Wells 4
Charlie Barnet Orc

Frolic Club
Kathie McCoy
Don Charles Orc

Gaiety Club
Zorita
Raquel
Joanne Duprez
Toni Rave
Gaiety Girls

Harem Club
Jimmy Day
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh

Johnina Hotel
Tony Renard
Tip Toppers
Randum

Kenilworth
Jack Cavallaro Orc
Al Lozito
Ruth Palmer
George Chaterton

Leon & Eddie's
Babe Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan Luis & Eleanor
Perry Bruce
Aeres O'Reilly
Ralph Gilbert
Don Charles Orc

Martinique Hotel
Manolo & Ethel
Danny Yates Orc

Monte Carlo
Leonard Young
Gallab Dancers
Rafael Rumberos

Nautilus Hotel
Novelites
Antone & Ina
Sid Stanley Orc
Joe Harnell

Paddock Club
H S Gump
Peggy Saunders
Ernie Bell Orc
Flo Parker
Patty Lee

Sans Souci Hotel
Tommy Dix
Howard Brooks
Frank Lynn
Sacasas Orc
Ann Herman Dcrs

Sea Gull Hotel
Dave Fisher
Leonard Young
Faith Candullo
B Sager Dancers
Caney Orc

Saxony Hotel
Rotiy Rolls
Val Olman Orc
Bernie Mayerson Orc
Tony De La Cruz
Tano & Dee

Singapore
3 Peppers
Magnetones
Novotones

Sorrento
Jimmy Grippo
Edwards & Lorraine
Marc Kahn
Alan Kole Orc

Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Martha Ann Bentley
Frank Linale Orc
Eleanor Guipo
Royal Tahitians

CHICAGO

Blue Angel
Hal White
Bob Wednock
Velyn & L French
Grace Nichols
Raquel
Irving Burgess

Black Orchid
Herb Jeffries
L & E Roberts
Jim Stutz Trio

Chez Paree
Johnny Desmond
Jack Leonard
Carol King
Johnny Morton
Chez Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Sook & T Roman
Colstons (2)
Deadenders
Jack Rose
Margaret Naylor
Bill Jordan
Herman Maricich
Dick Peterson
Dick Salter
Dennis & Dariene
Buddy Rust
Ollie Clark
Boulevar-Dears (6)
Frankie Masters Orc

Edgewater Beach
Liberace
C Kaly Ders (5)
Al Donahue Orc

Palmer House
Dorothy Shay
Wally Boag
M Abbott Ders (8)
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
Jimmy McHugh & Singing Stars
Raye & Naldi
Jack Fina Orc

Bar of Music
Josephine Premice
Freddie Stewart
Gregory Stone & Nino Menendez
E Bradford Orc

B Gray's Bandbox
K Stone Quintet
Jackie Foster
Larry Winston

Biltmore Hotel
Romo Vincent
Nanci Crompton
Paul Sydell
Gene Bari Trio
Hal Derwin Orc

Cafe Gala
Bobby Short
Beverly Alber
Stella Brooks
Dick Hazard Trio

Ciro's
Toni James
Bobby Ramos Orc
Dick Stabile Orc

Charley Foy's
Johnny & George
Mary Foy
Marguerite Padula
Abbey Browne Orc

Mocambo
Marti Stevens
Eddie Oliver Orc
Joe Castro Quartet

Statler Hotel
The Continentals 5
Ice Ahoy Revue
Frankie Carle Orc

LAS VEGAS, NEVADA

Desert Inn
Jane Powell
Darvas & Julia
Frank Libuse
Margot Brander
Marquis & Family
Don McKay
Fluff Charlton
Donn Arden Dncrs
Earl Brent
Carlton Hayes Orc

El Cortez
Cooper Sisters
Dick Curtis
E Skrivanek Orc

Flamingo
Dave Rose Orc
A & D Russell
Rafael Mendez
Herb Flemington
Flamingo Starlets
Bobby Page Orc

Last Frontier
Margaret Whiting
Jimmy Wakely
Martin Black
Excess Baggage
Roy Fitzell
Dolores Frazzini
J Devlyn Dncrs
Bob Millar Orc

Sahara
Langs
Cavaliers
Sa-Harem Dancers
Cee Davidson Orc
Jan Murray
Toni Arden

Sands
Tallulah Bankhead
Hi, Lo, Jack & D
Clark Bros
Bill Damian
Joy Healy
Copa Girls
Ray Sinatra Orc
Dean Fuller

Silver Slipper
Hank Henry
Sparky Kaye
Ebonaires
Billy Barty
Valerie Bard
Jimmy Cavanaugh
Bill Willard
M G Palominos
George Redman Orc

Thunderbird
Rex Allen
Sons Of Pioneers
Angelaires
Barney Rawlings
Normandie Boys
KoKo
K Duffy Dansations
Al Jahns Orc

El Rancho Vegas
K Dunham Co
Bob Ellis Orc

HAVANA

Montmartre
Magdalena de Paula
Roland Gerbeau
Emma Puye
Celeste Mendeza

Tropicana
Bob Bromley
Manolin & Shilinsky
Ray Carson

Paul Duke set for a featured spot at the silver anni of the International Brotherhood of Magicians June 2, at the Bellevue-Stratford, Philadelphia.

New Acts

TALLULAH BANKHEAD (2)
Songs, Comedy, Dramatics
32 Mins.
Sands, Las Vegas

Tallulah Bankhead as a nightclub entertainer and as a New Act are among this year's major theatrical surprises. But the biggest surprise of all is that she fits so well into both. As an act, she's in the best vaude tradition; as a nitery entertainer, she's no freak. In fact, she's a top attraction for any class boite in this country—and all other English-speaking countries where she's known—and she has probably opened an income field for herself that will surpass anything that she has yet experienced. She's getting $20.000 a week here for three weeks, and that's her best wage to date in any field.

From the standpoint of performance, and to repeat a cliche popular in her place of debut, Tallulah's aces. She runs the full scale of her 32-minute turn and, except for her questionable singing, handles herself like a topflight saloon veteran.

Wedlock & Snyder wrote for her an appropriate and very funny monolog on gambling and she delivers it with the aplomb and expert timing, as though she's been trouping the material for years. Up ahead, and to prove her position as one of the leading dramatic actresses, she held spellbound her opening night audience with an edited, five-minute version of Dorothy Parker's classic "Telephone Call," a tear-jerking soliloquy of a blues-ridden, forsaken dame. This material would ordinarily seem most dubious for nightclubs, particularly in the far west, but the artistry of her delivery carried it unfailingly and brought her a near ovation from a capacity crowd.

Miss Bankhead opens her act with some funny patter about herself and then does two songs, "I'll Be Seeing You," which doesn't fit her voice or her act, and "Bye, Bye Blackbird" which, because of a jazzed up, personality delivery, including some inexpert Charleston stepping, is passable. At the finish of her turn she sings "May the Good Lord Bless and Keep You," but she would be better off just reciting it, even though it was her NBC "Big Show" theme song.

Her piano accomp is Dean Fuller, whom she intros as a promising composer, and her act was staged by Gus Schrimer, Jr. Although coiffed in her typical rag-a-tag style, she's been gorgeously and smartly gowned for this occasion. *Scho.*

WANDA CURTIS
Songs
17 Mins.
Top's, San Diego

Originally booked for three-day interim stand, hard-hitting redhead Wanda Curtis was held over an additional week due to strong word-of-mouth biz both for Cesar Romero unit and for her. Curvy chirp catches fire with "Too Darn Hot," from "Kiss Me Kate." This one—like Miss Curtis—is loaded with s.a. Broad, sweeping gestures added to bedroom growl in voice net tremendous palm. Comes awfully close to being a show-stopper in this room.

Others in songalog vary from socko to okay. In latter category is "I Believe" which, despite hefty mitt, seems not to be in singer's groove, being semi-hymn stuff. Opener of "Linger a While" (offered while strolling, holding long-stemmed red rose) likewise is draggy; brighter tune would be better curtain-raiser. More in metier is "St. Louis Blues" and "The Thrill Is Gone." Latter in particular bulges with sex, and dramatic staging in which spotlight starts at hem of gown, moves up slowly to face.

Effectively gowned in dark green to show robusty figure and scarlet hair, Miss Curtis can sock across a song for the saloon set. Although overall wardrobe may be too flashy for some rooms, attention-grabber anywhere is semi-strip to dark leotard on "St. Louis Blues" that has ringsiders gaping. Voice is strong, sensuously warm and geared for any room of any size or style. Most of all, she is exciting to watch and hear, selling all the way.

In sum, a striking, earthy performer who needs only a little more polish and finesse, plus sharper patter to be truly topflight. *Don.*

LARRY ADLER
Harmonica
30 Mins.
Latin Casino, Philly

Larry Adler is making his solo debut at the Latin Casino and his first nitery appearance in five years, thereby rating New Acts appraisal. Harmonicist quiets and holds large audience by sheer virtuosity for half hour. Adler's performance and floor style are strictly class, in the concert stage tradition. He employs no gimmicks, no changes of instruments, nor does he talk down to listeners. Personality may be a little too aloof for large rooms, but his music has plenty of warmup.

Adler's skill with harmonica gives it orchestral range. Selections are longhair, but basically sound and prove popular. Soloist kicks off with Enesco's showy and rhythmic "Roumanian Rhapsody." Changing pace, he follows with Schubert's "Ave Maria" and then a quick switch to Gershwin's moody "Someone To Watch Over Me." Back among the masters, there comes a rousing Bizet-Adler medley from "Carmen." The audience belongs to him at this juncture, so he throws in a Bach gavotte, least showy item in the repertoire, but it cues his "Bach Goes to Town," a jazzed-up classic with simulated trumpet growls and trombone wahoos.

Just as listeners are happily resigned to a cultural nitery evening, Adler makes the announcement he has just played in Ottawa, where he picked up a little French-Canadian folksong, "Les Bleus de Saint Louis," and his French accent gives no clue to the W. C. Handy warhorse which comes out, for the sock finale. He had to beg off at dinner show caught. *Gagh.*

CONRAD THIBAULT
Songs
30 Mins.
Mt. Royal Hotel, Montreal

Although Conrad Thibault has been a fave for two decades via radio, theatres and the concert stage, current stint at the Normandie Room of the Mount Royal Hotel, is first cafe try and he shapes up nicely in new groove.

A handsome and impressive figure on the floor, Thibault is an immediate click with his authoritive baritoning and varied song selection. Opening with "Give Me a Song," he switches neatly to "Nearly Was Mine" from "Pacific," moves on to a special item called "Cuban Cabbie" and then does a French tune for solid mitting. Gabbing between songs is kept to a minimum and he avoids the usual name-dropping and who-cares references to past performances, et al. Thibault, for the most part, has obviously given more than passing interest to his songalog; he has steered clear of the usual semi-classic corn that is stock-in-trade with similar performers and updates throughout with current platter hits and a group from "Can-Can."

As might be expected, there is a certain restraint, almost to the point of stiffness, in offering, but Thibault has the savvy and personality to easily overcome this temporary drawback. There is nothing condescending about his effort; there are no bad-taste ad libs to patrons about the fact that he is just putting in time between concerts and guy displays desire to please when he goes out on a limb in the next to closing song with a comedy-dance number which has okay possibilities and establishes him solidly with clientele.

Thibault gets able backing from his own pianist, Eddie Barry, and the Max Chamitov orch and as a topliner in this neat two-acter Alicia' get show off to rousing (flamenco dancers Roberto & start) he is a cinch to score in any of the better hotels and niteries. *Newt.*

PATRICIA WILSON
Songs
20 Mins.
Village Vanguard, N.Y.

Patricia Wilson, a goodlooking blonde songstress who has been working regularly in cafes and on TV in Ohio, is making a promising bow in New York under the auspices of Max Gordon, the Vanguard's op. Miss Wilson is obviously no tyro talent and salesmanship indicates intensive training.

Her personality and piping style are tailored for the cafes and legit musicals. She has a good voice, going from brassy to sweet, and she belts across a wide repertory of standards and special material

(Continued on page 79)

Sands, Las Vegas

Tallulah Bankhead (2), Hi, Lo, Jack & The Dame, Clark Bros. (2), Copa Girls (10), Dick Beaver, Virginia Hall, Bill Damian, Joy Healey, Ray Sinatra Orch (11); no cover or minimum.

Bankhead is banknite for the Sands in Vegas. Tallulah, who looked like the biggest gamble ever taken in this gambling town, paid off opening night (20) like a hardway 4. Contrary to some pessimistic feeling, Bankhead is not only boxoffice, she proves to be socko as an entertainer in a medium which has heretofore been completely strange to her, although she's quick to admit she's no stranger to saloons themselves.

While the legit star is more fully covered under New Acts, a department also strange to her, this sizeup can't brush her off with just that. The southern belle of Broadway and the husky voiced hoyden of southern society came into Vegas with two strikes on her. One was a severe attack of shingles, brought on by nervousness over her first nitery appearance, which made it problematical that she could go on at the opening performance. Second was the obvious attitude of a number of casino competitors that Jack Entratter would fall flat on his face with this offbeat $20,000-per-week booking. The fact that these rival casino ops were in the audience at the preem didn't make it any easier . . . nor was there any question of it being kept secret, since Entratter stuck his chin way, way out by flying out the press, from east and west, to cover Tallulah's opening and tell the world about it.

As a result, Vegas, which has become the synonym for the atom bomb as well as the galloping dice, expected to see the biggest bomb of all laid in the Copa Room of the Sands Wednesday night. This made the legit star's performance all the more remarkable and exciting. She confounded the pessimists and gladdened the optimists with a 32-minute turn that ran the gamut of song, comedy and dramatics . . . and was exceptionally and surprisingly entertaining most of the way. What could have been a disaster is instead a bonanza for the Sands.

Entratter is backing Bankhead on this three-week date with fine acts and production. Hi, Lo, Jack & the Dame, standard quartet, are vocally appealing with several numbers. They hold attention and set a nice mood. Stepping up the pace are the Clark Bros., a pair of whirlwind sepia hoofers who indulge in some amazing rhythm dancing acrobatics. They're also highly entertaining in some takeoffs on w.k.s, notably Pinza and Satchmo Armstrong.

Working through the show are the Copa Girls, 10 well-costumed, shapely beauts whose eye-appeal is far greater than their dance-appeal; Dick Beaver and Virginia Hall, who nicely sing the production numbers by Jean Edwards and Lyn Duddy; and Bill Damian and Joy Healey, the Copa's okay house dancers.

Opening night Tallulah paid particular credit to the fine backstopping of Ray Sinatra's 11-man crew, and it was well-deserved. She also gave public thanks to the help and support given her pre-opening by Peter Lind Hayes & Mary Healy, who headlined the previous Sands presentation.

Scho.

Hotel Astor, N. Y.

Harry James Orch (17) with Buddy Rich, Tommy Gumina, April Ames; Bill McCune Orch; $1-$1.25 cover.

A couple of months ago Harry James hit New York for the first time in three years with a two-week stint at the Bandbox, a cellar jazz spot on Broadway in the 50s. He's back on the big street again—a few blocks south and up on the Hotel Astor's well-appointed rooftop. In the cellar he hit a driving beat in a style pegged strictly for listening; he's now aiming at a dancing crowd and he's toned down the styling to make for easy listening and footsie shuffling. It's still a jumping crew, however, with James' trumpet shining throughout.

Added fillip is drummer Buddy Rich, who's sitting in with James at $35,000 annually. Although Rich's technique was noticeably modulated at the dinner show caught, he lays down a solid rhythmic beat that guides the rest of the boys through their repertoire. Other sideman featured with Rich is accordionist Tommy Gumina. He too displays expert musicianship on solo assignments and as part of the band.

Orch's comprised of four rhythm, five reed and eight brass and make an attractive appearance in gray suits with white bowties. More eye appeal is supplied by chirper April Ames, who also has no trouble holding tablers' ears in her ballad assignments.

During the dinner sets James wisely selected a repertoire of familiar items. Gave out with such tasty tunes as "Rain," "There's A Small Hotel," "September In The Rain," "September Song," "Sleepy Lagoon" and "Music Makers," among others. Brass blasting was kept at a minimum, probably being saved for the late hour terpsters, but James' tooling still came through with a clean, rich quality.

This is the kickoff show for the season here with Sammy Kaye coming in for a summer-long run next month. Bill McCune's orch takes over the podium when the James gang is out on a break.

Gros.

Mocambo, Hollywood

Hollywood, May 19.

Marti Stevens (with Don Pippin), Eddie Oliver Orch (7), Joe Castro Quartet; $2 cover.

The odds are good that the Schenck family will be well represented on the performing side of show biz before too long. Marti Stevens, daughter of Loew's prexy Nicholas M. Schenck, is making what amounts to her nitery bow here (she did a brief stint at the Blue Angel, N. Y., last year with a different act and then broke the current routining in a few weeks ago at Top's, San Diego). Though she should have waited a while before hitting one of the bigtime plusheries, the basic material is there.

Miss Stevens has a big, well-trained voice, good appearance and a solid sense of rhythm. These assets can be parlayed easily. She needs, however, to develop better pacing, more rapport with the audience and the aura of professionalism that comes with experience.

Best on the rhythm stuff, Miss Stevens should eschew such items as "One for the Road" or the French-lyricked medley including "La Seine" and "La Vie En Rose." Such items as "Birth of the Blues" and "Glory of Love" are right up her alley.

Well caparisoned, in some special outfits turned out by Elois Jenssen, she makes an immediate impression. However, she fails to include any patter, neglects the customary bow to her accompanist, Don Pippin, and the Eddie Oliver orch and generally disports herself as if this were a recording session. These are liabilities that can easily be overcome.

Kap.

Blinstrub's, Boston

Boston, May 19.

Johnnie Ray, Gary Morton, Anthony, Allyn & Hodges, Howard & Wanda Bell, Dalton & Dailey (3), Rosario Imperio, Ted Cole, Michael Gaylord Orch (11), Lou Weir; $4.50 minimum.

Punctuated by femme squeals and screeches, Johnnie Ray's stint adds up to one of the most hectic to play here in months. Marking his first Hub nitery appearance (he was last here at the Metropolitan Theatre almost a year ago), the guy's fans are turning out in droves to glimpse him at this vast bistro. According to his own admission he gets a "big bang" out of vocalizing and judging from enthusiastic response of opening night ringsiders, it's unanimous.

Ray tears through a half-hour sesh dishing out such tunes as "Please Don't Talk About Me," "Walking Baby Back Home" with brief foray into audience; "Somebody Stole My Gal," complete with derby and interpolation of a couple of time steps and, accompanying himself at the 88, a brace of his trademarks, winding with a fervid, oldtime revival pitch, "The Jubilee Song." Latter serves as begoff of an exhausting—to performer and client alike—stanza. Serving as warmup for vocalist's stint, comic Gary Morton tees off slowly with spotty chatter but builds to neat windup climaxing with bit of okay trumpeting.

Surrounding layout stacks favorably with previous bills, kicking off with nifty interpretive terping and tapping of dark-haired Rosario Imperio. Howard & Wanda Bell, no strangers here, are socko in deuce spot with strong sesh of acro stunts featuring head-to-head, backflips and teeterboard tricks.

Anthony, Allyn & Hodges, also w.k here, capture neat mitts with ballroomology which veers from the standard via missed tricks and missteps to build into zany climax. Dalton & Dailey, formerly the Herzogs, three femme trapeze performers with one an audience plant working in street clothes, wind bill with a lively and breathtaking sesh on the swinging bar.

Bill is emceed by spot's vocalist, Ted Cole, who foregoes thrushing this stanza with Michael Gaylord's orch serving up slick musical backgrounding and alternating with Lou Weir's console rhythms for customer legwaving.

Flee.

Riviera, Ft. Lee, N. J.

Vic Damone, Marge & Gower Champion, Joey Bishop, The Cheerleaders (5), Doug Rogers, Line (12), Walter Nye and Pupi Campo Orchs; $5 minimum.

Paralleling in many respects the Eddie Fisher saga, Vic Damone has come back to show business after a hitch in the Army. After the two-year hiatus, during which he was active as a GI show producer in Korea and Europe plus riding with some disk releases by Mercury Records, Damone is picking up where he left off with a top showcasing in Bill Miller's swank spot on the Hudson River cliffs.

In this comeback stand, Damone registers as before with his pleasing crooning style and his ingratiating personality. Although still not a finished talent with socko impact, Damone fills this headline spot with something more than just being a sentimental favorite. He can deliver a song with considerable commercial savvy and he has learned how to behave in front of a mike confidently, even essaying some ad libs with assurance. The boyish quality, however, hasn't been lost and that remains a big plus.

Damone hits strongest on the slow ballads where the head tones predominate. Although a bit young for "September Song," he nonetheless gives it a sensitive rendition that holds the crowd. He's equally effective on another beautiful standard, "These Foolish Things," and mops up with the current "April In Portugal."

On a couple of special material numbers, about Army life and his return to show business, Damone comes off with only fair results. The overall impression, however, is okay and Damone has the potential to develop even further as a vocal personality.

In the co-headline spot, Marge & Gower Champion have delivered in more sparkling fashion in the past. On opening night (19), at least, this duo flashed their superlative hoofing talents only occasionally. The rest was taken up with gab and pantomime bits that slowed this turn down to a walk. When the Champions stress their terps, they are among the very best in the business. That, however, was only suggested in a couple of routines, such as their revivalist number with the vocal combo, the Cheerleaders, and their charming bit on "Tea For Two" with Damone for the show closer.

Joey Bishop fills the opening slot competently with his comedy chatter. Bishop has a milquetoast mannerism as good prop and repertory of gags has enough freshness to be a crowd-pleaser. Some of his bits, such as his reading of the lyric to "I'm In The Mood For Love" for double entendres, are on the obvious side and lower his rating for the sophisticates.

Two production numbers, framed around "A Cute Piece of Property" and "San Souci," provide a neat framework for the show with the line's hoofing and costuming first-rate. Doug Rogers handles the vocal chores ably with Walter Nye's orch cutting the show in sharp style, alternating with Pupi Campo's rhumba orch for snappy customer dansapation.

Herm.

Palmer House, Chi

Chicago, May 21.

Dorothy Shay (with Russel Black), Wally Boag, Merriel Abbott Dancers (8), Eddie O'Neal Orch; $3.50 minimum, $1 cover.

Dorothy Shay is making her eighth appearance in the Empire Room, the spot that first pushed her up thataway with twangy renditions of her famous kinfolk from the mountains of Tennessee. The slightly ribald, tongue-in-cheek treatment of the foibles of her relatives still bring laughter, but she has switched to less singing and more chatter than usual, resulting in a punchier routine.

The city folks sure like them corn jokes done with a broad drawl. There's more work with the ringsiders, which always goes well in this family room. She has a new song or two, but nothing much to match "Cousin Fud," which still gets big yocks. In her "Efficiency" number, opening night, she brought two lasses, aged about seven, on stage to copy her motions. These two misses from Texas were naturals and brought down the house with their talk about their boyfriends back in Midland. Miss Shay did a socko straight job, letting them take all the play away from her, yet guiding them into some hilarious moments.

Wally Boag has a very effective intro piece with his rapid quips done while blowing balloons into all sorts of odd shapes. From there he does a complete switch with some fine eccentric and acro-dancing, flipping around the room for a big mitt.

Eddie O'Neal's group seems to be as big a favorite here as ever with the dance floor jammed between shows. Merriel Abbott Dancers offer only one routine—in keeping with the news, a coronation theme with ballet overtones that goes over very well. Russell Black is excellent backing Miss Shay.

Zabe.

Last Frontier, Las Vegas

Las Vegas, May 19.

Margaret Whiting, Jimmy Wakely, Excess Baggage (2), Martin Black, Roy Fitzell, Dolores Frazzini, Jean Devlyn Dancers (10), Jack Rivers, Bobby Bruce, Duane Blake, Leo Dukehorm, Bob Millar Orch (10); no cover or minimum.

A happy sleeper for the Last Frontier is this baby, with Margaret Whiting and Jimmy Wakely evidently proving that people do listen to recordings. If lines aren't forming to the right for these two frames, at least all shows will average out with very good attendance.

Originally skedded for Nat (King) Cole, but postponed because of his illness, the period was booked as a tide-over until Paul Whiteman brings his unit in for month of June. The decidedly heavy dosage of music seems to be working a charm. Mood is light, pace is fast.

Miss Whiting edges away from carboning too many of her Capitol disclicks, while Wakely bleats several. The thrush turns on her wide tones for "Till I Waltz Again With You" and "Getting to Know You," but parades specials "I Love Everybody" and "I Learned How to Hold a Husband" with comedic insight. Tribs her Aunt Maggie (Margaret Young), who etched sides in the '20s, with "Hard Hearted Hannah," then calls out Wakely for the big hoop-de-do of the evening, duets of "Slippin' Around" and "Side By Side." Prior to "Hannah" she makes big impact by medley presentation of her father's (the late Richard Whiting) song hits, one of the best things she does. Leo Dukehorn provides fine accomps and downbeating at the Steinway.

Wakely has tough assignment in opening the soiree, but tosses in one of his socko twangings of "Freight Train Blues," to plant himself well. Following a frilly waltz by Devlyn Giris and the accepting of an award from local deejay, Martin Black, Wakely resumes his plainting. With instrumental trio, Jack Rivers, Bobby Bruce, Duane Blake, he whams over "Seven Lonely Days," assists in musical hoedown, gets out of breath (as who doesn't?) in "Don't Let the Stars" and gives neat accounting of the western classic, "Tumbling Tumbleweeds." He gets plenty of hurrahs all the way.

Excess Baggage, consisting of four mixed Maltese terriers, one English sheepdog, guided expertly by Alma Michaels and Arnold Gautier, give great comedy touch to the otherwise musical packet. Pooches romp through tricks after emerging from suitcases and trunk, for positive delight from check-grabbers. Only drawback to act is that many canine capers are lost because of low stage, but yocks are gathered in spite of surroundings.

Will.

New Golden, Reno

Reno, May 20.

4 Knights, Helen Boyce, David Powell, Golden Girls (12), Garwood Van Orch (10); no cover or minimum.

Always good biz for Golden are the Four Knights, whose non-elaborate harmony and rather adolescent clowning make up a nice combo for this informal room. Most numbers feature the animated bass of the group.

Helen Boyce has considerably more comedy than when caught here last summer. Running a full half hour on opening night, she has since been whittled to a 20-minute laff session. An infectious laugh and rapid delivery keep room in perpetual din. Still a funny part of her act is piano number from tattered book of music from which she extracts bits of lyrics and melody, all mixed up. She has a jovial look in a rotund way and this in itself starts the fun.

David Powell is the son of hoofer Jack Powell, and like his father, runs off lengths of rhythm playing drumsticks over a chair, along the stage, over the wall and down among the tables. Strictly vaudeville, Powell has considerably more success here in the Golden than he would in other supper spots. His jokes, played as a small boy reciting lines, catch little response.

Golden Girls fill out the rest of the show and some brief costumes for two routines. Garwood Van's orch is fine. He will remain in the Golden indefinitely.

Marc.

Adolphus Hotel, Dallas

Dallas, May 23.

Dorothy Lamour, with South Sea Islanders (3) and Mineo; Herman Waldman Orch (9); $3 cover.

Dorothy Lamour's "homecoming" here marks an anni date in her career. On May 28, 1932, her initial bow here on a hotel roof, chirping with Herbie Kay's orch, made her a local fave, with a following that built through three successive summers. Miss Lamour jammed the 375-capacity Century Room opening night with vet fans, celebs, her mother and husband. Sock 45-minute stint pulled heavy mitting throughout as singer, sheathed in strapless blue gown, compensated tablers with both visual and vocal offerings in a savvy sesh that cues heavy biz.

R. J. O'Donnell (Interstate circuit) introed Miss Lamour with "I'd like to be sentimental about a great lady who made those great 'Road' pictures, the first lady of Hollywood." Utilizing hands, feet and lots of body English, thrush segues from an intro ditty to "Little Grass Shack" and varies mood with finely shaded lyricizing of "What Is This Thing Called Love," and an animated but tasteful revival of "Sister Kate." Blends a pair of ballads nicely, ahead of a medley of her w.k. pix tunes, then gives boff treatment to "Kiss," a special material bellringer, Misty-eyed, she pays tribute to the late Herbie Kay, torching the local "must" Kay penned for her, "I've An Evening for Sale," for heavy palming.

South Sea Islanders come on with top vocal and instrumental backing for Miss Lamour's medley of island tunes, topped by "Hawaiian War Chant." Click turn has looker bussing many male ringsiders as she does a lyrical tour with handmike. "To You, Aloha," adds a lei-tossing bit for an ovational begoff.

Sam Mineo's arrangements and 88 backing expertly complement the Lamour songlog. Herman Waldman's orch, in its fifth year here, continues to lure terp addicts with top dansapation.

Bark.

Hotel Roosevelt, N. O.

New Orleans, May 21.

Sophie Tucker with Ted Shapiro; The Redheads (3), Ernie Rudy Orch (12); $2.50 minimum.

Opening night found the plush Blue Room elbow-to-elbow to welcome Sophie Tucker on her initial hotel date here, and the reservation desk is deluged with requests far exceeding the supply of tables. Looks like La Tucker will surpass record set here some months ago by Xavier Cugat and his Latinos.

The show biz vet was greeted with a prolonged ovation on her walkon. In fact, there was an air of excitement in the room long before she stepped into the spotlight. Bedecked in a spangled creation with a half dozen orchids pinned at the shoulder, plus a crew hairdo, the hefty thrush wins rapt attention from the first nighters from the start with her admonitions and spicy sesh.

It's a more animated Sophie Tucker than when seen here at a gaming casino in the suburbs some years ago. She packs more energy, power and impact than any single performer to play this old town on Ole Man River's levees in a quarter of a century. She sells a socko show; she could do no wrong. Not even when advocating, as the policy of the Sophie Tucker School For Red Hot Mamas, "a Marilyn Monroe in every bedroom!" There is some blushing but plenty of palm-pounding.

Miss Tucker gets pin-dropping silence during her thrushing of "Life Is a Wonderful Thing," played for every drop of its emotional theme. And spontaneous applause of anticipation rings out with her rendition of such memorable faves as "Some Of These Days," "Four Leaf Clover," "After You're Gone," "I Hold You In My Arms" and "Nobody Loves A Fat Girl." The seldom-heard verses to some of these numbers are ribald and lusty, but tableholders show plenty of enthusiasm for them. In "Sophie Tucker For President" she tours the front tables, tossing out campaign buttons as she belts out further bits of wit and whimsy in verse.

Backing her in the 40-minute stint, as always, is Ted Shapiro, who gives excellent support at the 88 plus repartee. It was a triumph for Miss Tucker, who had to beg off.

Proceeding Miss Tucker are the Redheads, versatile vocal and instrumental trio who click in their debut here. Boys have a nice way of mixing songs, humor and instrumental music, and their offering is top-drawer all the way.

Linz.

Ciro's, Hollywood

Hollywood, May 22.

Joni James, Carsony Bros. (3), Bill Norvas & Upstarts (3), Joe Stabile Orch (8), Bobby Ramos Orch (5); $2 cover.

Propelled by phenomenal platter sales, Joni James has been whisked from oblivion (almost literally) to stellar orbit within 16 months. Her recording rep, plus an extremely good local pre-opening ballyhoo by Ciro's, provided her with a capacity turnout at her Coast debut.

Possibly the rapidity of her rise has prevented her from "finding" herself as yet when projected out onto the floor in a class nitery. About the only department in which she earns an A is effort. Of the eight tunes she purveyed in her 25-minute turn when caught, six are her latest and strongest M-G-M disk sellers—"Have You Heard"?, "Wishing Ring," "Almost Always," "Cheatin' Heart" (on this date, as at recent La Vie en Rose, N.Y., she goes classy, gets grammar and adds the "g"—enough to make Hank Williams twirl in his tomb), "Why Don't You Believe Me?" and "Is It Any Wonder?" All sobs of the wringing-wrist sort, and rather a superfluity.

Miss James also is inclined to overdo a coy girlishness. This antic could be more effective if resorted to less frequently and with more subtlety. She appears to be merely in the throes of developing stage presence and personality and is trying all facets. Possibly her best bet is to go gamin.

On her stouter shellac sellers, it was not only her "sound" which skyrocketed her; it was those big, booming, lush orchestral backgrounds. Working with the adept eight-man Joe Stabile crew doesn't simulate the same frame, purely because the Petrillomen are few in comparison. And the chirp hasn't worked out the right routine to bridge the gap. The little patter she uses has scant polish or penetration.

On her opening night her strongest support leeward came from several platoons of crewcuts, but Jacks in their jeans and Jills in their saddle shoes don't frequent this spot; probably their last visit was to see Johnnie Ray. The Ciro's regulars didn't precisely callous their palms in applause.

Up ahead, one of the world's top equilibristic acts, the Carsony Bros. (3), spellbound 'em with an amazing display of muscular control and balance. Among the feats are forefinger stands atop bottles; headstands atop bottles placed stem to stem while whirling rings via jaw, arms and feet—stroblit, yet! The uncanny one-cane balance stunts used for closer are real tinglers.

Bill Norvas & the Upstarts (two femmes) open and close show with lively special lyrics draped on upbeat melodies. It's a new idea, and okay in that it bulks out the show's proportions. The three make engaging, youthful appearance and work with much verve. To get the show opened, by quieting and riveting the crowd's attention, act is useful. Stabile's crew, in addition to backstopping the show, alternates on dance sets with the Bobby Romas Latin-beat combo. *Burt.*

Flamingo, Las Vegas

Las Vegas, May 22.

John Payne, Lou Holtz, Stuart Morgan Dancers (4), Dutch Adler Trio, Frank Howard, Flamingo Starlets (8), Torris Brand Orch (10); no cover or minimum.

John Payne's Vegas initialer, following break-in at Top's, San Diego, comes off fairly well, although not up to expectations insofar as biz is concerned. The screen actor-turned-warbler has been drawing good weekends only. However, to offset mild showing in the Flamingo Room, casino has been jumping, and that's where it counts.

Payne takes a floor stance like a boxer, giving out with his bleating in baritone range, although projection is largely due to electronics. Makes good use of mike to climax just about every tune on a high note, accompanied by intense facial expressions. Has handsome appearance on floor, vigorous delivery in opening "Luck Be a Lady," more dulcet in framing "I'll Remember April," "April in Paris," with Dutch Adler Trio backgrounds.

Payne varies standup by noodling his own 88 measures to "Molly Malone," drives over a bouncy "Lady Be Good," then interludes songspiel with a Sam Lapidus story aided by Lou Holtz. Receives several chortles for his attempts at dialect, with relaxation helping production warble follow-up, "Dancing in the Dark," terped by two Flaminog Starlets. Again, with Dutch Adler Trio (bass, accordion, guitar), Payne caps his semester in a strained "Day In, Day Out," but for big exit mitts.

Lou Holtz has label of emcee, to fill various nooks and crannies with funny, albeit suggestive, stories. Why the vet monologist has to revert to such stuff for yocks is a mystery. Makes use of many Lapidus stories, plus clever parodies on "It Had to Be You" and "Las Vegas."

Stuart Morgan Dancers put on smooth display of adagio. Capture absorbed interest all the way as three husky males toss femme into deft catches, one-hand receives and sock over-and-over windup thrilling house into salvos. *Will.*

Colony & Astor, London

London, May 19.

Tessie O'Shea (with Reg Warburton), Granger Bros. (2), Felix King, Sid Phillips and Don Carlos Orchs; Colony: $5 minimum; Astor: $3 minimum to 11 p.m., $3 cover thereafter.

It was on the strength of her recent engagement here, when she made her British cabaret bow, that Tessie O'Shea was inked to fill the top Coronation playdate. If she pulled 'em in the last time, which was mainly an off-season engagement, she should keep these two rooms jammed during the anticipated Coronation peak.

Miss O'Shea, renowned for her outsize girth, is affectionately known locally as "Two-Ton Tessie" and she makes use of that billing in her lively routine. The gal may have an excess of avoirdupois but with it she has an overabundance of energy and sprightliness which would do credit to anyone half her size.

Entire accent of the act is on exuberant side and she gives a nonstop exhibition of high-powered vitality. Much of her material is original and it is all put over with good-natured verve.

Following the pattern of her previous performance, Miss O'Shea has a duo, the Granger Bros., to fill in with some precision terping while she effects a quick costume change and eventually joins them in an energetic hoofing routine which qualifies for powerful mitting. *Myro.*

Hotel Statler, N. Y.

Charles Fisk Orch (7), with Lee Sharmel; Sharkey's Dixielanders (6); $1.50 minimum.

This layout is pegged strictly for the prom trade. The rah-rah clientele has been swinging to the Dixieland beat for the past semester and Sharkey's crew is surefire bait. It's a switch from the pop name band policy the Cafe Rouge has been following but it should pay off, especially on weekends when the juves don their formals.

Sharkey comes over strong here despite the spread of the room which would seem to dissipate the two-beat impact. Outfit hits a barrelhouse route that spreads infectiously across the room. The tablers as well as the terpsters jump throughout his set.

Band, comprised of clarinet, trombone, piano, drums, bass and the maestro on trumpet, sticks to the Dixieland familiars and pounds 'em all out with plenty of punch. Repertoire includes such standards as "High Society," "Bill Bailey," "When the Saints Come Marching In" and "Muskrat Ramble."

For more formalized terping, Charles Fisk satisfies both the crewcuts and the adults. It's a small outfit, four reed, two rhythm and Fisk on trumpet, but it produces a rich, full sound. Book and arrangements are styled for easy terping and listening. In his emceeing and tune intros, Fisk establishes a warm rapport with the tablers. Lee Sharmel handles the vocals for the orch in okay style.

As a concession to the Dixieland vogue, Fisk has added clarinetist Pee Wee Russell and drummer George Wetling for some special stints. Both are masters of their craft and belt out a string of hep rhythms to a solid mitt. *Gros.*

Piccadilly, Glasgow

Glasgow, May 15.

Avril Angers, Sid Willmot Orch; $1 cover.

Avril Angers, British commedienne and impressionist, already w.k. via radio and TV, starts off new policy at this Auld Lang Syne nitery, where bigger marquee names are being sought. Layout is attractive if numerically slight, and gal does a 25-minute act that draws warm mitting.

Garbed in green dress, she opens with the telephone song. "Busy Line," then adds good touch of humor in "Got Big Ears." In between songs, chirper engages in patter of varying standards and, via gabbing, offers too much scope for needless backchat by customers. Act could be slicked up with quicker pace. *Gord.*

Village Vanguard, N. Y.

Phil Leeds, Patricia Wilson, Celestine Gamory, Clarence Williams Trio; $3.50 minimum.

Max Gordon, impresario of this talent incubator in Greenwich Village, has come up with another neat layout tailored for this cellar spot's clientele. It's a well-balanced show with Phil Leeds as the solid anchor man and two new turns, Patricia Wilson and Celestine Gamory (New Acts), furnishing the fresh talent angle.

Leeds, who is doubling between VV and the Broadway legit musical, "Can-Can," is a polished comic with a slick routine. He works easily, almost casually, and gets the yocks with subtle offhand cracks and his talent for sharp parody. His burlesque of the folk singers is first-rate and he tops this with a takeoff on the old-line gangster films. He wraps up his routine with a clever patter via underplayed snappers which explode for maximum impact.

The Clarence Williams Trio, regulars here for the past couple of years, cut the show ably and provide sparkling rhythms for customer hoofing. *Herm.*

Ambassador Hotel, L. A.

Los Angeles, May 19.

Jimmy McHugh's "Singing Stars of 1953," Matty Malneck, Dorothy Coulter, Beverly Richards, Eve Marley, Darla Hood; Mary Raye & Naldi, Jack Fina Orch (13), Alfredo Garmo Rhumband (5); $2 cover.

Jimmy McHugh's "and then I wrote" package has completed the circle with this stint at the Cocoanut Grove. Unit opened on the Coast just before Christmas, was glimpsed for a fortnight at Ciro's and has since been moving around the country, including the Copa, N.Y. It's better now than it was five months ago. Too, it isn't holding down the complete entertainment chore as at Ciro's; here there's excellent dancing by Mary Raye & Naldi to round out the bill.

"Singing Stars" has been cut from five to four since the unit was here at Yuletide and the entire turn has been trimmed to a fast 25 minutes from its original hour. As before, of course, it's simply a frame for a rapid cavalcade of the topnotch McHugh songs. Dorothy Coulter, Beverly Richards, Eve Marley and Darla Hood are spotted individually and collectively, on such tunes as "Can't Give You Anything But Love," "Sunny Side," "Porgy," "Feel A Song Coming On," etc. It's all pleasant enough entertainment. Next to closing "Wing and a Prayer" spot is still handled, distractingly, by Miss Coulter's concert-type voice which doesn't mesh with the tune, but it's a little better now that the other girls give her ensemble backing. Finale is the inevitable "Louella."

Raye & Naldi leave no doubt in this return date that they are one of the top terp teams in the business. Despite the somewhat uneven backing of Jack Fina's orch, they captivated an opening night audience with 15 minutes of peerless pirouetting punctuated by graceful lifts and spins. Routines are constantly slick and win the unusual accolade of commanding complete silence from the diners.

Fina crew does well on the dance stuff, alternating with Alfredo Garmo's rhumband. *Kap.*

Sahara, Las Vegas

Las Vegas, May 20.

Jan Murray, Toni Arden, Langs (5), Sa-Harem Dancers (12), Cavaliers (4), Joan Larson, Freddie Letuli, Aroma Su'A, Lani McIntire, Moroni Mendeiros, Cee Davidson Orch (10); no cover or minimum.

Twain of Jan Murray and Toni Arden are meeting in the vast Congo Room for dynamic results both from standpoint of presentation and aud acceptance. They'll manage to keep the tables filled most of two frames.

Murray is one standup comedian who can carry to far corners of this acreage and make every socko line return with double socko yocks. He's mighty powerful, knows how to over-emphasize for this particular space. Canny use of overlaps and spontaneous cuties adds to impact. For revving up laugh barrage, he calls upon four solid routines, "Hollywood," "Laugh, Clown, Laugh," "Wife" and "New Home in the Country."

Miss Arden surrounds her songology with drama, remaining a strong figure centered within the theatre-type stage. Her control is slick, ranging from dulcet to forte, in a well-chosen brace of tunes. She breathes "Pretend," working up more volume in "Because You're Mine" and "Sorrento," then puts zippy lilt into "After You've Gone." Her exit ovation carries through Murray's walkon.

Langs flash over with teeterboard cannonadings, lifting tiny femme into aerial flips on shoulders of understanders. Three males and husky femme help with the triggering. Act spaces tricks well, to culminate in gal's triple back somersault blindfolded into chair perched on guy's shoulder.

Sa-Harem Dancers, trained smartly by George Moro, show precision terpology in "Highland Fling," with member of Cavalier quartet vocalizing to petite Joan Larson. Epic finale lasts about 12 minutes, is a Hawaiian dithyramb having authentic rhythmics of imports Freddie Letuli, Aroma Su'A, Lani McIntire, Moromi Mendeiros, plus Cavaliers and Miss Larson. Receives terrif mitts. Cee Davidson makes his musical piloting count for every measure. *Will.*

Ritz Carlton, Montreal

Montreal, May 22.

Patricia Bright, Johnny Gallant, Joe Settano Trio; $1-$1.50 cover.

Following solid success of last year, the management of the Ritz Carlton Hotel brings back Patricia Bright to cinch closing session of the Ritz Cafe for this season. In her few appearances in Montreal, Miss Bright has established herself as one of the top comediennes to play this circuit and particularly this swank boite.

Teeing off with her sequence on Katharine Hepburn, which despite its familiarity serves as a good opener, Miss Bright goes into her show biz routine with the accent on a Brooklyn doll's chorus-to-star career and then turns deftly to a number from "Can - Can" for plaudits. A smash satire on the Gabor femmes follows; called "Fourth Sister," it is one of best items in her repertoire although almost too subtle for mass consumption. Her reprise of the Gallic chirpers now jamming cafe floors has been updated to carry same solid impact and her beg off, "Television's Tough on Love," is more topical than ever with Montreal viewers now having access (through the new microwave setup) to U. S. shows and wider selection of Canadian offerings.

On night caught, gal did her impresh of Hildegarde (who was in the audience) and she doubled during opening week of Hildegarde's variety show at Her Majesty's in a sketch with Paul Hartman. The presence of her confreres and the fact that it was her opening didn't help overall performance. Gal seemed nervous and there was a tendency to punch her lines too hard and to drag out the occasional routine with patter asides that took slight edge off otherwise fine material.

Johnny Gallant is at the piano to back Miss Bright's show and splits music interludes with the smooth Settano Trio. When room closes in mid-June, maitre d' Ernest, long associated with the Ritz, bows out to take on similar duties with a Laurentian resort hotel. *Neut.*

Nautilus, Miami Beach

Miami Beach, May 23.

Novelites (3), Antone & Ina, Syd Stanley Orch, Joe Harnell; $2 minimum.

Novelites, who first hit this town several seasons ago and played extensively at the Five O'Clock and then the Clover Club, becoming what amounted to a local act, have been playing northern dates past few months. It's obvious that the polish and experience gained, plus working to new aud types, has done them a world of good. At the Driftwood room of this big downtowner, they come up with a mixture of new and old special material identified with them to mark themselves potent bets for video, cafe and vaude circuits.

Trio are expert on their instruments (bass, guitar and accordion) but it is in the comedy department that big strides have been made. The timing and interchange of biz is sharpened with overall tightening, adding to aud reaction build. Purvey their howl-raising takeoff on hillbilly outfits. TV viewers watching set go screwy with Lone Ranger emerging in comedic vocalistic and physical form. Change pace with straight interpolations which feature accordionist in triple-time "Tico Tico," guitarist piping "Old Man River" effectively and wind with clowned-up version of "Figaro" featuring the bass player. Add impreshes of Louis Prima, Frankie Laine, Billy Daniels and back-breaking lampoon on Johnnie Ray for the wrapup.

Antone & Ina are held over for the terp chores and acquit themselves in adept fashion with their Latino and American routinings. Joe Harnell, featured between shows on piano, at which incidentally he's tops, emcees in straight and effective manner. *Lary.*

Chez Paree, Montreal

Montreal, May 23.

Lena Horne (with Lennie Hayton), Jay Marshall, Migal Twins, Bob Harrington Orch (11); $2 cover.

"C'est Magnifique" best describes aud reaction to Lena Horne, who's in for 10 days. This is Miss Horne's first cafe try around town and date is the result of long negotiations, postponements, etc., but the hassle was worth it and biz is such that the operators of the saloon should easily get off the hook with something to spare.

The combined savvy of Lena Horne and accomp-husband Lennie Hayton means showmanship at all times. Although little is forced in the way of song presentation, there is nothing slapstick or casual and every number is clicko. Choice of songs is ideally suited to her particular piping style and gal tops everything with a wardrobe that has the distaff side ogling plus the figure to wear these startling creations.

First set of four songs with Hayton batoning Bob Harrington's enlarged orch sets up attention highlighted by a frantic, heavily-arranged version of "Love" that nears the hysteria point. Moving to the piano, Hayton settles down to direct the chirper through a sequence that results in the most spontaneous applause ever heard in this cafe. Included are such Horne standbys as "Lady Is a Tramp," "Love to Love," a boffo rhythm item, "Honeysuckle Rose," and the inevitable "Stormy Weather" to a hectic reception.

To cinch musical end of performance, Miss Horne is backed by her own trio consisting of drummer Chico Hamilton, Wyatt Ruether on bass and Irving Joseph at the piano.

Preceding the star, two acts have the unenviable task of entertaining an impatient house. The Migal Twins are brief but adequate in their terp routines and Jay Marshall more than holds his own as he reprises his smooth patter, magico and ventro bits to sustain okay entertainment value throughout. *Neut.*

Thunderbird, Las Vegas

Las Vegas, May 19.

Rex Allen & KoKo, Sons of Pioneers (6), Angelaires (5), Barney Rawlings, Kathryn Duffy Dansations (6), Al Jahns Orch (11); no cover or minimum.

For a little over one week, Eddy Arnold had the Vegas corral to himself for dishing up western bleats and mountain plaints; but then came this gang into the Thunderbird up the Strip a-ways, and he had to share the Helldorado howdy. (Helldorado is annual pioneer hoopla.) Since Rex Allen is a fave with hoss opera fans, and Sons of Pioneers have built a big following over the years by platters and personals, the Thunderbird teepee will be visited by all devotees of such music for the fortnight.

Rex Allen made his initial nitery venture here one year ago, to be received very well. This trip, his time has been shortened somewhat, but he still ropes salvos for every warble. Surprise appearance of his horse KoKo is neat touch, with the equine performer coming up with several tricks for hoorays and hollers from check-grabbers.

Sons of Pioneers combine for vocal and instrumental tunes, featuring Lloyd Perryman, Hugh & Carl Farr, Dale Warren, Deuce Spriggins, and Tommy Doss. Farr Bros. rock room with authentic hoedown stomp. Hugh Farr is acknowledged by most adherents of western musicology to be its topmost fiddler. Reception is especially big for "Don't Let the Stars," the perennial "Cool Water," with Tommy Doss soloing, and a hokum and cornball "Cigareets and Whusky."

Angelaires, five femme harpists, add a strange batch of notes to the otherwise all-western outlay. As prime act, their various assaults on "Black Magic," "St. Louis Blues," "Malaguena" and "Hallelujah" make for only fair reaction. Best arrangement for nitery auditors is "St. Louis Blues," with a rhythmic boogie chorus. Otherwise, the act lulls.

Kathryn Duffy Dansations fling themselves into mood of Helldorado with "Mexican Fiesta" and "Ragtime Cowboy Joe." Barney Rawlings is pleasantly gregarious as emcee and sufficiently endowed for handling production chants. Normandie Boys lend okay assists vocally. Al Jahns orch backgrounds smoothly. *Will.*

Al Bernie has been signed for the Copacabana, N. Y., June 11 on the bill toplined by Nelson Eddy.

Barn Season to be Dotted With Preems; 'Peepers,' 'Visit,' 'Kentuckian' to Bow

Legit version of the NBC-TV'er, "Mr. Peepers," will be among the productions to be offered by the Port Players, Oconomowoc, Wis., during its 10-week season commencing July 1. Claiming to be the oldest Equity company in the midwest, the Port Players are going into their 15th season.

Brace Conning will direct the company, comprised of Mary Alice Wunderle, Michael Lewis, Pernell Roberts, Bette Ramey, Herb Brazelton, Eleanor Grant, Ted Tassel, Adele Gordon, Robert Nelson, Jane Gottschalk, Mardi Bryant, Henry Biedinger, John Bridish and others. Chris Miller will be stage manager. Kingsley Hull manages the operation.

Though Wally Cox, star of the "Peepers" tele edition, will be making the strawhat rounds this summer, he's not slated to appear in the stock version of the video show. Comedian, who'll appear in "Three Men on a Horse," already has a full schedule lined up.

'Island Visit' Tour

Strawhat tour of "Island Visit," Sir Cedric Hardwicke-Lili Darvas starrer, begins June 22 at the Pocono Playhouse, Mountainhome, Pa. Play will also play-one-week engagements at the Cape Playhouse, Dennis, Mass., (July 6), Somerset (Mass.) Playhouse (13), Ivoryton (Mass.) Playhouse (20), Playhouse in the Park, Philadelphia (27), Spa Theatre, Saratoga Springs, N.Y. (Aug. 3), Casino Theatre, Newport, R.I., (10), Hancock, Boston (17) and the Ogonquit (Me.) Playhouse (Sept. 7).

Play incidentally, was a recent Broadway flop under the title "Horses in Midstream." Featured in the touring production will be Mary Scott, Ludmilla Toretzka and Anne Lubowe.

Woodstock Preem

Woodstock, N. Y., May 26.

"Some Little Honor," new play by Josephine Bentham, will preem at the Woodstock (N.Y.) Playhouse, July 28-Aug. 2. Barn, operated by A. L. Sainer and William Welsman, opens June 30 with "The Moon Is Blue." Other plays to be offered include "I Am a Camera," George Bernard Shaw's "The Philanderer" and Ashley Duke's "The Man With a Load of Mischief."

Edith Gresham, Robert Baines

(Continued on page 75)

REP. JAVITS' BILL TO CREATE NAT'L THEATRE

Washington, May 26.

Bill to create a United States Art Foundation as an independent agency of the Government was introduced last week by Rep. Jacob K. Javits (R., N.Y.). Agency would be authorized to establish a national theatre and encourage the performing arts, live theatre, music and ballet.

"The U. S., as the world center of the motion picture industry and world leader in television," explained Javits, "should find it profitable through the living theatre, to truly present the broad scope of our culture as provided in this bill. Great areas of our country are denied the benefit and pleasure of first-rate theatre and music because it is no longer economically feasible, on a straight profit basis, to bring them these arts and the leading artists.

"Provision in my bill has been made that the Federal government, without domination or control, shall assist non-profit organizations, county and municipal bodies, where requested, in the cultivation of these living arts for all our people."

Molly Picon's Barn Bow In Jersey With 'Momma'

Molly Picon will make her strawhat debut in a pre-Broadway tryout of George Baxt's "Make Momma Happy" at the Lakeside Theatre, Landing, New Jersey, week of Aug. 3. Play will be directed by Jay Julien. Theatre, which will be operated this season by Kenton Productions, Inc., will begin a 10-week season June 27 with "The Milky Way."

Also set to appear at the barn is Magda Gabor in "The Play's the Thing," week of July 6.

Vera-Ellen Back to Legit For 'Camera' Barn Tour

A package production of "I Am a Camera," starring Vera-Ellen and possibly Tom Drake, is being offered strawhat producers this summer for a limited number of weeks by packager Greg Juarez. Tour will mark femme's first stage appearance since leaving Broadway for Hollywood.

Juarez also plans to send out Louis Jordan in "Faithfully Yours," Louis Hayward in "The Moon Is Blue," Brian Donlevy in "This Thing Called Love," John Agar in "Gigi," John Barrymore, Jr., in "Waterloo Bridge," Wayne Morris in "Separate Rooms" and Sonny Tufts in a pre-Broadway tryout of "Shadow of a Man," which was originally done by the actor in England last year.

Vera-Ellen, incidentally, is scheduled to report back to Metro Aug. 1 to start rehearsals on "White Christmas" with Bing Crosby.

Osage Chief's Daughter Real Native Dancer In Ballet Preem of 'Filly'

The N. Y. City Ballet, midway in its spring season at City Center, N. Y., has presented three of its four planned premieres, for a better-than-average batting record. (Fourth preem, "Fanfare," due last night (Tues.), was postponed till next week.)

First preem, "Filling Station," has made the strongest impression. Actually it's a revival of a work done originally 15 years ago for Ballet Caravan, an NYCB antecedent. With music by Virgil Thompson and choreography by Lew Christensen, it's a lively, ingratiating romp about assorted doings around an average gas station. What makes it particularly standout here are the virtuoso jobs of young Jacques l'Amboise as the attendant, and by Janet Reed as an inebriated socialite who staggers into the spot. Ably partnered by Michael Maule, Miss Reed does some brilliant (as well as hilarious) terp stunts. D'Amboise, who's a comer, has some amazing leaps and turns to his credit.

"Afternoon of a Faun," with new choreography by Jerome Robbins to the w.k. Debussy tone-poem, is a bit of a surprise, and a welcome one. Instead of the erotic, narcissistic version Nijinsky made famous, Robbins' dance version is a simple study of two young dancers, a boy and girl, discovering love and each other during an idle practice session before a mirror. There's little if any formal dancing, but the work has style, mood and lyric beauty, for a highly worthwhile addition to the NYCB repertoire. Tanaquil LeClerq and Francisco Moncion are ideal as the duo.

"The Filly," with music by John Colman and choreography by Todd Bolender, which preemed last week (19), is a somewhat pretentious, slow dance yarn about a stableboy's dream, with some nice moments, however. Thoroughbred ballerina Maria Tallchief—a real Native Dancer (her father's an Osage chief)—is radiant as the Filly, and Diana Adams is appealing as usual as the Mare. Roy Tobias makes a forceful role out of the non-dancing stableboy.

City Center, parent outfit of the NYCB, last weekend announced that its $200,000 public fund drive was lagging, with only 56G collected. Company needs 100G to take care of current obligations, and another 100G for future developments. Board chairman Newbold Morris advised that instead of getting aid from the city (company isn't a municipal one, despite its title), it's paid out $130,000 to the City of N. Y. in rentals, while last summer it went into the red for 40G to send the ballet troupe to Europe. Morris added that the Center faced a financial crisis that might result in its closing. *Bron.*

Marian Anderson, currently on a concert tour of Japan, has been awarded the Yukosho Medal by Emperor Hirohito for outstanding cultural contributions.

SI OAKLAND

Recently returned from a tour with "The Shrike." To appear—Holyoke, Mass., Aug. 17th, in "The Country Girl."

PLaza 3-2310—New York

Todd Readies 'Venice' Reprise

With cast and staff for "Night in Venice" virtually set, Mike Todd's production of the Johann Strauss, Jr., musical extravaganza goes into rehearsal June 8, to open its second season at Jones Beach (L.I.) Marine Stadium June 25. Todd has added 1,000 cheaper seats (scaled up from 50c) for this season's run.

Book and lyrics to the Strauss score, which were penned by Thomas and Ruth Martin, have been revamped, and new sight and water acts have been integrated into the script. Among the new features will be the Coblentz waterfall fireworks (recently shown at the Radio City Music Hall, N.Y.) and a Venice regatta as seen in Cinerama.

Cast will be headed up by Met tenor, Thomas Hayward, Nola Fairbanks, Jack Russell, Maria Di Girlando, George Hall and Rosita Royce. Thomas Martin will conduct the orch again this year.

Todd's general manager will be Hal Grossman. Samuel Liff will stage and James Nygren will handle the choreography.

'RYE' DUE FOR ANOTHER BARN TRY, THEN B'WAY

"Comin' Thro' the Rye," play with music by the late Warren P. Munsell, Jr., based on the life of Robert Burns, is tentatively slated for Broadway production next fall by the author's father. It's budgeted at $125,000 and Margaret Webster is set to direct, with David Brooks as male lead.

Play will have a strawhat tryout this summer. It was originally tested by William Miles at his Berkshire Playhouse, Stockbridge, Mass., in 1948, and was tried out last summer at the Olney (Md.) Playhouse, with Brooks in the leading role.

'Intruder' Scribe Sues Dowling on Royalties

Playwright Edwin Bronner has charged Eddie Dowling with failure to pay him royalties on his play "The Intruder," which Dowling produced and directed last December. A Municipal Court, NY. summons, issued on behalf of Bronner, was served on Dowling last weekend. Play, which starred Dowling and Margaret O'Brien, closed out of town after a brief run. Bronner claims "The Intruder" racked up a gross of approximately $50,000 during its short stand. He also stated that he never received any royalty payments on that sum and that no boxoffice statements were ever sent to his agent, the William Morris office.

The playwright figures that about $2,000 is owed him. However, Bronner did receive an advance payment of $1,000.

Allan Green, assistant stage manager of the St. Louis Municipal Theatre Assn., which tees off its 36th season at the Forest Park Playhouse June 4, was beaten and robbed last week by two men to whom he gave a ride in his automobile.

Inside Stuff—Legit

Backers of "Me and Juliet," Rodgers-Hammerstein production slated to open on Broadway at the Majestic Theatre tomorrow (Thurs.), are Manie Sacks (representing RCA Victor), $187,500; and Irving Cohen (attorney representing R & H), $112,500. The production is capitalized at $300,000.

Backers of "Josephine," Leonard Key and Luther Greene production, which closed out of town earlier this year, included indie film producer Huntington Hartford, $600; legit producer Sherman S. Krellberg, $12,100; Actors Fund prexy Walter Vincent, $4,200; Eaves Costume Co. prez Andrew Geoly, $1,400; Nolan Scenic Studios prexy William Nolan, $1,400; Sally Benson, who adapted the play from stories by F. Scott Fitzgerald, $700; mag publisher Fleur Cowles, $700; legit director-designer Paul Morrison, $350; costume designer Ben Edwards, $350; theatrical insurance broker David Davidson, $175; and show's producers Key and Greene, $675. The production was capitalized at $70,000, without provision for overcall.

Rookies 'Rescue' Legit

Continued from page 1

rov, the original playwrights of "My Sister Eileen" from which "Town" stems.

Outstanding dramatic success of the season has been the Pulitzer and Critics Circle prizewinner, "Picnic," whose author, William Inge, has previously heen represented only by "Come Back, Little Sheba." Foremost melodrama hit was "Dial M for Murder," the first produced play by London author Frederick Knott.

"Time of the Cuckoo," one of the season's substantial hits, was authored by Arthur Laurents, and is his first b.o. success. "Time Out for Ginger," a moderate click that has spanned the season, was authored by another non-name, Ronald Alexander. Ditto the popular and profitable comedy, "Fifth Season," by Sylvia Regan.

Another major personal success was scored by Robert Breen, also a newcomer to Broadway staging ranks, with his dynamic direction of the revival of "Porgy and Bess," which he co-produced with Blevins Davis. Likewise a spectacular individual click was achieved by Michael Kidd with the choreography of "Can-Can," which drew even more enthusiastic acclaim than his initial effort for "Guys and Dolls."

Top Performances

Among the performers who chalked up initial clicks (or substantially topped previous efforts) there were not only Ewell and Miss Russell, but Geraldine Page ("Mid-Summer"), Helen Gallagher ("Hazel Flagg"), Jack Whiting (a vet who won star billing and critical citation in the same show), Menasha Skulnik (a triumphant draftee from the Yiddish stage to "Fifth Season"), and Shirley Booth (who demonstrated in "Time of the Cuckoo" that her stardom now includes b.o. draw).

Others whose new impacts animated the season included Gwen Verdon ("Can-Can"), Nora Kaye ("Two's Company"), Rosemary Harris (whose hit in the unsuccessful "Climate of Eden" is figured to have been a factor in her getting the femme lead in the London company of "Seven Year Itch," in which she drew critical attention last week), John Kerr ("Bernardine"), Kim Stanley and Ralph Meeker ("Picnic") and Jenny Egan ("Crucible").

Some Vets Too

Not all the season's triumphs were scored by newcomers. Joshua Logan, as director, co-author and co-producer of "Wish You Were Here," thereby automatically ranks as a hero of the season, which he subsequently parlayed as the stager and co-producer of "Picnic." No other indlvidual success of the 1952-53 semester compares with that. However, Jo Mielziner, as designer of "Wish," "Picnic," "Can-Can" and "Me and Juliet" was also a multiple scorer.

Harold Clurman came through as director of "Time of the Cuckoo," but then skidded as stager of "Emperor's Clothes." Maurice Evans scored as star and the managerial sparkplug of the Broadway edition of "Dial M for Murder." Director-producer Shepard Traube and star Melvyn Douglas proved a winning combo with "Time Out for Ginger." Producer Paul Gregory and adaptor-director Charles Laughton also teamed to ring the bell with "John Brown's Body."

Producer George Kondolf, absent from the Broadway skirmishing for some years, made a comeback to legit with the presentation of "Fifth Season," while adaptors Sam and Bella Spewack and stager Jose Ferrer have apparently chalked up a ringer with "My 3 Angels."

Among the performers, Beatrice Lillie walked off with the individual honors with her "Evening with Beatrice Lillie," while Rex Harrison and Lilli Palmer ("Love of Four Colonels"), Margaret Sullavan ("Deep Blue Sea"), Katharine Hepburn ("Millionairess") and Victor Moore ("On Borrowed Time") won honors of one sort or another.

Missouts

Among the established names that registered misses during the season were Mary Chase ("Bernardine"), Moss Hart ("Climate of Eden"), Tennessee Williams ("Camino Real"), Terence Rattigan ("Deep Blue Sea" was generally panned as a play), Arthur Miller ("Crucible" got some favorable reviews, but has done only moderate business), Elia Kazan (his staging of "Camino" was praised, but the show flopped at the b.o.); Vina Delmar ("Mid-Summer" was rapped) and Cole Porter (the score of "Can-Can" drew decidedly mixed notices) and John van Druten ("I've Got Sixpence").

Other notable authors and songwriters who were inactive included Irving Berlin, Frank Loesser, Arthur Schwartz, Alan Jay Lerner and Frederick Loewe, Lillian Hellman (a revival of her "Children's Hour" has done disappointing business), Paul Osborn (a revival of "On Borrowed Time" drew critical raves but did nothing at the b.o.), Elmer Rice, Robert E. Sherwood, Maxwell Anderson, George S. Kaufman, S. N. Behrman, Garson Kanin, Sidney Kingsley and Clifford Odets.

Into which category Richard Rodgers and Oscar Hammerstein 2d will belong, for the 1952-53 season, will be determined tomorrow night (Thurs.), when their "Me and Juliet" opens.

Sloane N.Y.-L.A. and Back For 'Banana,' 'Carnival'

Mike Sloane, co-producer with his wife, Paula Stone, of "Top Banana" and the upcoming "Carnival in Flanders," planed to the Coast last night (Tues.) for the opening of the former musical next Monday night (1) at the Biltmore, Los Angeles. He's taking their two children, who will remain at their home with their grandparents, the Fred Stones. Mrs. Sloane remains in New York.

On his return east next week, Sloane will be on hand for final rehearsals and the tryout of "Carnival" in Philly, June 8-July 1. Then he and Miss Stone will accompany the show to the Coast for its Civic Light Opera engagements this summer in Los Angeles and San Francisco.

The musical is due late in September at the Century, N. Y.

Legit Going to Bat As Heart Fund Aid

Initial steps towards utilizing the theatre as a fund raiser for the American Heart Assn. were begun recently with the inauguration of the Heart Circuit of the American Theatre. Its aim, endorsed by the American National Theatre & Academy and the American Educational Theatre Assn., is to spur professional, community and educational theatre groups throughout the country to pitch in with special benefit performances for the Heart Fund.

National committee members include, among others, Oscar Hammerstein 2d, Jose Ferrer, Margaret Webster, Arthur Miller, S. M. Chartock and Elliot Norton, Boston Post legit editor. Dr. C. Robert Kase, director of theatre at the U. of Delaware, is chairman.

BRIGHTER '52-'53 B'WAY SEASON

Broadway Productions

	1949-50	1950-51	1951-52	1952-53
Number of Shows	59	83	73	54
Straight Plays	28	42	60	42
New	22	36	45	31
Revivals	6	6	15	9
Adaptations	4	6	7	5
Importations	9	12	10	8
Foreign Language	0	0	1	2
Return Shows	2	2	2	0
Musicals	15	13	13	12
New	13	12	9	10
Revivals	2	1	4	2
Adaptations	5	6	3	6
Importations	1	1	0	0
Return Shows	0	0	1	0

Equity Theatre Project on Coast Has Noble Aim But Start Is Weak

Hollywood, May 26.

Legit activity on the Coast has been declining steadily in recent years, so Actors Equity has come up with a new theatre project designed to help recreate interest in the theatre, and provide some work for its members. Situation has been aggravated in recent months by the fact that they haven't even been able to pick up film chores because the major studios are currently in the 3-Doldrums.

On paper, the theatre project has considerable merit—but the Coast branch of the actors' union had better give the scheme better implementation if it is to succeed. Basically, the plan—financed by a grant of $3,000 from Equity Council—calls for the production of four plays, each to be shown to invitational audiences representing various fraternal and charitable organizations in the Southland. Equity hope is that these reps will consider booking the plays on a limited stand basis, paying a flat price for each production and using the presentation as a fund-raising medium for the various organizational coffers.

Limited Appeal

The initial offering, Sidney Howard's "Ned McCobb's Daughter," however, doesn't seem to have the necessary appeal to achieve the desired result. Production is skillfully and professionally handled, but the play was no great shakes when it bowed on Broadway in 1926 and it hasn't improved any with age. Moreover, the passage

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Experience

Hollywood, May 26.

Explosions, fires and other perils don't mean a thing to Lizabeth Scott, currently in "Scalpel" at Columbia.

When told not to be afraid during the mine disaster sequences, the gal said: "Who, me? I toured for a season with Olsen and Johnson in 'Hellzapoppin,' so nothing scares me."

160% 'Camera' Gain On 65G Bankroll

"I Am a Camera," John van Druten comedy-drama which recently closed a season's tour, has just paid another $20,000 dividend, bringing its total distributed profit to $103,337 to date. An additional $1,684 remains to cover contingency expenses and for distribution, so the ultimate payoff should reach about $104,000 on the $65,000 investment, or a profit of 160% for the backers.

The Gertrude Macy-Walter Starcke production cost $36,323, plus $3,616 tryout loss. It opened Nov. 28, 1951, at the Empire, N. Y., and had a 261-performance run there. After laying off last summer it went on a nationwide tour with Julie Harris in the femme lead which won her stardom.

As adaptor of the play, van Druten shared the author royalties on a 60-40 basis with Christopher Isherwood, on whose "Berlin Stories" it was based. The author royalty was the standard minimum 5-7½-10% of the gross until the production cost was recouped, after which it went to straight 10%. As director, van Druten got 1½ of the gross until the show was in the black, then 4%. He also got 10% of the profits.

Lambs' Sellout Spring Gambol as Hershfield, Waring, Lytell Preside

By JOE LAURIE, JR.

Spring Gambol of the Lambs was held in the Fold (clubhouse) Saturday night (23), one of the very few times in the history of the Lambs that a Gambol was ever held on a Saturday night. Fred Waring was the Collie. It was a sellout.

At the dinner (before the entertainment), the dais held General James E. Doolittle, William Gaxton (the Shepherd), Rube Goldberg, Sir Cedric Hardwicke, Harry Hershfield, Herman Hickman, Mayor Vincent E. Impellitteri, Father James Keller, John Kieran, Jack Lavalle, Bert Lytell, Adolphe Menjou, Capt. Eddie Rickenbacker, Winthrop Rockefeller, James Sauter, and Waring.

Toastmaster job was split among Waring, Lytell and Hershfield. Everybody spoke. The speeches were one of the highlights of the evening, and got more belly laughs than even the show. Every speech was above par. All paid tribute to Gaxton, who has been ill, and wished him a speedy recovery. He made a short speech of acknowledgement. Sauter and Emil Friedlander presented a plaque to the Lambs, via Gaxton, from the USO, for the great work the Lambs unit of "Room Service" did in Korea. Louis Lurie donated $1,000 to any charity Gaxton would name; of course it went to the Lambs Relief Foundation.

It was after 1 a.m. when the

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BARBARA BEL GEDDES TO STAR IN 'SABRINA FAIR'

Barbara Bel Geddes will star in "Sabrina Fair," Samuel Taylor comedy to be produced in the fall by John Fearnley. Actress has been set to play her original role in the forthcoming London production of "Moon is Blue," but bowed out and Diana Lynn is taking over the assignment.

Film version of "Sabrina," to be made this summer by Paramount, will star Audrey Hepburn, with Billy Wilder directing. Release will follow the run of the legit production.

Danbury Prefers Races

Danbury, Conn., May 26.

John W. Leahy, owner of Danbury Fair, has decided against a repeat of last summer's tent operettas on his grounds this season.

After Melody Fair moved from the site, Leahy tried his own sponsorship of musical revivals. Now he figures venture isn't worth the percentage, and will book in stock car races at Fair Grounds this summer.

BETTER SHOWS, ALL CATEGORIES

By HOBE MORRISON

Number of stimulating shows and a succession of lively developments marked the Broadway season of 1952-53. Particularly the improved quality of plays was in marked contrast to the generally drab preceding season. As has been increasingly the case in recent years, economics became a progressively vital factor in legit.

Although there was no dramatic masterpiece to equal "Death of a Salesman" and no new musical to compare with the fabulous "South Pacific," the season brought notable offerings in virtually all categories. There were few, if any, major developments, but the Broaway scene had the normal succession of crises and controversies.

On a quality basis, the outstanding shows were "Picnic," by William Inge; "Seven Year Itch," by George Axelrod; "Dial M for Murder," by Frederick Knott; "John Brown's Body," Charles Laughton's adaptation of the Stephen Vincent Benet poem, and "Wonderful Town," the musical version of "My Sister Eileen," with book by Joseph Fields and Jerome Chodorov, score by Leonard Bernstein and lyrics by Betty Comden and Adolph Green. A late starter, "Me and Juliet," by Rodgers and Hammerstein, opens tomorrow (Thurs.) and is necessarily omitted from consideration here.

A popular and commercial success, despite lack of critics' enthusiasm, was scored by Sylvia Regan's "Fifth Season." Perhaps the most spectacular reversal of the reviewers in many years was registered by "Wish You Were Here," which built to a major smash after almost unanimous pans and despite the absence of stars. Another solid smash, but with the endorsement

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'April' Fades To $56,360 Loss

"Date With April," recent Broadway production by Kenneth Banghart and Diana Green of the George Batson comedy starring Constance Bennett, involved a loss of $56,360. The show was capitalized at $40,000, plus $2,400 overcall, but Banghart put up an additional $10,700 and the co-producers are liable for the $3,260 deficit.

Play involved $24,006 production cost, added $16,520 loss on its six-week tryout tour, plus $2,515 expenses for laying off and preopening before its premiere April 15 at the Royale, N. Y. It lost $10,170 on the 13-performance Broadway run, including $8,000 theatre guarantee for two weeks, and there was $2,531 closing expense, plus $619 advance author royalty.

"April" was originally given a stock tryout about a year ago in St. Louis and Kansas City, and had a strawhat tour last summer. Miss Bennett was starred from the outset.

60G 'Cuckoo' Profit On 75G Investment

"Time of the Cuckoo," the Robert Whitehead-Walter Fried production closing Saturday night (30) at the Empire, N.Y., has earned about $60,000 profit on its $75,000 investment. The Arthur Laurents comedy-drama is slated to go on tour next fall, with another star succeeding Shirley Booth.

According to an accounting through May 2, the show had earned $54,246 operating profit, including $5,326 netted on its tryout tour. The distributed profit is $30,000 thus far, and there was $12,289 in bonds and deposits, $10,000 cash reserve and $1,957 balance. The production cost $41,973.

B'way Season in New Low for Shows But Percentage of Hits Best Ever

Lese Majeste

Lincoln Kirstein, general director of the N. Y. City Ballet, has skedded three British-tinged ballets for Coronation Night next Tuesday (2) at City Center, N. Y., including "Illuminations" (music by Benjamin Britten, choreography by Frederick Ashton and decor by Cecil Beaton).

"Illuminations," Kirstein told a friend last week, didn't go over very well with the English when it was performed in London for them by the NYCB last year. And one scene, showing the hero knocking the crowns off the heads of a king and queen, particularly annoyed the Duchess of Kent, who turned her back on the ballet.

"Then why are you scheduling the ballet for Coronation Night?" Kirstein was asked. "The Duchess won't be here," he replied.

Russo, Ellis Dicker 90G Lloyds Claim

James Russo and Michael Ellis, producers of "Two's Company," recent Broadway flop, are currently in the process of settling their $90,000 claim against Lloyds. Claim stems from policy taken out by the producers indemnifying them against financial loss incurred by postponement of the opening of "Company," resulting from inability of show's star, Bette Davis, to appear. Broadway opening was delayed about 13 days, during which time producers figured costs and coin lost at the boxoffice came to $90,000.

First call on whatever money they receive goes to Warner Bros. Film company, which originally loaned the duo about $27,000, took an assignment of the claim against Lloyds to the extent of their indebtedness, which now comes to about $15,000. Following Warners is the U. S. Treasury Dept., with a preferred claim of $35,000. Remaining coin will then go to the general creditors, who are owed in excess of $125,000. Russo & Ellis have offered to pay the general creditors 10% of their total indebtedness. The proposal is being considered, but acceptance or rejection depends on the settlement with Lloyds.

'BAKER'S WIFE' LEGITER MAPPED FOR BROADWAY

Stage rights to "The Baker's Wife," Marcel Pagnol's yarn which was produced as a click French picture in 1940, have been acquired by Bruce Becker and Robert Ellis Miller. They plan a Broadway production during 1953-54.

"Wife," dramatized by Pagnol from a Jean Giono novel titled "Jean Le Bleu," was intended as a play, but its legit production in France was delayed by the click of the picture version and then by the war. Its coming Broadway production will thus be its first legit presentation.

Becker, for the last three years Joshua Logan's business manager, and Miller, a director with CBS television, have also acquired the world English language film rights to "Wife."

Clinton's 10-Wk Season

Lewis Harmon will begin a 10-week summer season at his Clinton (Conn.) Playhouse June 29. His co-producer wife, Charlotte Harmon, will be resident director and Paul Winston has been set as designer.

Productions will include "Mister Roberts" and a few musicals. Barn employs a star system.

Broadway season of 1952-53 reached a new low in number of productions, but was one of the best ever in proportion of hits. The season brought a total of 54 entries, with an indication that the clicks will come to more than a third of that number. So it tended to be a rough season as regards employment, but a profitable one financially.

In figuring the number of shows, such special ventures as S. M. Chartok's Gilbert & Sullivan company, the Jean-Louis Barrault and Madeleine Renaud troupe from Paris and the Greek National Theatre, starring Katina Paxinou and Alexis Minotis, were counted as one each, although they were repertory ventures offering several plays each during limited engagements.

Barrault-Renaud and Greek troupes, as well as the N. Y. City Center productions of "Love's Labours Lost" and "Merchant of Venice," and non-profit revival of "Porgy and Bess," were not included in figuring the hits and failures, since none of them was a commercial undertaking. However, the City Center revival of Shaw's "Misalliance" was moved to the Broadway environs for a commercial run, so it is included.

As indicated in the accompanying tabulation, 12 of the season's productions have definitely recovered their cost and thereby rate as hits. Eight others are not classified, as they have not recouped their cost but are still running (It's a fairly safe guess that at least two of these are almost sure bets to pay off, four others are moderately good prospects and two have

(Continued on page 74)

Guild Will Test Charge Account Plan in Pitt; Cleve. for Next Season

Pittsburgh, May 26.

The Theatre Guild-American Theatre Society will test a charge account plan for the season subscribers in Pittsburgh and Cleveland next season. Idea, suggested several months ago by Gabe Rubin, of the Nixon here, and Milton Krantz, manager of the Hanna in Cleveland, has been okayed by subscription heads, and if successful in these two cities will be extended the year following to 19 other subscription series.

Helen Hayes, following the curtain of "Mrs. McThing" opening Monday night (25), and Warren Caro announced the details. Tieup is with trip-charge, Inc., of Pittsburgh, which operates a nationwide credit service. They'll underwrite for every subscription show the full sum pledged by subscribers and assumes responsibility for the collection from subscribers, who will receive monthly bills for tickets already received.

Plan topples the old theatrical tradition of cash at the boxoffice. Idea was figured worth a try because ATS plans 10 subscription plays for next season, and Caro pointed out that while Pittsburgh had 5,200 subscribers to a four-play program two years ago, there were far fewer this year for eight plays, and gave as the reason inability of many to shell out the heavy advance payment.

Chi Broker Sues Shuberts On Tix 'Monopoly' Claim

Chicago, May 26.

Ben Mandel, former Loop ticket broker, filed suit in Chi Federal District Court yesterday (Mon.) for $120,000 triple damages against Select Lake City Theatre Operating Co.; Barnes Ticket Service, Inc., and Florence M. Barnes.

He charges that Select, owned by J. J. Shubert, put him out of business by allotting tickets only to the Barnes agency, creating a monopoly and violating the anti-trust laws.

Legit Bits

Mary Porter, general manager of the Empire, N. Y., plans to "sleep for a month" after the house closes, and will then consider a new assignment. **Sara Verback**, chief usher at the theatre for the last 25 years, is retiring. **Lars Jorgense**, house manager, will take a similar assignment on the subway circuit. **Al Stern**, stage doorman at the Empire since the "Life with Father" run there, will transfer to a similar stint at the 46th Street, N. Y.

Milan Baron, general manager for **Jose Ferrer**, will take a quick trip to Massachusetts over the weekend for a bit of fishing . . . **Mickey Rooney** will star in "Ankles Aweigh" next fall, according to **Fred Fink'enelle**, who will produce the musical . . . **Olivia de Havilland** will star in "Dazzling Hour," **Jose Ferrer's** adaptation of **Anna Bonacci's** Parisian hit, to be produced by Ferrer and **Gilbert Miller**.

Julie Harris will star in "Colombe," **Louis Kronberger's** adaptation from the French of **Jean Anouilh**, to be produced by **Robert L. Joseph** and the actress' husband, **Jay Julier** . . . **Betty Lou Holland** takes over the role of the younger sister in "Picnic" next week, succeeding **Kim Stanley** (Mrs. Curt Conway), who is withdrawing because of approaching motherhood . . . **Leonard Sarg**, former legit company and house manager, has resigned his promotion job with Pepsi-Cola . . . Pressagent **Anne Weil** sailing today (Wed.) on the Vulcania for a two-month visit to Portugal, Spain and France.

Michael Abbott plans to debut as a producer with the Broadway presentation next fall of "Late Love," a comedy by **Rosemary Casey**, to be staged by **John C. Wilson** . . . **Edwin Lester** is angling for a New York theatre for a fall booking for "Kismet," the musical he's producing for Civic Light Opera presentation in San Francisco and Los Angeles this summer. **Alfred Drake** and **Doretta Morrow** will sing the leads . . . **Paul Vroom**, who's spending this summer looking for a beach house to buy on the eastern end of Long Island, will be general manager of "Beach House." **Stephen Longstreet's** dramatization of his own novel, to be produced by **Clark Smith** and **Marian Lloyd Dix**.

Olga Lee, of the Lee-Draper-Harris talent agency, has gone to the Coast for a month to work with **Pat Harris** in its recently opened office there . . . **Mary Dell Roberts**, ingenue lead the last two seasons with Theatre '53, quit last week after a salary tiff with producer **Margo Jones**. Her husband, business manager **Roy Somlyo**, also exited the spot . . . **Lewis Harmon**, associate to pressagent **Phil Bloom**, will be in charge of the office while the latter takes a vacation trip to Dallas and the Coast, starting June 7. Meanwhile, **Charlotte Harmon** will ready plans for the coming strawhat season at the Clinton (Conn.) Playhouse, which she and her husband operate.

Bob L. Roberts, in association with **Arthur William Carter, Jr.**, plans a Broadway production this fall of "Black Candle," by **Lea Freeman**. The project is budgeted at $70,000 . . . **Leo Brode**, the sign painting firm for Broadway legit, wants to make it clear that the recent retirement of **Arthur Rosenfeld**, the vet display frame man, is not to be confused with its continuing in business . . . Stage Managers Club will toss a cocktail party for members, friends and associates tomorrow (Thurs.) at the American Academy of Dramatic Arts, N. Y.

Maynard Morris, of Music Corp. of America's legit department, planed last week for three weeks in London, Vienna and Salzburg . . . **N. Richard Nash's** "Second Best Bed," which will have its European preem as the Coronation production at the Arts Theatre, London, did a quick fold when originally presented on Broadway in 1946 . . . Company manager **Irving Becker** is a patient in University Hospital, N. Y., convalescing from a recent operation.

Two more Metro contractees, **James Whitmore** and **Carleton Carpenter**, checked off the Hollywood lot, heading for the N. Y. stage. Whitmore, recently in the pic, "Kiss Me Kate," is tentatively cast in an untitled comedy to be produced on Broadway this autumn by **Randy Hayles**. Carpenter is up for a role in the legiter "Almanac."

Glenn Dicas, completing a year's run with "Stalag 17" in N. Y. and on tour, off to Europe yesterday (Tues.) for a five-month stay . . . **Martin Kelly**, director of publicity for **Malcolm Atterbury's** stock company in Albany the past season, directed the musical, "By Ginger," presented by the Catholic Youth Organization of Schenectady at the Erie Theatre, this week (25-27).

After a one-week postponement, "A Saint of Little Consequence," **John Cridler's** original Irish comedy, will open Thursday (25) at the Circle Theatre, Hollywood, with **Boris Sagal** directing a cast including **Tudor Owen**, **Marjorie Bennett**, **Frances Osborne**, **Dorothea Walbert**, **Wheeler Dryden**, **Janet Brandt**, **Strether Martin**, **Regina Gleason**, **Ed Clark**, **Steve Ritch** and **John Alderson**.

Season Low

Continued from page 7.

only dim chances. The remaining 23 are already in the flop category.

Non-Commercials Okay

Of the non-commercial offerings, "Porgy and Bess," the Barrault-Renaud troupe and the Paxinou-Minotis company scored critical and popular successes, while the City Center offering of "Love's Labours Lost" was generally well regarded and got sizable patronage, but the same outfit's "Merchant of Venice" was generally panned and drew disappointingly.

Of the 1951-52 shows that were not clearly indicated hits or failures this time a year ago, two ultimately became successes, while the other five failed to earn back their nut. The two clicks were "Male Animal" and "New Faces" (although the latter subsequently ran into a few losing weeks and ended its Broadway run slightly in the red). The others were "Gigi," the revival of "Of Thee I Sing," "Paint Your Wagon," "Sunday Breakfast" and "Three Wishes for Jamie."

From Black to Red

"Top Banana," previously rated one of last season's hits, actually didn't quite get into the black, so it must be reclassified as a failure. As of May 31, 1952, the musical had recouped all but $35l of its outlay, but it then started downhill and never again approached payoff status.

Emlyn Williams, appearing in his programs of Dickens readings, played to modest business this season, but had earned back the investment before coming to town, so is rated a hit. "John Brown's Body" was also in the black before reaching Broadway, but it did good business here and added more profit.

"Millionairess," the Katharine Hepburn-starring production of an old Shaw comedy, was a money-maker on its London run before reaching New York, where it played to a limited engagement. "Evening With Beatrice Lillie" also represented a profit from its strawhat tour before making a b.o. click on Broadway.

More Hits

"Love of Four Colonels" got into the black during its Broadway run, but had several losing weeks and was in the red again when it exited town. However, it rates as a hit. "Deep Blue Sea" had a small profit when it closed on Broadway, although that may have been just about wiped out on its unsuccessful tour. It also goes into the click column. "Time Out for Ginger" has just gotten into the black, and is continuing.

Of the other hits, "Wish You Were Here" already represents a sizable net and is piling up further profits, and "Dial M for Murder," "Seven Year Itch" and "Fifth Season" are already substantial money-makers and due for plenty additional net. And in the not-yet-definite category, "Wonderful Town" may prove a bonanza.

It's too early to tell about "Can-Can" and, of course, "Me and Juliet," the new Rodgers-Hammerstein musical opening tomorrow night (Thurs.).

Sharp drop in the number of productions, despite the increase in hits, is figured due primarily to two interrelated factors. One is the still-rising cost of production and operation and the other is the shortage of available financing which reached an acute stage during the season. There appeared to be just as many likely play and musical scripts around as in former years, but an unprecedented proportion of announced productions could not be financed and never actually reached the boards.

Exeter Productions, Inc., has been chartered to conduct a theatrical business in New York. Directors are Albert I. Da Silva, Lee Moselle and Sylvia Schulman. Howard E. Reinheimer was filing attorney.

VIOLET CARLSON
Now Appearing
RKO Palace, N. Y. C.
Opening "Student Prince," Kansas City, June 22 Direction Jack Kalcheim, 160 W. 46 St., N. Y.
Henry Weise, 1674 Broadway, N. Y.
Hyman Zahl, London

Brighter B'way

Continued from page 13

of the aisle-sitters, was racked up by "Evening with Beatrice Lillie," a product of last summer's strawhat circuit.

Rez Top Draw

"Time of the Cuckoo" was a substantial success, with the performance and b.o. draw of Shirley Booth a factor, while Shaw's "Millionairess" was carried to a profit by Katharine Hepburn, despite mixed personal notices, and Terence Rattigan's "Deep Blue Sea" also paid off on the b.o. strength of its femme star, in that case Margaret Sullavan. However, Rosalind Russell was the foremost femme draw as star of the mopup "Wonderful Town."

In contrast to the previous season, when the accent was on musicals, there were relatively few tune shows during 1952-53. Besides "Wonderful Town," there was moderate enthusiasm for "Hazel Flagg," general disapproval of "Wish You Were Here," mixed reaction to "Can-Can," mostly pans for "Two's Company," "My Darlin' Aida" and "Maggie," and a critical beating for the hapless "Buttrio Square."

Revivals had relatively rough going this season. "Porgy and Bess" got a smash press and has done hefty business, but such straight play reincarnations as "Sacred Flame," S. M. Chartock's latest Gilbert & Sullivan venture, "Children's Hour," "The Bat," "Room Service," 'On Borrowed Time" and "Misalliance" had boxoffices responses varying from mild to brutal, despite critical raves in some instances.

It was a good season for importations, the leading items being "Dial M for Murder," "Millionairess," "Love of Four Colonels" and "Deep Blue Sea" (all from London), and "My 3 Angels" (Paris). On the other hand, "Seagulls Over Sorrento" (London) and "Mr. Pickwick" (American-authored, London-produced) were casualties: "Colonels" won the Critics Circle nomination as best foreign play of the season.

Co-Production Setups

The emphasis on economics was evidenced principally, perhaps, by the spread of co-production setups in the presentation of new shows. With available financing growing steadily more scarce, only the most strongly entrenched managements with the records of recent successes were generally able to raise necessary production coin. As a result, most managements had to bring in outside individuals with access to new bankrolls. There was probably a higher ratio of co-producer setups than ever before.

For once, there were no ticket scandals on Broadway, but a flurry occurred in trade circles when it became known a couple of months ago that the League of N.Y. Theatres had quietly hired a private investigative agency to dig for evidence against brokers and box-office employees. What especially steamed the brokers about the situation was that the probe was financed with funds collected by the League from the agencies themselves.

The season was notable for the absence of any violent outburst against the critics, at least in New York. However, the Shuberts (or, more exactly, J. J. Shubert) took the reviewers off the first-night list in Chicago in an effort to have road shows covered on second nights. But that has resulted thus far in merely requiring the show managements to buy the critics' seats for local premieres. In Hartford, the management of the Parsons Theatre has barred a local critic because of his "savage" notices, but the paper involved is now boycotting openings at the house, and the situation will presumably have to work itself out.

There were censorship incidents involving "Tobacco Road" in Providence, Vancouver and other towns, and a banning of Erskine Caldwell's "God's Little Acre" in Memphis required the local stock management to take the show across the state line. Authorities in Boston and Chicago indicated that their original taboo of "Children's Hour" still applies.

Blacklisting of individuals because of alleged political affiliation or sympathy was the subject of growing discussion during the season, but has not yet involved any overt situation. Several insistances of reported attempts in that direction were avoided. Meanwhile, Actors Equity and the League of N.Y. Theatres have joined in condemning blacklisting on principle and the union has a committee actively working on the subject.

Booking Problem

There were, as always, periodic reports of "booking jams" due to an alleged "theatre shortage." In at least two instances some shows were actually forced to stay out of town because no suitable houses were available, and in another case a management delayed the start of rehearsals until a theatre contract was signed. But for most of the season there were considerably more available theatres than there were plays, so some of the less desirable houses remained dark for extended periods.

Early curtain Monday nights, a nostrum advocated increasingly in recent years, received a partial test on Broadway during the season, but was finally dropped by every management. On the strength of its success nightly in London, the device was figured to be an attendance-stimulant for New York, particularly with suburban patrons. However, its trial as a Monday night feature was never extended to all shows and was given only a limited time to prove itself. Also, there was some feeling that Monday was not the ideal night for the early ring-up. In any case, several managements went back to the regular schedule as soon as attendance took the pre-Christmas slump, and the others soon followed. The whole idea is now apparently cold.

The tendency to boost admission prices continued during the season. In general, this took the form of a $7.20 top nightly for musicals and a $6 top Friday and Saturday nights for straight plays. In the case of tune shows, the click of "Wish You Were Here" despite poor reviews and the absence of stars appeared to support the theory that the public is not primarily concerned about price—if it wants to see the show at all. More or less similar idea is figured applying to the $6 weekend for plays.

Simultaneously with move toward higher scale, there was a comeback splurge in the use of two-for-ones. Such longrun hits as "Moon Is Blue" and "Fourposter" got a substantial hypo from the cutrate gimmick, while "Children's Hour" and more recently "Crucible" and even Shaw's "Misalliance" have benefitted from the bargain come-on.

1952-53 Broadway Season

Key to parenthetical designations: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

HITS
(12)

"Deep Blue Sea" (D).
"Dial M for Murder" (D).
Dickens Readings (Emlyn Williams) (CD).
"Evening with Beatrice Lillie" (R).
"Fifth Season" (C).
"John Brown's Body" (D).
"Love of Four Colonels" (C).
"Millionairess" (C).
"Seven Year Itch" (C).
"Time of the Cuckoo" (CD).
"Time Out for Ginger" (C).
"Wish You Were Here" (MC).

STATUS NOT YET DEFINITE
(8)

"Can-Can" (MC).
"Crucible" (D).
"Hazel Flagg" (MC).
"Me and Juliet" (MC).
"Misalliance" (C).
"My 3 Angels" (C).
"Picnic" (D).
"Wonderful Town" (MC).

FAILURES
(29)

"Bat" (D).
"Be Your Age" (C).
"Bernardine" (C).
"Buttrio Square" (MC).
"Camino Real" (D).
"Children's Hour" (D).
"Climate of Eden" (CD).
"Date with April" (C).
"Emperor's Clothes" (D).
"Gambler" (D).
Gilbert & Sullivan (Chartock) (OP).
"Grey-Eyed People" (CD).
"Horses in Midstream" (CD).
"In Any Language" (C).
"I've Got Sixpence" (D)
"Maggie" (MC).
"Men of Distinction" (C).
"Mid-Summer" (D).
"Mr. Pickwick" (CD).
"My Darlin' Aida" (C).
"On Borrowed Time" (CD).
"Pink Elephant" (C).
"Room Service" (C).
"Sacred Flame" (D).
"Seagulls Over Sorrento" (C).
"See the Jaguar" (D).
"Touchstone" (D).
"Two's Company" (R).
"Whistler's Grandmother" (C).

ADDITIONAL
(5)

Barrault-Renaud Co. (Rep).
Greek National Theatre (Rep).
"Love's Labour's Lost" (C).
"Merchant of Venice" (D).
"Porgy and Bess" (O).

CLOSED OUT OF TOWN
(10)

"Anonymous Lover" (C).
"Certain Joy" (D).
"Fasten Your Belts" (R).
"Fig Leaf" (C).
"Intruder" (D).
"Josephine" (C).
"Masquerade" (D).
"Rise by Sin" (D).
"Strike a Match" (D).
"Suspects" (D).

HOLDOVERS FROM 1952-53 SEASON, SINCE CLARIFIED

Hits
(2)

"Male Animal" (C).
"New Faces" (R).

Failures
(6)

"Gigi" (C).
"Of Thee I Sing" (MC).
"Paint Your Wagon" (MC).
"Sunday Breakfast" (D).
"Three Wishes for Jamie" (MC).
"Top Banana" (MC).

Equity Project

Continued from page 13

of the years has given a touch of unreality to the yarn about the Yankee housewife who struggles against a wealthy husband and a rum-running brother-in-law.

Something more in the comedic line, or perhaps a chiller, might have set a better pace for the project and probably elicited greater response from the local citizens who rep the various organizations that might be interested. As it stands, this "Daughter" is a trifle too talky and a trifle too slow to intrigue many people. Too, the direction by Thomas Browne Henry is frequently on the tableaux side.

Cast, however, is firstrate, and if one of the purposes of the project is to prove that there are many competent actors in these parts, the project has succeeded admirably. Julie Mitchum is fine as the femme lead and there are good performances from Norman Budd, Erle Hodgins, Clarence Straight, William E. Green and Elizabeth Root (Arlington).

When originally presented on Broadway, incidentally, it starred Claire Eames (Mrs. Howard), Alfred Lunt, Edward G. Robinson and Margalo Gillmore. *Kap.*

K.C. Starlight Theatre Adds Backstage Shop

Kansas City, May 26.

Starlight Theatre backstage improvements for the new season were completed last week with finishing of the scenic painting and property storage building. Construction gives the Starlight a complete assembly line under cover, with technical crews enabled to turn out sets without loss of time due to inclement weather. It's believed to be the first outdoor theatre to have its entire backstage facilities under cover.

Starlight opens the 10-show outdoor season June 22 in Swope Park with 'Student Prince."

Conventioneers Help 3 Chi Shows; 'Joey' $26,800 For 6, 'Faces' $27,000

Chicago, May 26.

Conventioneers helped theatre business generally, spreading it around the three attractions. What isn't going into the musicals is going into the rowdy "Maid of the Ozarks." "New Faces" is pulling down its top price to be in line with "Pal Joey," which bears a $5 top.

As in the case of "New Faces," critics went overboard again with "Pal Joey," without many reservations.

Estimates for Last Week

Maid of the Ozarks, Selwyn (3d wk) ($4.20; 1,000). Two-for-one trade still brisk with $12,000.

New Faces of 1952, Great Northern (3d wk) ($6.18; 1,500). Convention trade helped here with bright $27,000.

Pal Joey, Shubert ($5; 2,100) (Harold Lang). First six performances brought a hefty $26,800; drew unanimously enthusiastic notices (Claudia Cassidy, Tribune; Roger Dettmer, American Sydney J. Harris, News; Herman Kogan, Sun-Times).

'Juliet' $46,712, 'Pacific' 54G, Hub

Boston, May 26.

"Rodgers & Hammerstein Week," so proclaimed by Governor Herter and Hub's Mayor Hynes, was a terrific success, with the collaborating duo's two entries, "Me and Juliet" in windup at the Shubert and "South Pacific" in return engagement at the Opera House, each pulling smash biz. Latter, in for five weeks, constitutes the lone Hub legit fare until strawhatters reopen in late June.

Estimates for Last Week

Me and Juliet, Shubert (3d wk) ($6; 1,700). New house record again, $46,712. House is dark.

South Pacific, Opera House (1st wk) ($4.80; 2,900). Although there was no performance Thursday (21), due to previous house commitment, returnee was sold out balance of week, nabbing a hefty $54,000. Extra matinee Friday.

PITT AREA HEAVY WITH STRAWHATS THIS YEAR

Pittsburgh, May 26.

Pittsburgh district will have more strawhats than ever before this season. Latest to announce plans is the Sheffield Towers, near Aliquippa, about 20 miles from here. It'll be directed by Harvey Jurik, graduating from Carnegie Tech Drama School next month, who staged the shows last season at the Pines Playhouse.

William Penn Playhouse, adjoining Jimmy Sundry's nitery, the William Penn Tavern, opens a 10-week season June 29 with "Yes, My Darling Daughter." It'll be operated again by William Leech, of the Pittsburgh Playhouse staff, who launched the William Penn venture a year ago.

Mountain Playhouse, at Jennerstown, which opened Saturday (23) with "Moon Is Blue," has set its remaining plays up through end of August. White Barn tees off June 6 with "Jane," and will do "Moon Is Blue," "Mister Roberts," "Affairs of State," "In Any Language," "Bernardine" and "Our Hearts Were Young and Gay," among others.

St. Louis Muny Opera To Start With 156G Nestegg

St. Louis, May 26.

With the 1953 season of the Municipal Theatre Assn. in the Forest Park Playhouse skedded to tee off June 4 with an 11-night presentation of "Up In Central Park," the organization has a record nestegg of $156,800 underwritten by 1,364 guarantors, who will be repaid from receipts. The previous high of $152,025 was underwritten last year by 1,315 localites.

In only two instances in the 36-year history of the organization has the guarantor's fund ever been tapped. In 1919, torrential rains caused the fund to be tapped for $30,000, but this was repaid the following year. In 1930 another touch was made, but also repaid.

'Banana' Up to $32,100 For 2d Frisco Week

San Francisco, May 26.

All local biz still in slump, but "Top Banana" stepped up a bit for its second week at the Curran.

Estimate for Last Week

Top Banana, Curran (2d wk) (M-$4.80; 1,775) (Phil Silvers, Kaye Ballard, Joey Faye, Judy Lynn). Good $32,100. Ends local run Saturday (30).

TWO-TENT SETUP FOR CHI STRAWHAT AREA

Chicago, May 26.

Herb Rogers, producer of Highland Park's Tenthouse Theatre, last week announced plans for opening a second strawhat tent, this to be located on the far south side in the heart of Park Forest. New theatre is scheduled to open June 23 with "Three Men on a Horse," with Michael Ferall directing.

The Park Forest Theatre will seat 700 persons and will alternate its prpductions with the sister Tenthouse, situated on the far north side in Highland Park. Each play will run two weeks, one at each theatre, beginning at the Tenthouse and rotating to Park Forest.

Equity group that has been together for six years at Highland Park will now split into two camps, the first headed by Barney Hughes and Helen Stenborg, and the second by Marian Walters.

Barn Season

Continued from page 72

and Marian Russell will appear with the resident company for their second season. Philip Robinson will direct the presentations.

'Kentuckian' Bow

Louisville, May 26.

Barbara Anderson's "The Tall Kentuckian," with music by Norman Dello Jorio, will be presented at the Iroquois Amphitheatre June 15-July 5. Royal Dano and Louia Horton will star in the production under Norris Houghton's direction.

Moritz Bombard will handle the musical direction. Choreography will be by Robert Herget and settings and costumes by Alvin Colt.

Lambertville's 'Hattie'

"Panama Hattie," with Betty Riley in the lead role, will be put on at St. John Terrell's Music Circus, Lambertville, N. J., June 16-21. New Jersey tent begins its fifth season June 5 with "Sweethearts."

Other productions to be offered include "Music in the Air," "Song of Norway," "The New Moon" and "Gentlemen Prefer Blondes." John Tyers and his wife Helena Bliss will appear in "Music" and "Norway."

Cohasset Lineup

Julius Rudel, of the N. Y. City Opera Co., will be musical director at the South Shore Music Circus, Cohasset, Mass., this summer. Hans Busch will be director and Steve Slane associate managing director and general manager. "Music in the Air," with Brenda Lewis in the lead role, will be the inaugural bill June 22. David Marshall Holtzmann, attorney, is managing director of the barn.

Other musicals slated for presentation are "Gentlemen Prefer Blondes," "Brigadoon," "Girl Crazy," "Kiss Me Kate," "Of Thee I Sing," "New Moon," "Call Me Madam," "Up in Central Park" and "Show Boat." All productions will run for one week except for "Kate," which is slated for a fortnight.

Peninsula Kickoff

Milwaukee, May 26.

The Peninsula Players, Fish Creek, Wis., kick off on their 19th summer strawhat season June 30. Group was incorporated this season.

Caroline Fisher Rathbone, her brother Richard Fisher and her husband, Rodion Rathbone, are the incorporators. Fisher finds time to function as assistant director of Jack Benny and Burns & Allen TV shows.

Current Stock Bills

(May 25-June 7)

Blossom Time—Paper Mill, Milburn, N.J. (25-30).

Candida (Johnny Stewart) — Dobbs Ferry (N.Y.) Playhouse (29-31).

Country Girl — Arena Stage, Washington (25-7).

Gramercy Ghost (Ethel Barrymore Colt)—Quarterdeck, Atlantic City (25-30).

Mikado—Paper Mill, Milburn, N.J. (1-7).

Nina—Arena, Rochester (25-30).

Strike a Match (June Havoc) Bermudian, Hamilton (26-31).

'Carousel' $49,800, 'Point' $29,000, L.A.

Los Angeles, May 26.

Biltmore is dark this week, leaving the local legit field to "Carousel," in its final week at the Philharmonic Auditorium, and "Hard to be a Jew," which continues at Maurice Schwartz's Civic Playhouse. Biltmore relights next week with "Top Banana."

Estimates for Last Week

Carousel, Philharmonic Aud (3d wk) (2,670; $4.80). Moved up again to $49,800. Finales this week.

Hard to be a Jew, Civic Playhouse (7th wk) (376; $3.60). Another profitable $2,600.

Point of No Return, Biltmore (3d wk) (1,636; $4.80). Up to $29,000 for the four finale, giving it $82,200 for three weeks and an operating profit of $11,000.

'Dolls' Nabs $38,600 In Portland, Tacoma Week

Portland, Ore., May 26.

"Guys and Dolls," starring Pamela Britton, Charles Fredericks, Jeanne Bal and Sam Schwartz, grabbed $25,600 in four performances Thursday through Saturday (21-23) here at the Civic Auditorium. First musical to appear here since last winter stayed on through tonight (Tues.). The 4,500-seat house was scaled at $4.80.

In Tacoma, earlier in the week, show did $13,000 in four, for total of $38,600 on the week.

'Poster' $14,400, M'w'kee

Milwaukee, May 26.

"Fourposter," with Jessica Tandy and Hume Cronyn costarred, grossed a profitable $14,000 last week at the Davidson here.

Jan de Hartog comedy winds up its tour this week in Washington.

Lambs Gambol

Continued from page 73

show started upstairs in the theatre, with the minstrels and band marching down the aisle to the stage.

"Minstrels of '53," using the Waring organization of over 60 as the "Circle" and orchestra, with members of the Lambs added, did a two-hour entertainment as an old-time minstrel show without intermission. Interlocutors were Jerry Bergen, Lytell, Conrad Nagel, Walter Greaza, Thomas Mitchell and Waring. End men were Joe E. Brown, Russ Brown, Bobby Clark, Cliff. Hall, Bert Lahr, Harry McNaughton, Harry Miller. Jack Pearl, Jack Whiting and Eddie Miller. Specialties were by Ed and Harry Miller, Dave Apollon, Joe Calvin, Bill Holbrook, Lou Wills, Jr., Joe Sodja, Bergen, and a bit of nostalgia was brought in by Dave Mallen and George M. Cohan, Jr. doing a song, "His Name is My Name and My Name is His Name," which Cohan, Sr. and Cohan, Jr. did many years ago at a benefit.

It was a great night for the guests and members, and they hung on to the very, very "arty" program to take home so they would never forget another great Gambol of the Lambs.

'Ladies' $7,800, Toronto

Toronto, May 26.

With warm weather denting, and the twofer market pretty well drained, "Good Nite Ladies" dipped to $7,800 on its fourth stanza Saturday night, however, was a sellout.

Royal Alexandra (1,525-seater) was sealed at $3.50 top, for 40c twofer sale.

Sudden B.O. Spurt Bucks B'way Trend; 'Wonderful' $55,200 Gross Tops Town, 'Porgy' $31,100, 'Angels' Perky $22,400

Broadway had a boxoffice flurry last week. Reversing the recent season downtrend, attendance perked all week and even sidestepped the weekend slump normal lately. Virtually all shows improved, some as much as $3,500 over the previous week's receipts. Business is generally due to decline, however, until the traditional upturn in mid-August.

"Can-Can," an advance sellout, again registered the capacity figure, subject to theatre party commissions. Other entries going clean were "Picnic," "Seven Year Itch" and "Wonderful Town," the latter reaching approximate maximum receipts with the end of party bookings, thereby being the town's top grosser again. However, "Me and Juliet," opening tomorrow night (Thurs.), will become the top biz-getter with a capacity over $58,000 and an advance sellout.

There were no closings last week, but next weekend brings the departure of "Children's Hour," "Evening with Beatrice Lillie," "Moon Is Blue" and "Time of the Cuckoo."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Can-Can, Shubert (3d wk) (MC-$7.20; 1,361; $50,160). Again got $50,800, with the gross limited by party commissions.

Children's Hour, Coronet (23d wk) (D-$4.80; 1,027; $27,378). Nearly $9,800 on twofers (previous week, $9,800); closing next Saturday night (30).

Crucible, Beck (18th wk) (D-$6-$4.80; 1,214; $31,000). Over $15,700 on twofers (previous week, $14,200); effective this week, the management is cutting the Friday-Saturday night top from $6 to $4.80, reducing the potential gross capacity to about $28,000.

Dial M for Murder, Plymouth (30th wk) (D-$4.80; 1,062; $29,815) (Maurice Evans). Almost $27,600 (previous week, $26,500).

Evening with Beatrice Lillie, Booth (34th wk) (R-$6; 739; $20,284) (Beatrice Lillie). Nearly $19,100 (previous week, $18,200); closing next Saturday night (30).

Fifth Season, Cort (18th wk) (C-$4.80; 1,056; $25,277) (Menasha Skulnik, Richard Whorf). Almost $24,600 (previous week, $25,100).

Guys and Dolls, 46th St. (131st wk) (MC-$6.50; 1,319; $43,904). Got $33,100 (previous week, $29,400); vacating town June 27 for engagement at the National Washington, but resumes here Aug. 10.

Hazel Flagg, Hellinger (15th wk) (MC-$7.20; 1,527; $53,009) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Over $35,900 again.

King and I, St. James (113th wk) (MC-$7.20; 1,571; $51,717) (Alfred Drake). Over $41,200 (previous week, $41,100).

Misalliance, Barrymore (14th wk) (C-$3; 1,060; $24,996). Over $12,700 on twofers (previous week, $12,700).

Moon Is Blue, Miller (116th wk) (C-$4.80; 920; $21,586; (Donald Cook, Biff McGuire, Janet Riley). Nearly $8,100 on twofers (previous week, $7,500); closing next Saturday night (30).

My 3 Angels, Morosco (11th wk) (C-$6-$4.80; 1,012; $26,000). Over $22,400 (previous week, $21,300); effective this week, the management is eliminating the $6 top Friday and Saturday nights and using a straight $4.80 top all week; potential gross capacity will be $24,252.

Picnic, Music Box (13th wk) (CD-$6-$4.80; 1,012; $27,800. Over $28,000 (previous week, $27,900).

Porgy and Bess, Ziegfeld (11th wk) (O-$6; 1,628; $48,244). Over $31,100, exclusive of tax, which the management retains (previous week, $33,400).

Seven Year Itch, Fulton (27th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Over $24,700 (previous week, $24,700).

Time of the Cuckoo, Empire (32d wk) (CD-$4.80-$6; 1,082; $25,056) (Shirley Booth). Almost $18,700 (previous week, $16,300); closing next Saturday night (30).

Time Out for Ginger, Lyceum (25th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas). Nearly $13,500 (previous week, $13,300).

Wish You Were Here, Imperial (48th wk) (MC-$7.20; 1,400; $52,080). Almost $42,700 (previous week, $39,200).

Wonderful Town, Winter Garden (13th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). With theatre parties over, the gross went to nearly $55,200 (previous week, $54,800).

OPENING THIS WEEK

Me and Juliet, Majestic (MC-$7.20; 1,510; $58,000). New musical, co-authored and co-produced by Richard Rodgers and Oscar Hammerstein 2d, opens tomorrow night (Thurs.).

'Colonels' 22G As Philly Loner

Philadelphia, May 26.

Favorable reviews, plus Theatre Guild-American Theatre Society subscription (play is 12th and last in Guild 1952-53 series here), helped "The Love of Four Colonels" to a satisfactory first week at the Forrest.

No further attractions are skedded until June 8, when "Carnival in Flanders" comes into the Forrest for a three-and-a-half week shakedown run preparatory to its summer stand on the Coast.

Estimate for Last Week

The Love of Four Colonels, Forrest (1st wk) (1,760; $4.55) (Rex Harrison, Lilli Palmer). New York Critics' prizewinner didn't start any dancing in streets here, but marquee strength enough to pull in nice $22,000.

'PACIFIC' BIG $42,000 IN 1ST DETROIT WEEK

Detroit, May 26.

"South Pacific," starring Janet Blair and Webb Tilton, grossed a big $42,000 in the first of a nine-week run at the 2,050-seat Shubert.

A tremendous mail order advance over $200,000 assures virtual capacity for all evening performances. Only tickets left are for matinees and a few second balcony seats. Show received rave notices from all critics.

'McThing' Hefty $22,000 For Cincy Cox Record

Cincinnati, May 26.

Helen Hayes in "Mrs. McThing" racked up a hefty $22,000 and several season records for the 1,300-seat Cox in dropping the curtain last week on Cincy's legit schedule. Top was $4.31. Humidity and a tornado alert Friday night (22) were no b.o. aids.

Besides breaking the Wednesday matinee and equaling the Saturday matinee marks, the comedy topped biz of all other shows in the Cox except "Fourposter" during New Year's week.

Current Road Shows

(May 25-June 6)

Fourposter (Jessica Tandy, Hume Cronyn)—National, Wash. (25-30) (closing).

Good Nite, Ladies—Royal Alexandra, Toronto (25-30); Savoy, Hamilton, Ont. (1-5).

Guys and Dolls—Aud., Portland (25-26); Community, Berkeley (29-30); Geary, S. F. (1-5).

Love of Four Colonels (Rex Harrison, Lilli Palmer)—Forrest, Philly (25-30) (closing).

Maid in the Ozarks — Selwyn, Chi (25-6).

Mrs. McThing (Helen Hayes)—Nixon, Pitt. (25-30) (closing).

New Faces—Great Northern, Chi (25-6).

Pal Joey (Harold Lang)—Shubert, Chi (25-6).

South Pacific (Martha Wright, George Britton) — Opera House, Boston (25-6).

South Pacific (Janet Blair, Webb Tilton)—Shubert, Detroit (25-6).

Top Banana (Phil Silvers)—Curran, S. F. (25-30); Biltmore, L. A. (1-6).

Astrid Varnay, Met Opera soprano, sailed Friday (22) for Europe, to appear for the third successive summer at the Bayreuth Festival.

Legit Bids Goodbye

Continued from page 2

commerce to rise from its rubble, its demise will leave N. Y. with only 29 regular legit showplaces. But attempts will be made to keep fragments of the Empire's physical memorabilia alive, even though scattered. [When the Empire was built in 1893 there were 16 legit houses. Broadway at its peak in the '20s totaled 74 legiters.]

Leon Lowenstein, new possessor of the historic site at 40th St. and Broadway, is giving the rugs, seats and fixtures of the Empire as a gift to Robert Porterfield, operater of the Barter Theatre, in Abingdon, Va. There an attempt will be made to recreate the aura of the Empire.

Great Portraits

The portraits in oil that hang in the inner lobby—an ethereal Billie Burke, a smiling Ina Claire, a youthfully flower-strewn Ethel Barrymore a tragic Margaret Anglin peering at the heavens, a gay Dorothy Stickney with black sash, a melodramatic Otis Skinner with gold-headed cane and flowing cape and moustaches—all will be returned to the original subjects or their heirs.

However, the oil canvas of Leslie Howard, debonairely blond with his hand thrust into his double-breasted jacket, will go to the artist, Nikoli Schattenstein. He will lend it to Gilbert Miller, who will display it at the Henry Miller Theatre.

The celebrated sketches and photographs that hang in the outer lobby—including Helen Hayes in her pose from "The Prodigal Husband" (1914), Katharine Cornell in "Casanova" (1923), Gertrude Lawrence in "Candlelight" (1929), John Drew in "A Pair of Lunatics" (1894), and Lynn Fontanne and Alfred Lunt in "O Mistress Mine" (1946)—all belong to the present owner of the Empire, Mrs. Claire Friedus. But on the recommendation of the theatre manager, Mary Porter, she will likely offer them to Saul Lancourt, operator of the 42d St. Theatre. He intends to redecorate his lobby fittingly and hang them there as the "Empire Gallery."

In a similar fashion, the collection of 19 oldfashioned portraits of Maude Adams that hang in the downstairs lounge—in bizarre poses as a rooster in Rostand's "Chantecler," on horseback for "Joan of Arc," as a Hoosier in "Op o' Me Thumb" and playing the pipes for Barrie's "Peter Pan"—is the property of Mrs. Friedus, too. But on Mrs. Porter's recommendation, this curiosa will likely be exhibited at the Museum of the City of N. Y.

As they commemorated the scattering of these treasures, ANTA's gold-plate performers strutted and fretted their last moments across the Empire stage obviously bathed in mellow "nostalgia"—a word which the femcee, Cornelia Otis Skinner, miraculously managed to abstain from during the course of her entire evening's bedrivage of crackling wit. Her one departure into the province of sentimentality was when she quoted Frohman's phrase, made as he sank on the S. S. Lusitania in 1915: "Why fear death? It's the most beautiful adventure of life." And the largely top hat, evening gown and ermine wrap theatrical audience cheered wildly, as they did for almost every utterance they heard that night.

'Cuckoo' As Starter

The proceedings began with the much-prized Shirley Booth playing a scene from the present occupant of the Empire, "Time of the Cuckoo." No sooner had she and Dino DiLuca, as the aging lover, made their dazzling exit, when John Effrat, president of the Stage Managers Club, strolled on as play stage manager. Pretending to fall asleep, as a result of having been in his cups at Sardi's Restaurant until 5 a.m., he was aroused, as though in a dream, by the ghostly echoes of the Empire's past tenants. The scene thus set, Miss Skinner began introducing each ancient vignet, played on a stage bare except for the elementary props of the "Cuckoo" pacesetter.

Edna Wallace Hopper, who played in the Empire's first curtain-raiser on Wednesday night, Jan. 25, 1893, "The Girl I Left Behind Me," by David Belasco and N. Y. Sun drama critic Franklin Fyles, reprised that period piece fetchingly. As a 16-year-old country maid, in wide sunbonnet and carrying a pail of strawberries, she lisped coquettishly at the Canadian Northwest governor, Peter Donat, equally quaint with his comment: "You're a jolly little interrogation point." Miss Skinner introduced her as the woman with the theatre's "trimmest ankles," with her own system of daylight saving time, and the 81-year-old actress did seem extraordinarily girlishly preserved.

Other veterans exhumed past moments of glory, with varying success. Probably the most skilled artisans, Howard Lindsay and Dorothy Stickney, their hair flaming scarlet once more, revived their Father and Vinnie baptismal debate from "Life With Father." It was, as Miss Skinner suggested, as full of fun as seeing Harry and Bess return to their hallowed haunts at the White House.

When this longrun theatrical history-maker preemed at the Empire on Nov. 8, 1939, VARIETY's *Ibee* described Lindsay as overrouged but "as firstrate a thespian as he is a playwright" and Miss Stickney as "vivacious and tender." Except for the fact that Lindsay was more appropriately blanched of face, the description still held.

'Curious Anomaly'

When "The Old Maid" bowed at the Empire on Jan. 7, 1935, *Kaufman* of VARIETY dubbed Zoe Akins' adaptation of the Edith Wharton novel "that curious anomaly, a bad play which should make money." He said Helen Menken as the Old Maid "overstresses her points" and Judith Anderson as the happy mother "understresses them." Jessie Royce Landis, who replaced Miss Anderson in the course of the original run, was back as the mother and Natalie Schaefer as the indiscreet spinster, and both stressed their dramatic values well.

Ilka Chase, who appeared in a lesser role when Barry's "The Animal Kingdom" opened at the Empire on April 14, 1932, was then evaluated as "good" by *Ibee* (the late Jack Pulaski) and the drama itself a "pushover for a hit."

The original sophistication of this drama about the artistic life in Greenwich Village seemed to have turned heavy-handed with age. Miss Chase, assuming the role of the love-and-frustration-wracked artist was still "good," but a good deal of her fire was stolen by young Bethel Leslie.

The performer who deservedly drew most encores was Ethel Waters, reprising the role of Hagar as she consoled her just-raped daughter, Fredi Washington, in "Mamba's Daughters." *Ibee* of VARIETY called Miss Waters "stirring" and Miss Washington's "fine support as the comely Lissa" when this "lowdown story of Charlotte Negroes" opened at the Empire on Jan. 11, 1939. If anything, the passion and tenderness of the two troupers seems to have deepened with the years.

When she had finished taking her bows for "Mamba," Miss Waters returned to the stage with Brandon de Wilde, spectacled as in "Member Of The Wedding," and joined him in crooning the duet, "His Eye Is On The Sparrow." It was all quite touching. Young de Wilde also assumed the role of Oliver in "Oliver Twist," but though he was effective, the fact that he has put on weight reduced his acceptability as the London starveling. ANTA prez Clarence Derwent, in a magnificently disreputable bundle of rags, was superb as Fagin in the mock pickpocket scene.

Jose Ruben, who played Armand originally opposite Sarah Bernhardt in "Camille," bowed to the passing of a generation and returned as the hero's father, with dignity. Maureen Stapleton did her best, but being a full-blown woman, was miscast as the wan Lady of the Camillias. Roddy McDowall and Hurd Hatfield were amusing as they blew muffin crumbs at each other in "The Importance of Being Earnest." Dennis King was adequately dashing in the Queen Mab speech from "Romeo and Juliet." And Arnold Moss, reviving his Empire origination of Malvolio from "Twelfth Night," got a bit too stagey in his mock pomposity, but the audience, stewed in sentiment, gave a big mitt to the Shakespearian tomfoolery.

A high point of sentiment was the reading from the stage of messages. Billie Burke quoted Maude Adams' fancy that the golden balconies of the Empire were like "embracing arms." Miss Adams herself wired that she would always cherish the Empire's corners, for they never "muffle magic sounds." Helen Hayes essayed the idea that "If I ever get to Heaven, I expect to see the Empire's stage door as an entrance for actors."

Katharine Cornell borrowed Hamlet's line: "We shall not look upon its like again." Julie Harris dispatched the wish that she could be present at "the most wonderful theatre I know." Ethel Barrymore Colt, garbed in the stylish gown her mother wore as a costume for "Captain Jinks of the Horse Marines," appended Ethel Barrymore's telephoned "goodbye to the dear Empire."

Thomas Mitchell, wearing the cape and top hat Otis Skinner wore from "The Honor of the Family," swaggered in, thwacked his cane across the table, and bade farewell by repeating that actor's first-act curtain oath. Miss Skinner herself, repeating her walkon line when she bowed with her father at the Empire in "Blood and Sand," on Sept. 20, 1921, delivered it with verve: "The bull can't help being a bull, can he?" Mary Boland, begging the audience to "help me from bursting into tears," recalled with tenderness how Charles Frohman had plucked her from ingenue into stardom and how John Drew had polished her art.

The climax came with the mythical stage manager, Effrat, awakening from his dream on the bare stage, and Pat Rooney, as stagedoorman, shuffling across to say, "Well, I guess I'd better lock up." The curtain rose and fell three times on the stage, barren except for one burning lamp, and with Miss Booth and Miss Hopper stepping from the wings to acknowledge gratitude from the entire company.

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CAB CALLOWAY
Sportin' Life
"Porgy and Bess"
11th Week ZIEGFELD, NEW YORK

In the "DRAMA CRITICS' SELECTIONS" as tabulated by VARIETY, May 20, CAB CALLOWAY is selected as one of the "BEST MALE PERFORMANCE IN A MUSICAL."

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Legit Followups

Guys and Dolls
(46TH STREET, N. Y.)

Despite its two and a half years' run and wholesale cast changes, "Guys and Dolls" still stacks up as one of the top shows current on Broadway. The present company, with only five recognizable principals from the original cast, is naturally inferior in most instances to the zestful troupe that bowled over the first-night audience Nov. 24, 1950. But, perhaps partly because the Frank Loesser-Jo Swerling-Abe Burrows musical is so clearly not a vehicle for any star or stars, it holds up unusually well.

Repeated visits have never dulled the edge of "Guys and Dolls." Perhaps no other musical in Broadway history, not even the incomparable "South Pacific," expresses a single theme or flavor in such perfect detail as does this adaptation of Damon Runyon locale and characters. Virtually every individual in the yarn is true to the Runyon brand of felonious innocence. The situations are true Runyon and true theatrical comedy, and both the music and lyrics are virtuoso creations. "Guys and Dolls" remains one of the genuine masterpieces of musical comedy history.

Iva Withers, successor to Vivian Blaine as Miss Adelaide, is excellent. Although she lacks some of the sweetness and guilelessness of her predecessor brought to the role, she socks over the numbers with just as unerring precision and perhaps even more impact. Julie Oshins is also satisfactory as the harried Nathan Detroit. He may lack some of the authority and drive Sam Levene gave to the part, but he rightly accents the seriousness and intensity of the character.

Norwood Smith, not quite as right physically as was Robert Alda for the role of Sky Masterson, is a vastly better singer, and thereby makes such numbers as the "I'll Know" and "I've Never Been in Love Before" duets with the Mission Doll notably better, and presents "My Time of Day" on key. Susan Hight lacks Isabel Bigley's looks and figure as Miss Sarah, but she seems softer, less professional and not so mannered as the latter had become near the end of her run in the part. Her voice is just as good as Miss Bigley's and, especially on "If I Were a Bell," she gets just as much music and even more comedy out of the number.

Jack Prince as Nicely-Nicely, Al Nesor as Benny Southstreet and Dell Markee as Harry the Horse are possibly not quite up to the uncanny level set by Stubby Kaye, Johnny Silver and Tom Pedi, respectively, but they're plenty sharp enough. Still in their original roles are Pat Rooney as the acute old Mission veteran, Douglas Deane as the third of the Tinhorn trio, Tony Gardell as the bulky Angie the Ox, Netta Packer as the Salvation Army brass, and bull-voiced B. S. Pully, not hoking it a bit as Big Jule.

George S. Kaufman's direction loses none of its inventiveness on a revisit, and Michael Kidd's choreography remains an adroit combination of vitality and humor, but the performance as a whole has inevitably lost some of its original edge. Physically, the Feuer & Martin production looks remarkably fresh. *Hobe.*

Porgy and Bess
(ZIEGFELD, N.Y.)

As alternate leads in "Porgy and Bess," LeVern Hutcherson and Urylee Leonardos offer different interpretations from those of Leslie Scott and Leontyne Price, and are hefty assets to this production of the Gershwin-Heyward folk opera, which Blevins Davis and Robert Breen launched at the Ziegfeld in March after an American and European tour.

Whereas Scott, slight in build, stressed Porgy's sensitivity, Hutcherson's crippled beggar is more dynamic, with strength and nobility as well as sensitivity, so that the character builds until his plight in the final scene strikes with terrific impact. He tops Scott in the vocal department, with a wide-ranged, rich baritone that does justice to Gershwin's great music.

Compared to Leontyne Price, Miss Leonardos creates a more sensuous Bess, well-acted and vocally effective, though the lyric beauty of Miss Price's singing is unique.

Cab Calloway's Sportin' Life continues to be one of highspots of the season. Others in top form are: John McCurray as Crown; Helen Colbert as Clara and Joseph James as Jake. Jerry Laws' Mingo, Helen Thigpin as Serena, Georgia Burke as Maria, William Veasy as the undertaker, and Moses LaMarr in a humorous sketch as the lawyer Frazier.

Considering that the production celebrates its first anniversary this week, it is still as charged with theatrical excitement as on opening night. Reseeing convinces of the excellent job Robert Breen has done as director. *Vene.*

Barn Notes

"The Moon Is Blue," with Jackie Cooper and Peggy Ann Garner starred, will be the opening bill at the Savoy Theatre, Asbury Park, N. J., June 29. Play, with the same stars, moves to the Spa Summer Theatre, Saratoga Springs, N.Y., July 6 . . The Lake Whalom Playhouse, Fitchburg, Mass., begins its 20th season June 20 with "Gentlemen Prefer Blondes" . . A new edition of "Two for the Money," slated for Broadway in the fall by Edward Gould, will try out on the strawhat circuit this summed. Jack Saxon and Lee Paquet are writing the music, while Yasha Krietzberg is contributing additional music. Lyrics are being penned by Paquet and Gerald Lieb, who are also doing the sketches and blackouts. Production is scheduled to begin its summer tour at the Beach Playhouse, Old Orchard Beach, Me.

The Clinton (Conn.) Playhouse will present the Milton Lyon production of "Annie Get Your Gun," which is being booked for the silo circuit by the William Morris office . . Arlene Francis, Grace Kelly and Joseph Wiseman will appear at the Playhouse in the Park, Philadelphia, this summer . . The Grand Island (N.Y.) Playhouse will begin its sixth season June 23 with "Mister Roberts." Edgar Kloten, formerly of the Fordham U. Theatre, will be director this summer . . . Carl E. Wagner will be stage manager for the Berks Players at the Greenhills Theatre, Reading, Pa., this summer. Barn begins operating for 10 weeks June 29 with "Dark of the Moon" . . Lucille Lortel's White Barn Theatre, Westport, Conn., begins its summer season June 5 . . Stock company for Town and Country Players, Guthsville, Pa., which tees off for the summer Saturday (30) with "Born Yesterday," includes Edward Chapp, Joy Carroll, John Marsten, Joyce Faris, Nancy Wells, Arthur Storch and Tim Bosley . . "Mister Roberts," "The Country Girl" and "The Voice of the Turtle" will be the initial three attractions at the Bucks County Playhouse, New Hope, Pa., which begins operating June 5.

Vera Zorina will appear at the Berkshire Festival in July, to narrate the first New England performance of Lukas Foss' cantata, "A Parable of Death," with the composer conducting.

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Literati

Ed Sullivan and WW

Ed Sullivan's leadoff paragraph in his usual Saturday column, "My Secretary, Africa, Speaks," patterned on Walter Winchell's "Girl Friday" column, took the Hollywood Friars in general and certain individuals to task last Saturday (23) as follows: "Jack Benny, George Burns, George Jessel and other Coast performers who belong to the L. A. lodge of the Friars applied their own yardstick to Hollywood hokum this week. They permitted a visiting newspaperman to acknowledge the dinner in his honor by blasting other N. Y. newspapermen. In New York, if such a bizarre, tactless thing had happened, Friars at the head table would immediately have disassociated the club from the guest's slander of newspapermen, who have been pretty good friends of performers. Apparently this didn't occur to Abbot Benny. Lyrical intro of the guest was delivered by Jessel. At the ASCAP dinner in New York, recently, Jessel bored locals at the head table with his off-the-record emphasis that the guy he later eulogized at the Friars' Coast party was a complete no-good."

Sullivan said that he was writing personal notes to Benny, an old golfing pal, and to Jessel, after reading the VARIETY report last week of the Friars' shindig for Winchell (the "visiting newspaperman" to whom Sullivan referred).

This is one of the few (if perhaps only) published opinions by Sullivan against Winchell, and vice versa, since Sullivan's blast at WW on the WMCA, N. Y., microphone of Gotham disk jockey Barry Gray, as result of the now somewhat notorious l'affaire Josephine Baker. Gray, before and after joining the N.Y. Post as a columnist—the Post is still another WW vendetta—has been the brunt of Winchell's ire. As for the News, it has always omitted Winchell's name from Sullivan's column, even if the latter willed it, on the ground it would be "additional free advertising for Winchell."

Meantime, on still another WW-versus-all-comers front, Leonard Lyons has been footnoting his N.Y. Post column with a paragraph of personal rebuttal to Winchell, who touched off an anti-Lyons tirade a couple of weeks ago.

There hasn't been much of this sort of newspaperman stuff around of late; it's a fresh script, almost daily, for the Broadway pressagents who were running out of material in Lindy's.

Just to complicate things further, Sullivan's "Toast of the Town," toprated CBS-vaudeo, fabued Gwen Verdon's cuffo appearance on Winchell's newscast Sunday (24) under penalty of being cancelled off Sullivan's "Toast" June 21 and 28. Winchell gave "Can-Can," Lilo and Miss Verdon a big plug, with both personalities present, which of course cancelled Miss Verdon's paid guester on the Sullivan show. Details elsewhere in this issue.)

Never a dull moment!

More Publicist Bowouts

Frank Law, John O'Malley and Curt Weinberg have followed the lead of Ed Weiner in resigning from the N. Y. Publicists Guild. Move was sparked by prez Ivan Black's refusal to step down from his post and appear before the House Un-American Activities Committee as an individual and not as president of the Guild. Black was subpoenaed by the Committee a couple of weeks ago.

Guild's last meeting of the season is skedded for June 4. It's not yet been decided whether a special election will be called then, as suggested. According to the PG constitution, elections are regularly held in November.

Bubble Bursting

The bubble is beginning to burst in the overboomed magazine fields—the hairy-chested men's mags aimed at the returned GI and the chain-store-distributed mags for the hausfrau.

In the first field, Macfadden's is using Climax with its fifth issue on the stands and also Impact, with its third issue on the stands currently. At least a half dozen of the other 30 men's adventure mags which have burgeoned up in the last year are also to be in trouble. Asked for the whyfor of his two mags' demise, Macfadden's editorial director Ed Fitzgerald said: "Just too many mags in the market choking each other's chances and not enough display space. Newsdealers, confused over the rash of competing men's mags, have been giving display space instead to established mags." He said that Macfadden's Saga, male adventure mag started in 1950, with circulation of 401,000, continues.

In the women's service field, Ideal Publishing's Today's Family, distributed through Woolworth stores, and Macfadden's Family Life, distributed through W. T. Grant five-and-dime stores, will both do a foldo with their June issues. Both attributed their downfall to store managers neglecting to display the mags in high store traffic areas.

Headliner Awards

National Headliners' silver medallions will be awarded to 21 winners of the 1952 Headliner achievement awards as they meet in Atlantic City June 12-13. The program is part of a two-day meeting sponsored by the Press Club of Atlantic City, host to the Headliners for the 20th year.

To be honored this year are: Charles James Dawson, UP Newspictures; Bob Wendlinger, New York Mirror; Arthur Jarvis, Camden, N.J., Courier Post; Bob Campbell, San Francisco Chronicle; John Lindsay, AP News Photo Service; Prescott E. Hobson, Quincy, Mass., Patriot Ledger; Bob Considine, International News Service; Frederick C. Painton, UP; James T. Berryman and Gibson Crockett, Washington Star; Chet Hokombe, Santa Barbara, Cal., News-Press; Delbert Willis, Forth Worth Press; Peter Edson, NEA Service; Frank Bourgholtzer, NBC White House correspondent; and James Uehelhard, news director, WSPD, Toledo.

Irish Thumbsdown to Hedda

Book censors have banned circulation in Ireland of Hedda Hopper's "From Under My Hat," on grounds that it contains matter considered by them to be "indecent or obscene." In a batch of 50 banned at the same time was "The Age of Longing" by Arthur Koestler.

Photoplay and Picturegoer have also been nixed by censors, together with a batch of pulp magazines.

Double Anni

"As I Saw It," review of current times with cartoons and notes by D. R. Fitzpatrick, will be published by Simon & Schuster June 22. Joseph Pulitzer wrote the foreword.

Occasion marks a double celebration — cartoonist Fitzpatrick's 40th anni with the St. Louis Post-Dispatch and that sheet's 75th anniversary year.

Settle Mere Libel Claim

Libel action brought in Coos County Superior Court in Berlin, N.H., by Sheriff Alonzo N. LaBonte against American Mercury Magazine, Inc., and the Rumford Printing Co. of Concord, has been settled out of court.

Litigation resulted from statements included in an article entitled "Sin in the White Mountains," written by Lee Mortimer and appearing in the July, 1951, issue of the Mercury.

Another 'Must'

"The Stage Manager's Handbook" (Harper; $3), by Bert Gruver, is just that. It tells everything. It's a must for both the pro as well as the amateur, and undoubtedly will give many professionals much insight into what the stage manager really has to worry about, how he marshals everthing, the inside stuff on the craft. It's a liberal education on backstage operations.

Like many firsts, the wonder is why nobody did so compete and competent a job as has had Bert Gruver, who certainly shows that he knows whereof he writes.

Abel.

Kane's Research

Harnett Kane has hopped to Europe and will be there till the end of July, researching the European aspects of Confederate history, a book planned to follow "The Lady of Arlington," a novel based on the life of Mrs. Robert E. Lee.

"Dear Dorothy Dix," which Kane wrote with Ella Arthur, is being eyed by Helen Hayes for next season on Broadway.

Mervyn LeRoy's OK Book

Mervyn LeRoy's "It Takes More Than Talent" (Knopf; $3.95), "as told to Alyce Canfield," indicates that his amanuensis is not lacking for talent in faithfully transcribing the Metro producer-director's "how to" advice. Despite the "how to" aspect this isn't one of these books. It's a hep insight into and inside stuff on Hollywood in all its facets, and many a studio worker will learn plenty about the chores of his colleagues within the same lot, excepting that LeRoy has made it sprightly and palatable by generous usage of real-names to point up his story. In a measure it's autobiographical because every facet of LeRoy's rich career, from "Little Caesar" to "Quo Vadis," is replete with showmanly discourse.

It's a real job on studio operation breezily told and anecdotal all the way, despite its practicability that almost borders on being a manual. Yet it's not as stodgy as that. Every facet is covered, from writer to extra, makeup to stunt man, researcher to script girl, unit manager to hair stylist, publicity to wardrobe girl, special-effects man to musician.

This is an extraordinarily informative as well as interesting book, remarkable chiefly because it comes so late in the history of Hollywood. The wonder is that no "name" previously has taken time-out to project a treatise as effectively as LeRoy's. Whether the idea stemmed from the film man or the astute Miss Canfield, who is a professional freelance, it is to their combined credit that the end-result is what it is. Louis B. Mayer, who wrote the brief intro, attests to that—in all his experience, he states, he wished there was a book like this to guide Hollywood aspirants. LeRoy may have written for this for "kicks"; he has also contributed an important manual to show biz literature.

Abel.

CHATTER

Helen Colton Field racing to finish several features before her baby is due next month.

Ex-circus p.a. Beverly Kelly ghosting the memoirs of his namesake, Emmett Kelly, Ringling circus clown, for Prentice-Hall publication.

Artists Publications, Cincinnati, will hit the market with a new hillbilly and western magazine Aug. 20.

Ben Kaufman and Irving Shiffrin have opened their own public relations office. Both had been previously associated with film company publicity departments.

Travel Writers Assn. of N.Y. elected Horace Sutton, of the Saturday Review, president; Marcia Vickery, Glamour Mag., v.p., and Catherine Melnicker of N.Y. Journal-American, secretary.

S. N. Himmelman, veepee and circulation director of Macfadden Publications, resigning as of June 1 to become owner of the re-shipping business conducted for years by the Interborough News Co.

Kay Starr's TV column, out only a month, now has 37 papers, including Denver Post, Boston Post, Miami News and Newark Star Ledger. Miss Starr works out of L. A.

Milbourne Christopher's 10th book for magicians has just been published in New York, called "100 Latest Tips on Tricks." Simultaneously his 11th book, "Varied Deceptions," was published in London.

Barbara Noble, formerly in 20th-Fox's London story department, has joined Doubleday as London representative. She has authored three U.S. Doubleday novels, "The Years That Take the Best Away," "Doreen" and "Another Man's Life."

Albert Idell, whose latest novel, "The Corner Store," is being published by Doubleday, has also written a song with the same title which Edwin H. Morris will publish. Idell's lyrics have been set to music by Leonard Whitcup.

To return the compliment of the recent Punch exhibition of cartoons in New York, a display of the work of noted U.S. cartoonists was opened in London last week by Mrs. Perle Mesta, former U. S. Ambassador to Luxembourg.

June Theatre Arts mag is a special tributary theatre issue dedicated to the off-Broadway scene (Harlem, D. C., Chi, Southwest, Canada, etc.). Editors state it's the first of a series concerning problems in the theatre.

What's - this - world - coming - to dept.: The N.Y. Mirror noblesse-obliged its arch-rival, the N.Y. News, by latching on to the News' stories quoting the N.Y. cops' gripes. Mirror long has been doing a pitch for New York's "finest," but the News' vox-pop quotes by the cops went a step further.

Felix Jackson, who will take over the producer's chores on "Studio One" next fall, has finished a novel on the effect of Congressional investigative bodies on some people. Simon & Schuster had given Jackson an advance and probably will publish the book in the fall or next spring.

It looks like the House probe into allegedly obscene and pornographic mags and books has been permanent: pigeonholed. House Rules Committee chairman Rep. Leo E. Allen said he expects to keep bottled up a bill by Rep. Carroll D. Kearns (R., Ill.), asking renewal of the obscene literature inquiry staged last year by Rep. Ezekiel Cathings (D., Ark.).

Picture Grosses

DENVER

(Continued from page 11)

or close. Last week, "Small Town Girl" (M-G) (2d wk), $5,500.

Denham (Cockrill) (1,750; 50-85)—"Jamaica Run" (Par) (2d wk). Slow $7,500. Last week, $8,000.

Denver (Fox) (2,525; 70-$1)—"Moulin Rouge" (UA) (2d wk). Fine $12,000. Last week, $22,000.

Esquire (Fox) (742; 50-85)—"Moulin Rouge" (UA) (2d wk). Good $3,000 or near. Last week, $5,000.

North Drive-In (Wolfberg) (750 cars; 90)—"Man in Dark" (Col) and "Born to Saddle" (Indie) (2d wk). Good $6,500. Last week, record $9,500.

Orpheum (RKO) (2,600; 50-85)—"Never Let Me Go" (M-G) and "Night Without Stars" (RKO). Fair $11,000. Last week, "Anna" (IFE) and "Fast Company" (M-G), $10,500.

Paramount (Fox) (2,200; 50-85)—"Man in Dark" (Col) and "Born To Saddle" (Indie) (2d wk), also North Drive-In. Off to good $10,000.

Tabor (Fox) (1,967; 50-85)—"President's Lady" (Col) and "Snake Pit" (20th) (reissue). Slow $5,000. Last week, "Destination Gobi" (20th) and "Happy Go Lovely" (RKO) (reissue), $5,500.

Vogue (Pike) (600; 60-90)—"Two Cents Worth of Hope" (Indie). Fair $1,700. Last week, "Jamaica Inn" (Indie), same.

Webber (Fox) (750; 50-85)—"President's Lady" (20th) and "Snake Pit" (20th) (reissue). Modest $2,700. Last week, "Destination Gobi" (20th) and "Happy Go Lovely" (RKO) (reissue), ditto.

LOS ANGELES

(Continued from page 11)

097; 861; 70-$1.10)—"Raiders Seven Seas" (UA) and "Phantom From Space" (UA). Okay $16,000. Last week, with other units.

Globe, Iris, Uptown, Loyola (FWC) (799; 814; 1,715; 1,248; 70-$1.10)—"Snows Kilimanjaro" (20th) and "Snake Pit" (20th) (reissue). Dull $8,000. Last week, L. A., Iris, Uptown, Loyola, "Girl Next Door" (20th) and "Thief of Venice" (20th) (9 days), $20,000.

Hollywood (SW) (1,346; $1.20-$2.80)—"Cinerama" (Indie) (4th wk). Climbing to very big $34,000 after $32,400 last week.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Never Let Me Go" (M-G) and "Cry of Hunted" (M-G) (2d wk). Modest $13,000. Last week, $21,800.

Wilshire (FWC) (2,296; 80-$1.50)—"Desert Rats" (20th) (3d wk). Fair $4,500 with previews helping. Last week, $5,400.

Los Angeles, Hollywood Paramounts (AB-PT-P&M) (3,300; 1,430; 95-$1.50)—"House Wax" (WB) (6th-final wk). Neat $25,000. Last week, $34,200.

Four Star (UATC) (900; 74-$1.50)—"Salome" (Col) (6th wk). Fine $3,500. Last week, with Rialto (9 days), $9,800.

Chinese (FWC) (2,048; 80-$1.50)—"Titanic" (20th) (6th wk). Sturdy $9,000. Last week, $9,500, with an assist from previews.

KANSAS CITY

(Continued from page 11)

and three times total for ordinarily big week.

Paramount (Tri-States) (1,900; 50-75)—"Girls of Pleasure Island" (Par). Slow $6,500. Last week, "Light of Silvery Moon" (WB), nice $8,500.

Roxy (Durwood) (900; 50-75)—"Raiders of Seven Seas" (UA) and Walcott-Marciano 3-D fight pix places house in first-run policy following extensive facelifting. Okay $4,000 or near. Previously on subsequent-run.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Sheltering Palms" (20th) and "Invaders from Mars" (20th). Mild $11,000. Last week, "Lone Hand" (U) and "Lady Wants Mink" (Rep), ditto.

Vogue (Golden) (550; 65-85)—"Magic Box" (Indie) (2d wk). Slim $1,500. Last week, $1,600.

BUFFALO

(Continued from page 11)

"Serpent of Nile" (Col) and "Glass Wall" (Col). Droopy $7,500. Last week, "Abbott-Costello To Mars" (U) and "Lone Hand" (U), good $9,000.

Century (20th Cent) (3,000; 40-70)—"Desert Rats" (20th) and "Rebel City" (Indie). NSH $8,500. Last week, "Sheltering Palms" (20th) and "Bad Blonde" (Lip), $7,000.

'Powder' Oke $8,000 In Seattle; 'Door' NG 7G

Seattle, May 26.

Not much excitement at box-office here this round. Hamrick's Music Box has shuttered, but this has not helped other spots much. "Powder River" is rated okay at Coliseum while "Titanic" looms good in second Fifth Avenue stanza. "Fair Wind To Java" looms modest at Orpheum. Otherwise, showings are on brutal side.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Powder River" (20th) and "Big Break" (Lip). Okay $8,000. Last week, "Invaders from Mars" (20th) and "Rough, Tough West" (Col), $7,400.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Titanic" (20th) and "Count the Hours" (RKO) (2d wk). Good $7,000. Last week, $10,000.

Liberty (Hamrick) (1,650; 65-90)—"Raiders of Seven Seas" (UA) and "Bandits Corsica" (UA). Mild $5,000. Last week, "Split Second" (RKO) and "Winter Serenade" (Rep), $3,400.

Music Box (Hamrick (850; 90-$1.25)—House closed. Last week, "Moulin Rouge" (UA) (6th wk), dandy $5,800 in 8 days to finish great longrun.

Music Hall (Hamrick) (2,263; 65-90)—"Remains To Be Seen" (M-G) and "Brandy for Parson" (Indie). Slow $5,000. Last week, "Happens Every Thursday" (U) and "Parson" $4,000 in 6 days.

Orpheum (Hamrick) (2,700; 65-90)—"Fair Wind to Java" (Rep) and "White Goddess" (Lip). Moderate $6,000. Last week, "House of Wax" (WB), (4th wk), oke $6,800 at $1.25 top.

Paramount (Evergreen) (3,039; 65-90)—"Girl Next Door" (20th) and "High Treason" (Indie). Drab $7,000. Last week, "Man in Dark" (Col) and "Magnetic Monster" (UA) (2d wk), good $6,800 at $1.09 top.

WASHINGTON

(Continued from page 11)

expectations. Last week, "Never Let Me Go" (M-G) plus vaude, $21,000.

Columbia (Loew's) (1,174; 55-85)—"Invaders from Mars" (20th). Fat $7,500 at regular scale after 7 weeks of boosted tab for "Call Me Madam" (20th) which was $6,000 in final semester.

Dupont (Lopert) (372; 55-$1) — "Man on Tightrope" (20th). Strong $5,500. Last week, "Leonardo da Vinci" (Indie) (2d wk-8 days), $3,600.

Keith's (RKO) (1,949; 70-$1) — "Man in Dark" (Col) (3d wk). Nice $8,500. Last week, $12,000.

Metropolitan (Warner) (1,200; 55-85) — "Jack McCall, Desperado" (Col). Thin $4,000. Last week, "Mildred Pierce" (WB) and "Old Maid" (WB) (reissues), $5,000.

Palace (Loew's) (2,370; 55-85) — "Titanic" (20th). Fine $15,000. Last week, "Moulin Rouge" (UA) (7th wk-5 days), very nice $6,500 at upped scale.

Playhouse (Lopert) (435; 55-$1) — "The Star" (20th) (3d wk). Smooth $5,000 after $5,800 in preceding week.

Warner (WB) (2,174; 55-85) — "Light Silvery Moon" (WB). Smooth $12,500. Last week, "House of Wax" (WB) (4th wk), $12,000.

Translux (T-L) (600; 90-$1.25) — "Salome" (Col) (7th wk). Trim $5,000 after $6,000 last week.

Crix Cackle

Continued from page 1

to reflect the we-like-it public attitude. In the face of critical abuse, "Wax" is headed for domestic distribution revenue of $8,000,000. Cash value success of the film is quickly seen in fact that the greatest money-making pic in WB history, "This Is the Army," chalked up $8,500,000.

In a more widened demonstration of audience preferences, every major circuit in the country has indicated readiness to retool for widescreen (CinemaScope, for example), and about 1,200 houses already are equipped to show 3-D product.

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, was asked by an AB-PT stockholder last week to explain the company's plan to invest undetermined millions in new screen techniques, in view of critics' complaints.

Goldenson summed up: "The public's support is our barometer; not what the critics say."

Broadway

Dore Schary due in from the Coast Sunday (31).

Metro general counsel J. Robert Rubin off to London to attend the Coronation.

Loew's veepee and treasurer Charles C. Moskowitz back from a Florida vacation.

Groucho Marx finds there are so many shows (and also so much good baseball) he's extending his Gotham sojourn.

Former boxing champ Joe Louis this week begins a tour of key cities promoting the indie biopic, "Joe Louis Story."

Legit p.a. Michael O'Shea joined staff of Inside TV, new monthly fan mag, to do a gossip column tagged Telescoops.

Marilyn Erskine, who portrays Ida Cantor, due in Gotham this week to help plug Warner Bros.' "The Eddie Cantor Story."

Marjory Rose Davis, younger daughter of bandleader and Mrs. Meyer Davis, will marry Robert F. Forood, of Iran, in Maine in August.

Danny Kaye move over: Eddie Fisher's impact on Princess Margaret and other royalty, at a London charity fete, got a strong world press.

Kay Ross, ex-WJR, Detroit, KMPC, L. A., and WGAR, Cleveland p.a., now dittoing for the Biltmore, Park Lane and Barclay Hotels.

Douglas Shearer, Metro sound recording chief, left for London yesterday (Tues.) to begin work on pictures to be made at the company's Hertz studios.

Warner Bros. pub-ad topper Mort Blumenstock in from his Coast headquarters for confabs with Jack L. Warner and sales chief Ben Kalmenson.

Alice McNaughton, daughter of the late Alice Lloyd and Tom McNaughton, in from England, visiting Mr. and Mrs. Harry McNaughton at Manhasset, L. I.

Lawrence Winters, ex-legiter and New York City Opera Co. baritone, left N. Y. Monday (25), by air for a 10-week concert tour of seven European countries.

Russell Sage College, Troy, N. Y., will confer an honorary degree of doctor of letters on choreographer and author Agnes de Mille, at its 36th commencement Sunday (31).

Molly and Charley (21) Berns feteing their son, Anthony David, on his 13th birthday June 20 with a luncheon reception at 21 Club following the religious ceremony.

Paramount tossing a press cocktailery for Tony Curtis and his wife, Janet Leigh, at the Sherry Netherland tomorrow (Thurs.) as part of the buildup for "Houdini."

Jack L. Warner visited with President Eisenhower at the White House last Friday (22) in advance of the White House Protographers Assn. annual dinner to the President.

Film actress Merle Oberon off to Europe yesterday (Tues.) on the Queen Mary. Also TV femcee Arlene Francis, vocalist Eve Turner and comedy team of Betty and Jane Keane.

Marian Anderson sang for 30 minutes before Empress Nagako and her two children in Tokyo last week, first time Japan's imperial court has had a Negro guest in its 2,600-year history.

Sol Hurok, who sailed to Europe Friday (22), will sked a European visit of the Agnes de Mille Dance Theatre, following the new American company's first coast-to-coast tour next season.

Ingo Preminger, Hollywood agent-brother of Otto, east with "Magic Carpet," TV package starring Paul Henreid. Incidentally, Jerry Horwin has joined Preminger's 10%ery on the Coast.

Coros y Danzas de Espana, flamenco dance troupe, under management of Harry L. Sokol, to make U. S. debut at Carnegie Hall June 4-5, with first night net proceeds to the Runyon Cancer Fund.

Steve Allen was tested by Columbia to play a TV emcee in the new Judy Holliday picture, and returned in time for his Sunday night stint on "What's My Line?" George Cukor production will be filmed in N. Y.

N. Y. to Coronationers this week: Hedda Hopper, Bob and Mildred Considine, Barron Polan, Mrs. Leonard Lyons. Polan, personal manager for Julie Wilson and Jane Morgan, currently in London, plans a Spain hop with the Considines directly after the Jan. 2 fete.

Ed (& Pegeen) Fitzgerald faces a second operation tomorrow (Thurs.) for kidney stones at Lenox Hill hosp. No visitors or phone calls, but he's handling beaucoup greeting cards and fan mail. His wife, Pegeen, is handling their regular WABC morning series solo and/or with guests from their new East 78th St. town house.

RKO director David J. Greene points to his Great Neck, L.I., community as evidence of how mistimetabling of duals brings the 'A' feature to 10:20 or 10:30 p.m. The Wall Street broker observes, "Even if they wanna go to the movies it discourages the idea by putting on the 'B' picture at a choicer time than the 'A' which you really would like to see."

Fred Allen, Meredith Willson, Robert Merrill, Marguerite Piazza, Kenneth Banghart, Garry Moore and possibly Sid Caesar (if he hasn't left for Europe by then) will participate in a musical-recitative presentation of what the work of the National Conference of Christians & Jews performs, at the June 2 NCCJ dinner to former Vice-President Alben W. Barkley at the Waldorf-Astoria.

Berlin

By Hans Hoehn

West Berlin's film studios currently operating at full capacity.

Wilhelm Furtwaengler conducting the Berlin Philharmonic May 17-19.

Leopoldine Konstantin currently in "Mrs. Warren's Trade" at Hebbel Theatre.

Ludwig Suthaus from Staedtische Opera House invited to Convent Garden Opera, London.

U. S. announced "Bad and the Beautiful" (M-G) as latest entry for the forthcoming Berlin pic fete.

Deep River Boys at Anchor Service Club and Outpost Theatre one day last week; sponsored Special Services.

Tala Birell, U. S. Entertainment Director, playing role in "Light Up the Sky," American Little Theatre's production.

About 200,000 Berliners saw "Holiday on Ice," which ran four weeks and four days at the 7,000-seat Sportpalast.

Schlosspark Theatre preemed Max Brod's "The Castle," with Wilhelm Borchert and Ingrid Andree in the leads.

Franz Molnar's "Spiel im Schloss" opened at Komoedie, with Hanna Rucker and Albrecht Schoenhals in the leads.

"Locked Rooms," first Graham Greene play, in Berlin, opened at Theatre am Kurfuerstendamm, with Tilla Durieux in the lead.

Berliners and Americans combine talents in the Army-sponsored musical, "Berlin Ballyhoo," which will opened May 21 at Outpost Theatre.

U. S. pix currently at local preem houses include "Wild North" (M-G), "Kangaroo" (20th), "Savage Horde" (Rep), "Men of Boys Town" (M-G), "Texas Rangers" (Small) and "The Big Lift" (20th).

Australia

By Eric Gorrick

Erna Sack will do concert tour here in June for J. and N. Tait.

Hoyts film loop signatures with RKO for "Hans Christian Andersen."

Eric Williams, longtime Ealing rep here, returned to his London base.

London Films set "Gilbert-Sullivan" for major date over the Hoyts' loop.

Wirth's Circus winding up solid run in Sydney; now plays key country zones.

"South Pacific" in its ninth month at His Majestys, Melbourne, for J. C. Williamson.

Nightclub biz on upbeat as winter season gets under way. It is mostly local talent presently.

Ealing's "The Cruel Sea" set for play-dates over Greater Union Theatres circuit next month.

San Francisco

By Ted Friend

Johnny Hodges into the Blackhawk.

Mervyn Leroy to Stanford to gander "Frisco '49."

Darvin Bisbee new treasurer at Golden Gate Theatre.

"Ice Follies of '53" set for Winterland opening July 1.

Rickey, vet Frisco restaurateur, feted press at Skyline Ranch shindig.

Anne Jeffreys and Robert Sterling playing Venetian Room of the Fairmont Hotel.

Portland, Ore.

Jack Matlack opened publicity office here.

The Colleens and The Hightowers topping Amato's Supper Club.

George and Mary Amato moved to a bigger location, new spot seating nearly 500.

"Ice Follies of 1953" closed two-week run at the Arena last Sunday (17). Cast taking six-week vacation before starting the 1954 Follies.

London

Burl Ives here to play several Festival Hall concerts and a series of British Broadcasting Corp. engagements.

Martha Carol planed here from Paris for preem of her new French comedy, "Adorable Creatures," at the Curzon last week.

Robert Clark, exec producer for Associated British Picture Corp. at Elstree, tossed welcome-home party for Audrey Hepburn.

All proceeds of a Coronation gala at Siegi's Club are to be given the National Playing Fields Assn. of which the Duke of Edinburgh is prexy.

Frederick Knott, author of "Dial 'M' for Murder," planes to Hollywood at the end of month for confabs with Warner Studio execs on the screen version.

Show biz people who came in last week on the Queen Mary include Jules C. Stein, the MCA topper; Kay Harrison, Technicolor chief in London and Edgar Bergen.

Clarence Derwent Awards, valued at $140 each, for best supporting performance in 1952-53 season, won by Brenda de Banzie ("Murder Mistaken") and Ernest Clark ("Escapade").

Eddie Fisher, who has just finished at Palladium date, was one of stars at the Red, White and Blue ball at the Dorchester Hotel, and sang a request number for Princess Margaret.

Wilbur Evans, co-star of London production of "South Pacific" at the Drury Lane, signed to play role of U.S. Ambassador in British film, "Million Pound Bank Note," starring Gregory Peck.

Philadelphia

By Jerry Gaghan

Al Baker, formerly with the Park Ave. Jesters, heading up own unit, trio called the Funatics.

Eddie Dowling slated to open lawn fete for Fitzgerald-Mercy Hospital, Darby, Pa., June 4.

Joe Widra, former record shop proprietor, has joined staff of Sands & Nahan, theatrical booking agency.

Germantown's Milton Odenheimer has switched operations to Atlantic City, purchasing Seashell Musical Bar.

Savannah Churchill filling in spot, originally slated for Billie Holiday, in jazz concert at Academy of Music May 29.

D'Andrea Sisters were hasty replacements in Celebrity Room for dance team of Sandra and Helene. Sandra King fractured ankle last weekend.

Vocalist Harvey Allen, at the Lexington Casino, stricken with appendicitis and had to be rushed to Frankford Hospital for emergency operation.

Al Dow, of New York, negotiating with Emanuel Romm, local attorney and theatrical rep, for burlesque this summer at Million Dollar Pier, Atlantic City.

Chicago

Johnny Desmond is doing 12-day date at Chez Paree as top attraction.

Metro has tied up midwest preem of "Lili" with Chicago Heart Fund.

Victor Borge in city making sales film for Crosley Corp. at Kling Studios.

World preem of "City That Never Sleeps," filmed in Chicago, to be held here June 3 at the Roosevelt.

Leo Zabelin (Zabe), Chi VARIETY staffer for the last seven years, resigned to become assistant to the publisher of Downbeat. Starts new job June 1.

Batch of stars here to participate in Irving Kupcinet's two-day telethon and for Italian Welfare Council's benefit at Chicago Stadium, among them being Bob Hope, Dean Martin & Jerry Lewis, Frankie Laine, Gloria De Haven and Ralph Marterie's orch.

Paris

Pic mags here devoting an issue to 3-D.

Marcel Idzkowski appointed press agent of Comedie-Francaise.

Barney Balaban, Arthur Freed and Harry Popkin all here vacationing.

Sonja Henie Ice Revue getting crix praise here, and due for good three weekrun.

Jean Goldwurm back to U. S. after orbing a good number of French pix for possible U. S. release.

Opening of new Lido show postponed from May 28 to June 5, so preem can be held after the Coronation.

Edith Piaf-Jacques Pills recital getting an additional 10 performances at Marigny Theatre here due to sock biz.

Modecai Gorelik here to do sets for Fernandel-Zasa Gabor pic, "Public Enemy No. 1," which is laid in the U. S.

Pic production of Yves Mirande's 40-year-old farce, "Runner of Maxim's" to have star cast headed by Jean Debucourt of Comedie-Francaise.

Gerard Philipe, now filming in Mexico with Michele Morgan, to go into "M. Ripois and the Nemesis" pic to be shot in England under direction of Rene Clement.

Daniele Delorme, who lost her rep theatre group, the Comedie-Caumartin, and had her pic with Jean Renoir, "The Poachers," put off indefinitely, heads for China for a film chore; then will do one in Italy on her way back.

Pittsburgh

By Hal V. Cohen

Novel-Ites open month's date at Ankara June 1.

Rose Leibhart, WB exchange booker, recuperating after operation.

Ernie Motyl, ex-Carnegie Tech dramat, joined Biow Agency in N. Y.

Civic Light Opera tagged Robert Alda for William Gaxton role in "Louisiana Purchase."

Pvt. Leo Dym, one of operators of Royal Ballroom, taking his basic at Camp Gordon, Ga.

Patricia Ferris and Scott Edwards added to resident company at White Barn Theatre.

John Geary and his wife, Barbara, will join summer opera company ensembles after Playhouse musical closes.

Local playwright Rosemary Casey's new one, "Late Love," bought for Broadway next season by Michael Abbott.

Sun-Telegraph women's editor Marion Leslie pinch-hitting for Gloria Abdou for one week on WCAE while latter's vacationing.

Minneapolis

By Les Rees

Henry Busse into Prom Ballroom for one-nighter.

Prom Ballroom had Ray Anthony for one-nighter.

Hotel Radisson Flame Room holding over singer Felix Knight.

Stan Kenton orch plays one-nighter at Excelsior Park ballroom May 27.

Minnesota U. Studio Theatre offered the Moliere farce, "Doctor in Spite of Himself."

Arthur Gaines, vet Minneapolis Symphony manager, in Abbott hospital after being stricken with heart attack.

Minneapolis Civic Opera Co.'s trademark for scheduled summer presentations in Lake Harriet municipal park is "popcorn opera season."

Manager Jimmy Nederlander of Lyceum, legit roadshow house, off to Detroit, Mich., for summer and will help handle "South Pacific" engagement at his father's theatre, the Shubert.

Dorothy Green, treasurer of Lyceum, local legit roadshow house, resigned to join her husband, Emmett Callahan, "Guys and Dolls" company manager. They were married April 15 in Oklahoma City.

India

Theatres in Calcutta starting with Metro have begun to cut admission scales in an effort to build attendance.

Madras government ordered theatres not to use loudspeakers or other appliances to broadcast records outside their premises.

Earnings on foreign films showed a decline last year over 1951. While remittances in 1951 stood at $850,000, they were only $710,000 last year.

Pakistan Theatres asked to close down because of lack of film starting May 15. Closure postponed, however, until representations of trade are looked into by the government.

Understood that regional censor boards have been alerted to discourage dubbing of foreign pictures into the Indian languages. Censorship rules likely will apply to Indian pictures no matter in what language version.

Ireland

By Maxwell Sweeney

Carl Rosa Opera Co. stated for fall season in Belfast.

Ballet Jooss to Germany after short season at Olympia, Dublin.

Brendan Smith Productions pacted for strawhat season at Butlinz Mosney Holiday Camp.

Anew McMaster playing lead in Shekespeare's "King Lear" in stix tour; scheduled for Dublin later.

Philip Rooney, features editor Irish News Agency, named to head scripting division of Radio Eireann, state-run FM setup.

Hollywood

Tex Ritter to Texas for a month's tour.

Scoop Conlon back from biz trip to N.Y.

Van Heflin to Casper, Wyo., to plug "Shane."

Ben Blue planed to Cleveland to start p.a. tour.

Benny Rubin celebrating 30 years in showbiz.

Rita Hayworth bought the Jesse Lasky house in Brentwood.

Michel Kraike back to work for Screen Gems following surgery.

Jerry Devine in from Ireland where he scouted film locations.

Anne Francis sprained an ankle while making a personal appearance.

Allen Rivkin appointed to handle publicity for Screen Writers Guild, for free.

Maureen O'Sullivan awarded medal of St. John of Jerusalem for her charity work.

Jack Carson cancelled two weeks of stock at Hinsdale, Ill., to work in Paramount's "Red Garters."

Charles Rosher retiring after 44 years as a cameraman on completion of Metro's "Kiss Me Kate."

Rand Harper returns to active duty in Air Force Reserve when he finishes his role in "Red Garters."

Jane McIlvaine will be guest speaker at annual meeting of Motion Picture Alliance for the Preservation of American Ideals.

For the fifth consecutive year, Charles Brackett was elected prexy of the Academy of Motion Picture Arts and Sciences by unanimous vote of the board of governors.

Scotland

By Gordon Irving

Gaiety Theatre, Ayr, shuttered for Coronation brushup.

Palaceum cinema, Glasgow, once a musichall, gutted by fire.

Allan Jones topping vaude at Empire Theatre, Edinburgh.

Popplewell Family opening 1953 summer stint with revue at Gaiety, Ayr.

Glasgow Citizens' Theatre launching 10th anni season in October.

Renee Houston, Scot-born comedienne, heading vaude at Paisley Theatre with her partner, Donald Stewart.

Alec Frutin, Glasgow vaude impresario, and cinema exhib, will o.o. circus and vaude talent while on July vacation in Madeira.

James Copeland, Scot character actor, inked for role in Ealing's "All In the Same Boat," about little ships on the Firth of Clyde.

Maurice Cowan, producer, and Joan Collins, who has a star part, to Edinburgh and Glasgow for personals in connection with new British film, "Turn the Key Softly." Joan will go to Majorca for location work on new comedy, "Our Girl Friday."

Tokyo

By Richard H. Larsh

Mme. Marie Louise Damia, Parisian chanteuse, here for series of recitals in Tokyo, Osaka, Kyoto, Nagoya and Fukuoka.

Ministry of International Trade and Industry subsidizing local TV set manufacturers to the tune of $16,700 to bring nation's set production up. MITI specifies that production be confined to 12 to 14-inch screens despite current popularity of 17-inchers.

Prompted by John Huston's success with color advisor Elisofon in making "Moulin Rouge" (UA), Daiei Studios hired celebrated painter Sanzo Wada, a member of Japan Art Academy, to supervise color effects on studio's first Eastman Kodacolor tinter.

Nippon Polydor, newly established diskery affiliated with Deutsche Gramophone G.m.b.H., now releasing pressings from the German classical repertoire. Company also plans to bring German concert stars here for public appearances starting off with pianist Wilhelm Kempff.

Fire Island

By Robert Lantz

The Jimmy Stroocks had a large houseparty.

Peter Capells expected for Decoration weekend.

Louis de Wohl, novelist, sails for Europe in the Vulcania, May 27.

Bea Lillie to visit her and Fannie Brice's old haunts before leaving for Europe.

Hedy Lamarr postponed her Europe trip at the last second, is still on the Coast, but expects to leave within the next week or two.

Ocean Beach and Seaview getting ready for the season, with houses or apartments taken by the Herman Shumlins, David Alexander, Hal Cooper, Lee Rogow, Charles Kebbe, Herman Wouk, Jack Manning.

OBITUARIES

FREDERICK JACKSON

Frederick Jackson, 67, stage, screen, TV and mag writer, died of a heart attack May 22 in Hollywood. He had authored over 60 plays, the latest of which was "Dear Charles," a current London hit. Play was a flop when originally done on Broadway in 1944 under the title "Slightly Scandalous." Prior to its London presentation and after folding on Broadway the play was translated into French and was a hit in Paris as "Les Enfants d'Edouard."

Jackson began writing for mags in 1905 and in 1912 for films. He penned many Pearl White serials and in later years screenplayed such features as "Wells Fargo," "Stormy Weather," "Two Tickets to Heaven" and "Hi Diddle Diddle." His plays included "The Bishop Misbehaves," "School for Husbands," "Hole in the Wall" and "The King's Messenger."

Jackson collaborated on some plays with Merril Rogers and wrote others under the name of Victor Thorne. In 1935 he operated a summer theatre in Westchester where he put on nine of his plays.

In Loving Memory
of My Dear Husband
JAMES H. GRIFFITH
Who Died December 8, 1952
FRANCES GRIFFITH

EDWARD BUTLER

Edward Butler, 55, who spent much of the $1,000,000 he inherited on theatrical ventures, died in a St. Louis hospital May 16 of internal hemorrhages. At the time of his death he was president of the Ticket Sellers, Local 744. He produced a musical show in the 1920s and toured the country. He also owned the Woodward Players, a stock company that played the Empress Theatre, St. Louis, and had also served as treasurer of the Henry W. Kiel (municipal) auditorium.

His wife survives.

JOHN H. STENGER, JR.

John Henry Stenger, Jr., 57, licensee and chief engineer of WBAX, Wilkes-Barre, Pa., died May 18 in that city. A pioneer in wireless telegraphy and radio station operation, he received his first amateur wireless operator's license in 1910 at the age of 14.

In May, 1922, after obtaining his license from the FCC, he built WBAX, which he put on the air and continued to operate until his death.

THEODORE J. GOULD

Theodore J. Gould, 61, general sales manager for Metro in Canada, died May 23 in Toronto. Following service with the U. S. Army during World War I, he became branch manager of Regal Films, Winnipeg, org which distributed Metro films and later switched to the Metro title. In 1939 he was transferred to Toronto as general sales manager for Canada.

Wife and a daughter survive.

FERNANDA DORIA

Fernanda Doria, former opera and concert singer, died May 20 in Washington. She had sung contralto roles with Philadelphia and Chicago opera companies and had also appeared with European opera groups. One of the first stars of the Chicago Civic Opera broadcasts, she had appeared in concerts in N. Y. and White Plains, N. Y.

She retired about 20 years ago.

WILLIAM P. FOX

William P. Fox, for 40 years head electrician at the now defunct Adelphi Theatre (former Shubert house), Philadelphia, died May 12 in that city. His last connection was as stage manager at Convention Hall which lasted 20 years, retiring from the post eight months ago.

Survived by two sisters.

THOMAS J. McNAMARA

Thomas J. McNamara, vaude performer, died May 21 in Veterans' Hospital, Brooklyn.

He appeared in vaude with Sophie Tucker, Jim Harkins and many others, and films with Marion Davies and Mary and Jack Pickford.

STANLEY J. STRAUSS

Stanley J. Strauss, 26, RKO salesman for New Mexico, was killed instantly May 17 when his car missed a turn on a mountain road near Denver. Before joining RKO he was manager of the Rialto, Denver.

Survived by his wife, mother and a sister.

ANDREW JACKSON 4TH

Andrew Jackson 4th, 66, film character actor and great-grandson of President Andrew Jackson, died May 23 in Los Angeles.

Jackson's most recent role was that of a senator in 20th's "The President's Lady."

Mrs. Carl S. (Elsie) Harris, 61, retired screen actress, died May 17 at her Hollywood home after a long illness. Husband, three sons and two daughters survive.

Mrs. Kate Rider Baskerville, 93, former concert pianist, died May 19 in Pasadena, Cal. She leaves a daughter, 11 grandchildren and 16 great-grandchildren.

Rev. John A. Castilli, 69, church music composer, who had also appeared on radio as a singer and orator, died May 22 in N. Y. Wife and a son survive.

Jack Harvey, 79, stage dancer and champion clog dancer, died in Glasgow May 10. He had been in show business for 70 years.

Lieut. Herbert R. Sage, 62, CBS police officer for 11 years, died May 19 in Hollywood. Wife and two sons survive.

Mother, 95, of Louis J. Witte, head of the mechanical effects department at 20th-Fox, died May 20 in Hollywood.

Ernest Serpentini, 59, oboist with the Cleveland Symphony for the last 24 years, died in Philadelphia, May 23.

Wife, 71, of Arthur J. Turcotte, former film exhibitor, died in Newmarket, N. H., May 20.

Mother, 70, of Jerry Herdan, of the Herdan-Sherrell Agency, Hollywood, died in Hollywood May 22.

Edward M. Mears, 67, pioneer motion picture electrician, died May 20 in Los Angeles.

Father, 83, of Donald Peers, British singer, died in Ammanmford, Wales, May 12.

Mother of Jack Edge, British comedian, died in Manchester, England, recently.

Mother, 68, of Mrs. Belle Dow, of the A. & B. Dow booking office, died May 20 in New York.

Sidney Owenson, 68, w.k. north of England entertainer, died in Scarborough, England, recently.

SOLDIERS IN GREASE PAINT

In Memoriam

1953

Elmer Baldus	George Mack
Billy Berry	Maxine March
Jean Blackburn	Renee
Peanuts Bohn	Ben Reuben
Norma Brown	Bob Ripa
Kid Chapman	Roy Rognan
Chandler Christy	Jack Ross
Joseph DeSantis	Lionel Royce
Harold Diamond	Al Sabath
Ruth Donor	Val Salata
Coburn Goodwin	Christine Street
Ewen Hail	Tamara
Ed Hutchinson	Kay Tyler
Adelaide Joy	Evelyn Wahl
Charlie King	Vern Wahl
Charlotte King	William Joseph Walsh
George Krinog	James Wilder
Emil Lennard	Gay Young
Myles Lyons	

New Acts

Continued from page 69

numbers with dramatic and comedy overtones as befits the material. She opens smartly with the rhythm tune, "I Don't Care," follows with a plaintive "After You're Gone," mops up with a backwoods comedy item, "Travellin' Man," and sustains the clicko pace with three or four more numbers for a begoff. *Herm.*

BAUDY'S GREYHOUNDS & MONKEYS
9 Mins.
Palace, N.Y.

Baudy's Greyhounds & Monkeys have played fairs and cireuses for several years and are making their debut in a Broadway house. The six hounds simulate a liberty horse routine, complete with precision formations around a curbless ring with unison rearups and jumps for climaxes. This is a well-broken troupe and they look just right in their red pom poms. It is hard to imagine a more stylish display of its kind.

After the dogs have had their day, trainer Baudy brings on one little monkey for sizzling acro work, including a corking jockey bit with one of the pooches. Two other simians join the array in a stagecoach ride-around that's a howler. An undoubted top-class novelty for all visual situations. *Trau.*

FIVE FURRES
Balancing
10 Mins.
Empire, Glasgow

Three men and two gals provide thrill-packed act, using 10 ordinary chairs and balancing atop them. Climax comes when chairs are built up in pyramid style, while one of the males climbs with the mounting pile and balances on the summit. Three, four, five, six chairs are added, the while thrills gather and audience gasps when column appears to sway. The climbing balancer increases chairs until nine are lined up. Solid and relieved mitting greets this feat, but audience tension is not relaxed yet, as climber had to hand down the chairs to partner and climb down himself.

Act is breath-catching, and is solid bet for vaude, video and high-domed niteries. Act, which is German, is smartly garbed in blue pants and skirts. *Gord.*

CELESTINE GAMORY
Songs
20 Mins.
Village Vanguard, N.Y.

Celestine Gamory is a Negro Calypso singer okay for specialized cafe spots. Although his pipes are only fair, he has an infectious rhythm attack in the authentic Trinidad genre.

Routine is comprised of a half-dozen Calypso numbers which he delivers with a naive charm. Best of the group is the "Bing Crosby Cavalcade," an amusing medley of Der Bingle's old hits set to native tempo. *Herm.*

C'Scope Investment

Continued from page 3

Artists has a tentative deal with 20th for use of the CinemaScope lens, but it was conditioned on 20th's approval of script and story and AA "hasn't come up with an acceptable script," he stated.

CinemaScope lens situation is easing up, according to the 20th prexy, who said 3,500 theatres had by now applied for the screen-lens combination, the exact price of which hasn't been determined yet. Cost of Bausch & Lomb retooling to turn out the CinemaScope prisms comes to about $2,000,000 and is being footed by 20th. Optical outfit is developing the lenses electronically and expects to ship 40 camera lenses to 20th by May 30.

Skouras laughed off as "ridiculous" reports that the pair of CinemaScope projection lenses would sell for $800. "I doubt very much that we could sell a single lens for that price, considering the high cost of production," he said. All-purpose Miracle Mirror screen will be sold at about $3 per square foot, the 20th exec confirmed.

Company hopes to have between 1,200 and 1,500 houses equipped by the end of 1953. "The Robe," first CinemaScope pic, is likely to preem in N. Y. "around Labor Day," according to Al Lichtman, 20th distribution topper.

Asked whether 20th planned any modification in the 2.66 to 1 ratio of CinemaScope, Skouras replied with an emphatic "no," adding that it was most satisfactory. "We can't get the desired effects any other way," he asserted. He termed "unfortunate" the industry's present chaotic state, but qualfied this by saying that it might be all for the best since "the best system will prevail."

L'Affaire Dassin

Continued from page 2

sources. Dailies here have been spinning stories, which Dassin denies, that he is soon going back to clear himself. He says he will go back as soon as he can, but now he must work here first. Newspapers have also stated that producer Bar is already working on a new pic for Dassin, and that various big Gallic stars have volunteered to work in anything Dassin is willing to do here. Bar has denied this.

Lensing Switch

In a switch from the usual, whereby U. S. films are locationed abroad, foreign interests will do a good part of the locale lensing of "Public Enemy No. One," which has Fernandel and Zsa Zsa Gabor in the leads, in New York. Jacques Bar, who's producing the film in association with American TV packager George F. Foley, and Miss Gabor are due in Gotham June 6. Fernandel will follow four days later for the camera work.

"Enemy," a satire on American gangsters, will be produced in three versions—French, Italian and English—with Henry Verneuil directing.

MARRIAGES

Muriel Lanahan to Leo Greenfield, New York, May 24. Bride has been with Ted Baldwin Associates; groom is Universal-International manager in Albany and his late father owned theatres in Brooklyn.

Ruth Barbara Winokoor to Bernard Alben, N. Y., May 24. Bride is with CBS; he's radio-TV director of the Peck ad agency.

Vicki Becce to Frank Mancini, May 23, New York. He's a staffer at WMGM, N. Y.

Sheilah Katzman to Mike Kahn, Los Angeles, May 24. He's a Hollywood agent.

Jean Lomax to A. W. H. Ward, Blackburn, England, recently. He is chairman of Morecambe Repertory Theatre.

Jo Ann Law to Lt. Gilbert Gjertsen, Amityville, N. Y., May 23. Bride's father is publicist Frank Law.

BIRTHS

Mr. and Mrs. Nat Holt, Jr., son, Hollywood, May 18. Father is assistant business manager for Nat Holt, Sr.

Mr. and Mrs. Carl Perutz, son, New York, May 21. Mother is Lila Livingston, New York manager of Margaret Ettinger publicity firm; father is photographer.

Mr. and Mrs. Terry Lee, daughter, Dallas, May 15. Father is sales manager of WFAA-TV there.

Mr. and Mrs. John Penn, daughter, Pittsburgh, May 17. Father manages Carlton House there.

Mr. and Mrs. Fred Dabney, daughter, Pittsburgh, May 19. Father is with Ketchum-McLeod-Grove ad agency.

Mr. and Mrs. Stephen Kyle, son, May 23, N.Y. Mother is Betty Comden, lyricist and librettist in collaboration with Adolph Green.

Mr. and Mrs. Paul Sokol, daughter, May 18, N.Y. Mother is Bernice Herschkowitz Sokol, daughter and business associate of theatre party agent Anne Herschkowitz.

Mr. and Mrs. James R. Cunnison, daughter, May 23, Mineola, N.Y. Father is N.Y. transcription representative for RCA Victor custom record sales.

Mr. and Mrs. Max Wilk, son, May 22, N. Y. He's the scripter on the 'Mama' TV series.

Pic Biz Good

Continued from page 3

it showed a net of $137,867, and American Broadcasting-Paramount Theatres, which estimated its consolidated operational earnings at $1,480,000 as against a comparable $1,805,000 in '52. Combined circuit net for the first quarter was $1,805,361, a slight decrease from the $1,942,867 profit for the same period last year.

Reporting for the 26 weeks ended March 28, '53 National Theatres and its subsidiaries announced net earnings of $1,458,529, an improvement of $323,000 over '52.

Dividend payments for the first '53 quarter were substantially below the '52 level, amounting to $4,330,000 as against $9,481,000 last year, according to the U. S. Dept. of Commerce. Worst month so far has been April. Best quarter showing came from Technicolor which, on a net of $896,838, paid 94c per share campared to 56c last year. Loew's per share earnings were up 13%, from 32c last year to 36c in the first '53 quarter. AB-UP dividend dropped from 55c last year to 35c. Paramount was up 1c per share, to 59c for the first three months.

Players Exodus

Continued from page 3

studios are planning location jaunts to Italy this summer.

Rome's Cinecitta studios are coming in for an usual amount of attention from the American scribes. Junkets are expected to reach their peak in late summer, coincident with the opening of the Venice film fete at the end of August.

Participation of American players in Italo productions is seen enhancing the films' market potential here. Good example is "Ulysses," which pairs Kirk Douglas and Silvana Mangano and is set for Paramount release in the U. S. Par has an interest in the pic.

Among Hollywood pix going on location in Italy this summer will be "All Roads Lead to Rome" (Metro), starring Ava Gardner and Douglas; "Flame and the Flesh" (Metro), Lana Turner, Pier Angeli and Douglas; "Storm Over the Nile," Joan Bennett, and "William Tell," Errol Flynn.

VARIETY
—WILL.

Sands, Las Vegas

"Uncovering a rich vein of humor, wit and even drama, Jack Entratter unfolds his fortnight bonanza of Peter Lind Hayes & Mary Healy for what will certainly be capacity—even turnaway—biz.

The Hayes' have made many sojourns to Vegas, but with their current revelation in the Copa Room, put forth a complete artistic job. Exemplified from opener "Getting to Know You," through wall - shaking yocks until begaff, Hayes unrolls his ultra-smart material, aided by Miss Healy's expert partnership. Having the Mrs. for foil obviously suits the Mr. as he bounces funny quips and maggs almost without end across her chatter and setups. She has a delightful moment while thrushing a little Gallic street song during pair's "European Tour." Windup of that chortling junket is his broad characterization of a Texan with ease into flagwaving lag. Finish is boffo when both execute some nofisbee as "thoughts while dancing" is played over sound system."

MIAMI HERALD
—GEORGE BOURKE

"Peter Lind Hayes and Healy act is rated a hearty hit.

The freshest, the breeziest and the most inimitable demonstration of showmanking to hit this town since Peter Lind Hayes and Mary Healy last played here is currently on tap at the Clover Club.

And as you have probably suspected it is being offered by Peter and Mary themselves.

The show is fresh because not one thing they did on opening night in a 45-minute mint of song, dance, mimicry, comedy blackout and character impression has been done before."

FLORIDA SUN
—PAUL M. BRUUN

"Peter Lind Hayes and Mary Healy are the headliners at Jack Goldman's Clover Club . . . This is an act which is distinctly different than any which regularly plays the cafe circuits. It is new and refreshing; and I have never seen any of the routines or bits of their previous in-person appearances in our town. And you don't know how welcome and enjoyable new material in the hands of experts is to a fellow who must every night go from club to club.

Mary Healy and Peter Lind Hayes are true headliners in every sense of the word. They are fresh, they are young, they are thoroughbreds of the screne and off and on the stage. They are wonderful people, a tremendous credit to their profession, and great entertainers."

Thank you, Gentlemen
PETER and MARY

NEW ORLEANS ITEM
TED LIUZZA

"MARY HEALY AND HAYES SPARKLE

The home folks gave Mary Healy and her hubby, Peter Lind Hayes, a welcome befitting royalty at the opening in the Blue Room of the Roosevelt. And the charming couple, in turn, gave first nighters one of the gayest shows ever seen here.

Mr. and Mrs. Hayes are a handsome pair, young, fresh and thoroughly professional, and blessed with loads of talent."

HOLLYWOOD REPORTER
—A. J.

"Smash business is assured in the Copa room of the Sands Hotel for the two-week run of the Peter Lind Hayes-Mary Healy nitery engagement. A capacity crowd, with a glittering segment of Hollywod personalities, responded warmly to some fresh and some of the older material of this talented two-some."

NEW ORLEANS STATES
—ROBERT WEBB

"Take a top-drawer showman, blend with a former New Orleans beauty queen and you have the Peter Lind Hayes-Mary Healy television team which captivated first nighters at the Roosevelt Hotel Blue Room . . . The hilarious, singing, mimmicking and dancing husband and wife duo are headline attractions of the new show.

Headliners achieved their peak, in this reviewer's opinion, with a takeoff on television mania. In this bit, Hayes goes to bed after seeing the "late Show" then finds himself in a nightmare created by his television set's demands that he see the 'late, late, late show.'"

LAS VEGAS SUN
—DICK ODESSKY

"HAYES, HEALY BOW IN AT SANDS WITH NEW MATERIAL

Picking out any one highlight in their act would be difficult, as every number was better than the last, with the team coming to Las Vegas with an array of new material, supplemented by many of their standbys."

Starring in

THE STANLEY KRAMER PRODUCTION

"THE 5,000 FINGERS OF DR. T."

(In Technicolor)

Soon to be released thru Columbia Pictures

Personal Management
LOU IRWIN

Public Relations
BREANON & MORGAN Assoc., New York
HERBERT & ROSE, Hollywood

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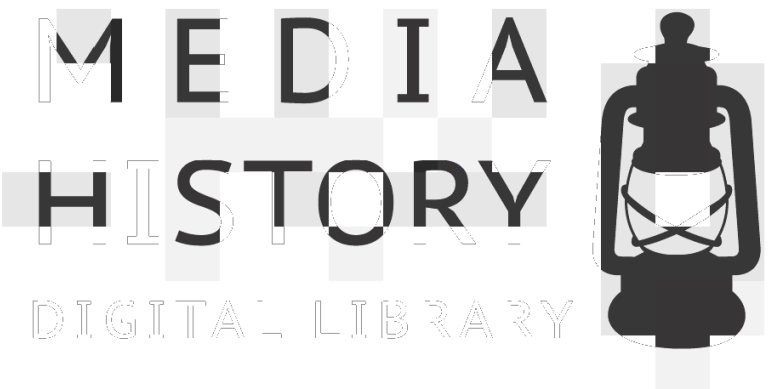

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